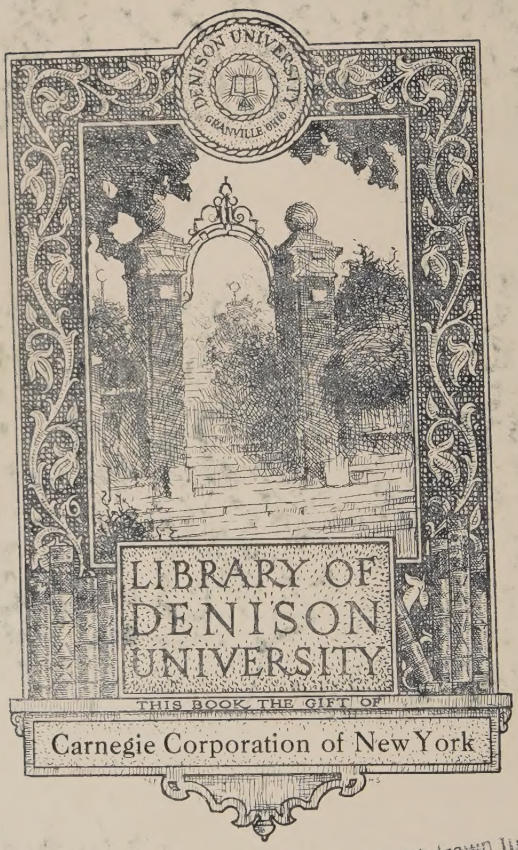

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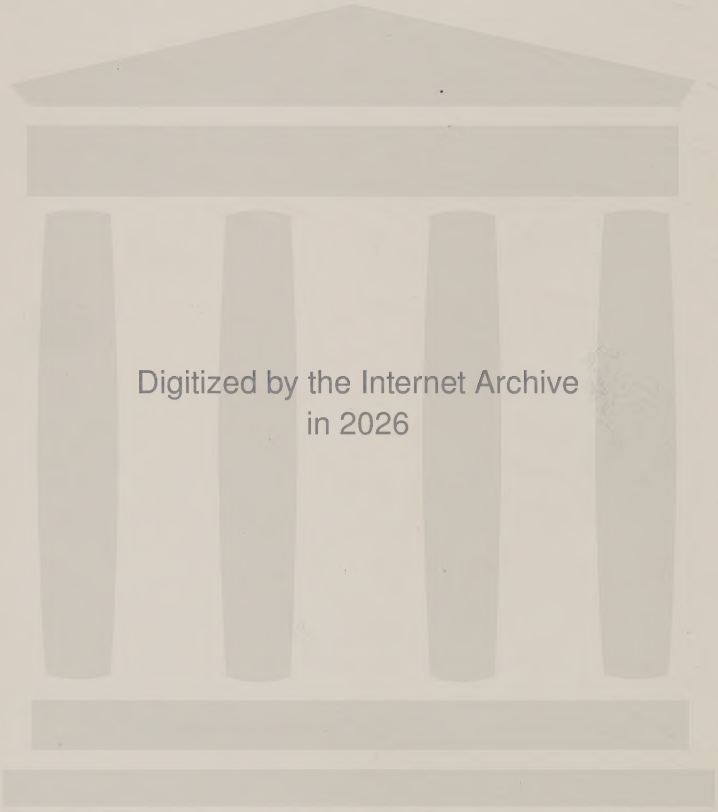
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Assistant in the Department of Printed Books.

VOL. II.

L—Z

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CATALOGUE OF OLD MUSIC

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L****, *M.* Les À Propos de Société ou chansons de M. L**** [P. Lanjon]. (Les À Propos de la Folie ou Chansons Grotesques, *etc.*) 3 tom. [*Paris,*] 1776. 8°.
11475. ccc. 13.
With frontispieces, title-pages, etc., by Moreau le Jeune.

[Another copy.] **85. b. 18.**

L**, *M. de.* Recueil de Romances historiques, tendres et burlesques, tant anciennes que modernes, avec les Airs notés. Par M. [Charles] de L[usse]. [*Paris,*] 1767. 8°. **1081. m. 6.**

L., *M^r.* Entre l'Amour et le Vin. *Duo à Boire.* Les paroles et la musique sont de M^r L . . . de Ligny. [*Paris,*] 1749. 4°.
297. c. 23.
Mercure de France, Sept., 1749.

Le Nouvel An. Chanson. [Words by] L. E. Guichard. [*Paris,*] 1751. *s. sh.* 4°.
298. c. 3.
Mercure de France, April, 1751.

L**, D. Tristes regrets, sortez de ma pensée. *Romance Tendre.* (Les Paroles & la Musique, sont de M. D. L **.) *Gravée par M^e Charpentié. Imprimée par Tournelle :* [*Paris,*] 1760. *s. sh.* 8°.
297. d. 22.
Mercure de France, Feb., 1760.

L., D. Vous jouissez d'une beauté suprême. *Madrigal à M^lle Ar *** de ***, etc.* [*Paris,*] 1746. *s. sh.* 4°. **297. c. 5.**
Mercure de France, March, 1746.

L., E. A Short Direction for the Performance of Cathedrall Service. Published for the Information of such Persons, as are Ignorant of it, and shall be call'd to officiate in Cathedralls, or Collegiate Churches, where it hath formerly been in use. By E[dward] L[owe]. *William Hall for Richard Davis : Oxford*, 1661. *obl.* 4°. **E. Pam. 1924. (2.)**

L., E. M. J. D. Vous troublez les humides plaines. *Air.* (Ces Paroles et la Musique sont de E. M. J. D. L.) [*Paris,*] 1732. *s. sh.* 4°. **298. a. 23.**
Mercure de France, June, 1732.

L., J. R. Sweet Nancy. *See* ASSIST. Assist me ev'ry tuneful bard. *Sweet Nancy, etc.* [By J. R. L.] [1756.] 8°
P.P. 5439. ab.

Sweet Nanny, *etc.* [Song.] [*London,* 1756.] 8°. **250. c. 3.**
Gentleman's Magazine, Vol. XXVI., *p.* 85.

L., M. A. v. Fruelings-Mayen. Von dreyssig, in einem Haussgärtlein auffgewachsenen, doch etwas zu frue abgebrochenen Blumen. Zusammen gebunden, vnd in einem Heliconischen Geväss, auff begehren dargestellet, durch einen Liebhaber der Geistlichen Garten-gesellschaft (M[atthäus] A[pelles] v[on] L[öwenstern]). [*Breslau,* 1644.] 8°. **C. 39. d. 3. (1.)**

L., R. Cloe. [Song.] [*London,* 1758.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, July, 1758.

Old England's Glory revived. [Song.] Set by R. L. [i.e. Richard Langdon ?] [*London,* 1759.] 8°. **158. l. 4.**
The London Magazine, 1759, *p.* 674.

L., T. Yankee Doodle. Or The Negroes Farewell to America. [Song.] The Words and Music by T. L. *C[harles and] S[amuel] T[hompson : London,* 1775 ?] *s. sh.* fol.
G. 310. (163.)

L., W. *See* PSALMS. [*English.*] A Collection of Tunes, suited to the various Metres in Mr. Watts's Imitation of the Psalms of David, *etc.* [Edited by W. L.] 1719. 18°.
A. 620.

LA. La ci darem la mano. Duet.
See MOZART (W. A.) [*Don Giovanni.*]

LAAG (HEINRICH) Anfangsgründe zum Clavierspielen und Generalbass.
Bei J. W. Schmid : Osnabrück, 1774. 4°.
C. 114.

Fünfzig Lieder und zwar drei und vierzig von Herrn J. C. Lavater und sieben sonst bekannte Kirchen-Lieder, in Melodien gebracht und herausgegeben von H. Laag. *In der Waisenhaus-Buchdruckerey : Cassel und Osnabrück*, 1777. 4°. **C. 576.**

[Another copy.] **E. 1754.**

LA B*** (DE) *Mlle.* La Mère Abandonnée. Romance par Mr Basile, *etc.* *Chés Camand :* [*Paris*, 1780?] 8°. **B. 362. a. (89.)**

LABAILLIVE ( ) *Madame.* Ah! qu'une femme est à plaindre. *Ariette, etc.* [*Paris*, 1780?] 8°. **B. 362. a. (81.)**

LA BARRE (JOSEPH DE **CHABANCEAU DE**) Dolorosi pensieri. *Air Italien à 3 parties, etc.* [*Paris*, 1678.] *sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Aug., 1678, *p.* 126.

LABARRE (LOUIS JULIEN **CASTELS DE**) Trois Duos concertans pour deux Violons . . . 3e Livre de Duos. [Separate Parts.] *Chez Momigny : Paris*, [1795?] fol. **g. 421. m. (2.)**

LA BARRE (MICHEL DE) Premier (Deuxième) Livre de Pièces pour la Flute Traversière, avec la Basse-Continue, *etc.* Gravé par Barlion. 2 Bks. *Chez l'Auteur : Paris*, 1710. *obl.* 4°. **c. 64.**

LABARRE (TRILLE) *See* JACQUES, *Cousin, pseud.* [*Les Capucins.*] Air des Capucins . . . Accompagnement par Mr T. Labarre. [1791.] 8°. **B. 362. b. (169.)**

L'ABBÉ ( ) *Choirmaster of St. Jacques, Dieppe.* Amants, quand finiront vos peines? *Recit de Basse.* [*Paris*, 1679.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Feb., 1679.

Decoiffe-moy cette Bouteille. *Chanson à Boire* [for two voices, words by Pageau.] [*Paris*,] 1679. *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Aug., 1679, *p.* 195.

On souffre quand on ayme bien. *Air Nouveau* [for two voices, words by de Merville]. [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Sept., 1678, *p.* 19.

Pour boire avec plus de plaisir. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, July, 1678, *p.* 131.

Pour une jeune merveille. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, May, 1678, *p.* 106.

Si Tirsis est une inconstant[e]. *Air Nouveau* [for three voices]. [*Paris*,] 1679. *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Aug., 1679, *p.* 89.

L'ABBÉ, *le Fils, pseud.* [i.e. Joseph Barnabé Saint-Sévin.] Jolis Airs ajustés et variés pour un Violon seul . . . Œuvre VIIe. Gravé par Madme Oger. *Chez M. de la Chevardière : Paris*, [1776?] fol. **h. 1113. a. (2.)**

Principes du Violon pour apprendre le doigté de cet instrument et les différends Agréments dont il est susceptible, *etc.* *Chez Des Lauriers : Paris*, [1772.] fol. **h. 1113.**

Premier (Deuxième) Recueil d'Airs François et Italiens. Avec des Variations pour Deux Violons, Deux Pardessus, ou pour une Flute ou hautbois avec un Violon . . . Gravé par L. Hue. 2 Bks. *Chez l'Auteur :* [*Paris*, 1755?] fol. **g. 997.**
The only composer named in these collections is Pergolese.

Sonates à Violon seul . . . Gravées par Mme Leclair . . . Œuvre Ier. *Chez l'Auteur : Paris*, [1745?] fol. **h. 1113. a. (1.)**

Six Sonates à Violon seul et Basse . . . Œuvre VIIIe. Gravées par Louise Leclair femme Quenet. *Chez l'Auteur : Paris*, [1755?] fol. **h. 1113. b.**

L'ABBÉ (ANTHONY) The Prince of Orange. A New Dance for the Year 1733. By Mr. Labbé. *Writt by Mr. Pemberton :* [*London*, 1733.] 4°. **h. 801. (4.)**

The Prince of Wales's Saraband. A New Dance for Her Majesty's Birth day, 1731. By Mr. Labbé. *Writt by Mr. Pemberton :* [*London*, 1731.] fol. **h. 801. (3.)**

Prince William. A New Dance for His Majesty's Birth-day 1721. By Mr. Labbé. *Writt by Mr. Pemberton :* [*London*, 1721.] fol. **h. 801. b. (1.)**

The Princess Amelia. A New Dance for his Majties Birth-day. Compos'd by Mr. L'Abee for the Year 1718. *Writ by Mr. Pemberton :* [*London*, 1718.] fol. **h. 801. b. (3.)**

The Princess Ann's Chacone. A New Dance for his Majties Birth-day. Compos'd by Mr. L'Abee for the Year 1719. *Writ by Mr. Pemberton :* [*London*, 1719.] fol. **h. 801. b. (2.)**

The Princess Anna, a new Dance for his Majesty's Birth Day 1716. Compos'd by Mr. L'Abée. *Writ by Mr. Pemberton :* [*London*, 1716.] fol. **h. 801. (1.)**

[Another copy.] **h. 801. b. (5.)**

[Another edition.] The Princess Anna. Mr. L'Abee's New Dance for his Majesty's Birth Day 1716. Engraven in Characters & Figures for the use of Masters.
Printed for I. Walsh and I. Hare : London, [1716.] fol. **h. 801. a. (1.)**

L'ABBÉ (ANTHONY) The Princess Royale, a new Dance for his Majestys Birth Day 1715. Compos'd by Mr. L'Abée. *Writ by Mr. Pemberton:* [*London*, 1715.] fol. **h. 801. b. (6.)**

[Another edition.] The Princess Royal, a new Dance for his Majesty's Birth Day, 1715. Compos'd by Mr. L'Abée. The Figure & Characters fairly Engraven. *Printed for I. Walsh & I. Hare: London*, [1715.] fol. **h. 801. (2.)**

The New Rigadon. Compos'd by Mr. L'abbee for the Year 1723. [*London*, 1723.] fol. **h. 801. a. (4.)**

The Royal George. A New Dance. Compos'd by Mr. L'Abee for the Year 1717. *Writ by Mr. Pemberton:* [*London*, 1717.] fol. **h. 801. b. (4.)**

See PEMBERTON (E.) An Essay for the further Improvement of Dancing...To which is added...A Passacaille by Mr. L'Abbe, *etc.* 1711. 4° & fol. **556. e. 16.**

LABORDE (JEAN BENJAMIN DE) [Les Bons Amis.] Ariettes detachés des Bons Amis, *etc.* [1761.] 8°.
See BONS AMIS. **C. 407.**

Choix de Chansons...Ornées d'Estampes par J. M. Moreau...Gravées par Moria et Mlle. Vendôme. 4 Tom. *Chez de Lormel: Paris*, 1773. 8°. **K. i. h. 18.**
The title-page is dated 1773, *but some of the illustrations are dated* 1774.

Gilles, Garçon Peintre, z'Amoureux-t-et Rival. [For editions of this work published anonymously:] *See* GILLES, GARÇON PEINTRE.

Le mariage a ses peines.
See infra: [*La Meunière de Gentilly.*]

[La Meunière de Gentilly.] Die Müllerinn. Ein Singspiel, *etc.* [Music by J. B. de La Borde.] *See* OPERETTAS. Sammlung der komischen Operetten, *etc.* Band III. No. 5. 1772. 8°. **B. 729.**

—— Le mariage a ses peines. *Air, etc.* (Les paroles sont de M. Meunier, *etc.*) *Récoquilliée:* [*Paris,*] 1768. *s. sh.* 8°. **297. e. 20.**
Mercure de France, Dec., 1768.

——[For editions published anonymously:] *See* MEUNIÈRE DE GENTILLY.

Essai sur la Musique Ancienne et Moderne. [By J. B. de Laborde and P. J. Roussier.] [For editions of this work published anonymously:] *See* ESSAI.

On n'entend plus le chant des amoureux oiseaux. [Song.] [*Paris*, 1780?] 8°. **B. 362. b. (11.)**

Thétis et Pelée. Tragédie remise en Musique, *etc.* [By J. B. de Laborde. Full Score.] 1765. fol.
See THÉTIS ET PELÉE. **I. 315.**

LABORDE (JEAN BENJAMIN DE) Vois tu ces Coteaux se noircir. *Romance, etc.* [*Paris*, 1780?] 8°. **B. 362. b. (16.)**
See also: B..., D. L.

See CHANSONS. Recueil de Chansons. Avec un accompagnement de Violon, *etc.* [By J. B. de Laborde.] [1775?] *obl.* fol. **E. 879.**

LABOUR. Labour in vain. [Song.]
See HUDSON (R.)

[Another setting.] Labour in vain. Song.
See IN. In pursuit of some Lambs, *etc.* [1766.] 8°. **P.P. 5438. z.**

[Another edition.] Labour in vain. [Song.] *See* IN. In pursuit of some Lambs. [1775?] *s. sh.* fol. **G. 309. (128.)**

LABOURER. The Labourer's Welcome Home. [Song.]
See DIBDIN (C.) [*The Sphinx.*]

LABYRINTH. Das Labyrinth. Oper.
See WINTER (P. von.)

LACASSAGNE (JOSEPH DE) Est-il un encens plus flatteur. *A Madame la Dauphine.* [Song.] Les Paroles par M. l'Abbé de l'Attaignant, *etc.* [*Paris,*] 1773. *s. sh.* 8°. **298. e. 22.**
Mercure de France, July, 1773.

Traité général des Élémens du Chant, *etc.* *Chez l'Auteur: Paris*, 1766. 8°. **C. 359.**

LACÉPÈDE ( ) *Count de.*
See LA VILLE-SUR-ILLON (B. G. E. de) *Count de Lacépède.*

LA CHAPELLE (JACQUES ANTOINE DE)
See MONTE (F. de). Sonetz de P. de Ronsard, *&c.* [With a dedication by J. A. de la Chapelle.] 1575. *obl.* 4°. **A. 125.**

LACHNITH (LUDWIG WENZEL).
See HAYDN (F. J.) [*Symphonies. B. & H. No.* 85.] La Reine de France Overture... arranged for the Piano-Forte...by Mr. Lachnitt. [1795?] fol. **h. 2999. (3.)**
See PLEYEL (I. J.) Trois Quatuors... arrangéæe pour Clavecin...avec accompagnemens de Violon & Basse, par Mr. Lachnitt. 2 Suittes. [1790?] fol. **g. 161. (7-8.)**
See PLEYEL (I. J.) Trois Quatuors...arrangeæ...par Mr. Lachnitt. 12th Suitte. [1790?] fol. **g. 85. c. (1.)**

LACKNER (DE) *Mrs.* Second Set of Six Original German Waltz's, adapted for the Piano Forte, *etc.* *E. Riley: London*, [1800?] fol. **g. 272. u. (7.)**

LA COMBE (DE). Pour les cœurs delicats. *Air Serieux, etc.* [Words by] De Bignicourt. [*Paris,*] 1735. *s. sh.* 4°. **297. b. 10.**
Mercure de France, Oct., 1735.

LACORCIA (Scipione). Di Scipione Lacorcia Il Terzo Libro de Madrigali a Cinque Voci. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Per Costantino Vitale: Napoli*, 1620. 4°. **K. 3. h. 17.**

LACOSTE ( ) Aricie, Ballet [written by J. Pic]. Representé par l'Académie Royale de Musique, *etc. Chez C. Ballard: Paris*, 1697. *obl.* 4°. **B. 743.**

LA CROIX (Antoine de) Azile donné à l'amour. [Song.] *See* Nina. Dors cher enfant, *etc.* (Azile donné à l'amour. Musique de Mr de la Croix.) [1800?] fol. **H. 346. (25.)**

LAD. The Lad wha lilts sae sweetly. Song. *See* Hook (J.)

LADIES. Ladies and Beggars. Glee. *See* Gentle. Gentle Ladies good in nature, *etc.* [1775?] fol. **G. 316. j. (4.)**

The Ladys can not but approve. *O what a Beau my Granny was.* [Song.] *Printed for J. Buchinger: London*, [1800?] fol. **G. 805. m. (26.)**

The Ladies' Case. [Song.] *See* How. How hard is the Fortune, *etc.* [1740?] *s. sh.* fol. **G. 316. e. (8.)**

The Ladies in Vaux-Hall-Gardens to the British Officers at Dettingen. [Song.] *See* Gladwin (T.)

The Ladies' Lamentation for ye Loss of Senisino. [Song.] *See* As. As musing I rang'd, *etc.* [1735?] *s. sh.* fol. **G. 316. d. (27.)**

The Ladies of rank are so frisky and fine. Song. *See* William and Nanny.

LADIES' FROLIC. The Ladies' Frolick. Comic Opera. *See* Bates (W.) and Arne (T. A.)

LADIES' POCKET GUIDE. The Ladies' Pocket Guide or The Compleat Tutor for the Guittar, containing Easy Rules for Learners... with a choice Collection of the most famous Airs, *etc. D. Rutherfoord: London*, [1750?] 8°. **e. 375.**
The composers named in this work are: Corelli, Snow, Handel and Grano.

LADS. Lads and Lasses, blithe and gay. *A New Dialogue.* Sung by Master Adams and Miss Carli, at Finch's Grotto-Gardens. [*London*, 1763.] 8°. **P.P. 5441.**
Royal Magazine Vol. IX., p. 269.

Lads and Lasses, blithe and gay. *A New Dialogue.* Sung by Master Adams and Miss Carli, at Finch's Grotto-Gardens. [*London*, 1763.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. V., p. 721.

[Another setting.] Lads and lasses blith and gay. Song. *See* Purcell (H.) [*Don Quixote. Part II.*]

LADS. Lads and Lasses hither come. Round. *See* Atterbury (L.)

The Lads and the Lasses. *Damon and Daphne.* Song, *etc.* [*London*,] 1799. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, June, 1799.

The Lads of the Glen. [Song.] *See* Dibdin (C.) [*Christmas Gambols.*]

LADURNER (Ignaz Anton) Gaité militaire. [Song.]...Paroles du Cit. Pillet, *etc. Chez Imbault: Paris*, [1795?] 8°. **B. 362. (171.)**

Trois Sonates pour Forte-Piano avec Accompagnement de Violon et Violoncelle ...Œuvre 1er. *Chez Mr Boyer: Paris*, [1785?] fol. **h. 3212. f. (5.)**
The string parts only.

LADY. Six Ballads, with an Accompaniment for the Harp, the Music by A Lady. *Printed for the Composer:* [*London*, 1800?] fol. **G. 356. (1.)**
The title-page is signed 'B. S.'

Bless'd be those sweetly shining eyes. *Song.* Music by a Lady. [*London*,] 1797. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, June, 1797.

Six Easy Canzonets and Three Duets for the Piano Forte or Harpsichord. Composed by a Lady. *Longman and Broderip, for the Authoress: London*, [1795?] *obl.* fol. **E. 270. (16.)**

Emma or the Bough-pot Girl. A favorite Song composed by a Lady. *W. Hodsoll: London*, [1797?] fol. **G. 356. (32.)**

Fair the Face of Orient Day. A Favorite Song, composed by a Lady. *W. Hodsoll: London*, [1797?] fol. **G. 356. (33.)**

French Fraternity. [Song] By a Lady, composed in Honor of the... Naval Victories, obtained by our Three Gallant Admirals. *T. Skillern, for the Author:* [*London*, 1797?] fol. **G. 376. (49.)**

The Genie of the Mountains of Balagete. An Ode, Composed by a Lady [Ann Home, afterwards Mrs. J. Hunter]. Author of the Death Song of the Cherokee Indians, and some other Poetical and Musical Attempts, *etc. Longman and Broderip:* [*London*, 1790?] fol. **G. 307. (217.)**

The Happy Lover. [Song.] Set by a Lady. [*London*, 1745?] *s. sh.* fol. **G. 311. (90.)**

[Another copy.] **G. 305. (227.)**

How gay that air! *Song*...Music by a Lady. [*London*,] 1796. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Feb., 1796.

I have found out a Gift for my Fair. A Ballad [words by W. Shenstone]...The Music by a Lady. [*London*, 1797?] *s. sh.* fol. **G. 356. (50.)**

LADY. Mary Macgie's Dream. [Song.] The Music by a Lady [Ann Home, afterwards Mrs. J. Hunter], Author of Canzonets, *etc.* *Longman and Broderip, for the Author:* [*London*, 1790?] fol. **G. 311. (162.)**

Ode on the Glorious Victory gain'd over the French Fleet, off the Mouth of the Nile, by Admiral Lord Nelson, on the 1st of August, 1798. The Music...by a Lady. *G. Smart: London*, [1798.] fol. **G. 376. (47.)**

On a Lady weeping. [Song.] Words by Prior. Music by a Lady. [*London*,] 1797. *s. sh.* 4°. **P.P. 5141.** *Lady's Magazine, May*, 1797.

The Proofs of Passion, a favorite Song, the Words and Music by a Lady. *Preston: London*, [1789?] fol. **H. 1994. d. (40.)**

See, whilst thou weep'st. [Song.] *Words by M. Prior.* Music by a Lady. [*London*,] 1797. *s. sh.* 4°. **P.P. 5141.** *Lady's Magazine, Oct.*, 1797.

Sighs and tears reliev'd. A Favorite Song by a Lady. *Broderip and Wilkinson: London*, [1799?] fol. **G. 356. (34.)**

The South Sea Ballad. Set by a Lady. [*London*, 1720?] *s. sh.* fol. **G. 307. (26.)**

[Another edition.] The South Sea Ballad. *See* CHANGE ALLEY. Change Alley's so thin, *etc.* [1720?] *s. sh.* fol. **H. 1601. (92.)**

The second Part of the South Sea Ballad. Set by a Lady. [*London* 1721? *s. sh.* fo **G. 313. (38.**

The Lady at her Toilet. Song. *See* AS. As Frazer at her Toilet sat, *etc.* [1720?] *s. sh.* fol. **H. 1601. (1.)**

The Lady Devoted. [Song.] *See* DURFEY (T.)

The Lady Devoted. [Song.] *See* ONE. One Sunday at St. James's Prayers. **G. 310. (183.)**

The Lady of the May. [Song.] *See* PRETTY. Pretty Wanton come away. [1750?] *s. sh.* fol. **G. 311. (8.)**

A Lady's Advice to her Lover. [Song.] *See* TELL. Tell me no more of pointed Darts. [1750?] *s. sh.* fol. **G. 316. f. (28.)**

A Lady's Advice to her Lover. [Song.] *See* TELL. Tell me no more of pointed Darts, *etc.* [1758.] 8°. **P.P. 5439. ab.**

The Lady's Answer to the Chimney Sweeper. [Song.] *See* HOW. How Dare such Chimney Sweepers come. [1720?] *s. sh.* fol. **H. 1601. (201.)**

LADY. The Lady's Birth-Day. [Song.] *See* FOUR. Four and twenty Fidlers all in a Row, *etc.* [1720?] *s. sh.* fol. **H. 1601. (165.)**

The Lady's Diary. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

The Lady's Dream. [Song.] *See* G., S.

The Lady's Lamentation for ye absence of Capt John. [Song.] *See* AS. As near to Rosamonda's stream, *etc.* [1740.] *s. sh.* fol. **G. 306. (114.)**

The Lady's Lamentation for ye Loss of Senesino. [Song.] *See* AS. As musing I rang'd, *etc.* [1735?] *s. sh.* fol. **G. 316. d. (26.)**

The Lady's Repulse. [Song.] *See* HERCULES. No more invade me. *The Lady's Repulse, etc.* [1715?] *s. sh.* fol. **G. 303. (47.)**

The Lady's Toast. [Song.] *See* AWAY. Away ye fantastical Shadows of Grief. [1710?] *s. sh.* fol. **H. 1601. (28.)**

LADY ALICE. Lady Alice. Ballad. *See* IN. In Scarlet Town where I was born. *Barbara Allen, and Lady Alice.* Two...Ballads, *etc.* [1800?] fol. **G. 796. (4.)**

LADY BAIRD'S REEL. Lady Baird's Reel made into a Rondo for the Piano Forte. *N. & M. Stewart: Edinburgh*, [1790?] fol. **g. 149. (13.)**

LADY HARRIOTE. Lady Harriote. [Song.] *See* BOYCE (W.)

LADY ISABELL. Lady Isabell ***** Glee. *See* PLEYEL (I. J.) [*Lieder oeym Clavier zu singen. Th. II. Die frühe Liebe.*]

LADY JANE GRAY. Lady Jane Gray's Lamentation. [Song.] *See* GIORDANI (G.) or (T.)

LADY OF THE MANOR. The Lady of the Manor. Comic Opera. *See* HOOK (J.)

LADY'S TRIUMPH. On a Bank of Flow'rs. *A new Song* sung by Mr. Pack in the Lady's Triumph. [Words by L. Theobald, music by J. E. Galliard.] [*London*, 1718?] *s. sh.* fol. **H. 1601. (344.)**

[Another edition.] On a Bank of Flow'rs. *A new Song, etc.* [*London*, 1718?] *s. sh.* fol. **G. 316. g. (48.)**

[Another edition.] On a Bank of Flow'rs, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 305. (213.)**

[Another copy.] **G. 310. (185.)**

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B. 813.* a.

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1042. k. 8.
No more published.
[Another copy.] **1042. k. 9.**

LA FONTAINE (de) L'Absence. Romance, à Nirzé. [Written] Par M. Courcelles. [*Paris*, 1785?] 8°.
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Le Conseil. Ariette, [written] par M. Courcelles, *etc.* [*Paris*, 1785?] 8°.
B. 362. c. (5.)

LAGACHE ( ) Ainsi qu'un papillon volage. *Ariette, etc.* [*Paris*,] 1777. *s. sh.* 8°. **297. f. 16.**
Mercure de France, Sept., 1777.

LAGARDE (N. de) Æglé, Ballet en un Acte...Gravé par Labassée. *Chés l'Auteur: Paris*, [1751.] fol. **H. 537.**
Ah! le beau temps. *Brunette, etc.*
Gravée par Labassée: [Paris, 1757.] *s. sh.* 8°. **297. h. 28.**
Choix des Anciens Mercures, Tom. II., *p.* 168.
Aimons, buvons. *Duo, etc.* [*Paris*, 1780?] 8°. **B. 362. i. (41.)**
—— Aimons, aimons. *Duo Parodié* sur, Aimons, buvons, de Mr. de la Garde. [*Paris*, 1780?] 8°. **B. 362. e. (44.)**
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[Another copy.] **B. 362. b. (25.)**
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Gravée par Mlle Leclair la fille: [Paris,] 1756. *s. sh.* 8°. **297. d. 2.**
Mercure de France, August, 1756.

LAGKHNER (Daniel) Flores Jessæi, Musicis modulis & ferè tribus paribus adaptati, *etc.* Media.
In officina typographica Pauli Kauffmanni: Noribergæ, 1606. 4°. **C. 75.**

LAGO (Giovanni del) Breue Introduttione di Musica Misurata...scritta al Magnifico Lorenzo Moresino patricio Venetiano, *etc.* *Ex prælo Brandini & Octauiani Scoti fratrum habentur excussæ: Venetiis*, 1540. 4°. **K. 8. c. 19.**
22 *fol.*, *without pagination.*

LAGUERRE (Elisabeth Claude Jacquet de) *See* Jacquet de Laguerre.

LA HAYE ( ) *See* Champein (S.)

[*Le Manteau.*] Nos bons parens parlent sans cesse...Accompt de Guittare par M. La Haye. [1790?] 8°. **B. 362. h. (6.)**

LAHOUSSAYE (Pierre) Sei Sonate a Violino solo e Basso . . . Opera prima. Gravé par Fouchault. *Chez le Sr Sieber: Paris*, [1765?] fol. **g. 422. a. (4.)**

LAISSE. Laisse moi gouter le plaisir. [Song.] *See* CAMPAN ( )

Laisse tes Agneaux. Ariette. *See* ALBANESE ( )

LAISSEZ. Laissez vous sous mes doigts ployer avec souplesse. *Ariette Nouvelle.* Avec Accopag[t] de Guitare. *Chez M. Camand : Paris*, [1780?] 8°. **B. 362. g. (30.)**

LAISSONS. Laissons aux chansonniers du jour. *Le Vent de Bise.* [Song.] [*Paris*, 1780?] 8°. **B. 362. e. (106.)**

Laisson laisson à la gaîté. Vaudeville. *See* POËTE SUPPOSÉ.

LAKES. The Lakes of Windermere. [Song.] *See* DIBDIN (C.) [*Tom Wilkins.*]

LALANDE (MICHEL RICHARD DE) Les III Leçons da Ténèbres et le Miserere à voix seule...Gravé par L. Hue. *Chez Madem[le] Hue : Paris*, 1730. fol. **I. 170. a.**

Motets de Feu M[r] de La Lande...Avec un discours sur la Vie et les Œuvres de l'Autheur, *etc.* Gravé par L. Hue. I[er]-(IX[e]) (XI[e]-XV[e]) (XVII[e]-XVIII[e]) Livre. 16 vols. *Chez le S[r] Boivin : Paris*, 1729. fol. **I. 170.**

See DESTOUCHES (A. C.) Les Élémens... Ballet, *etc.* [Music by A. C. Destouches and M. R. de Lalande.] 1725. *obl.* 4°. **C. 398.**

L'ALL**** ( ) Je le tiens ce nid de fauvette. *I. D'ylle de M[r] Berquin.* Musique de M[r] L'all****. [*Paris*, 1780?] 8°. **B. 362. b. (13.)**

[Another copy.] **B. 362. e. (111.)**

LALLEMAN ( ) Au matin dans les prés de Flore. Chanson. (Les Paroles et la Musique sont de M. Lalleman.) [*Paris*,] 1778. 8°. **297. f. 28.**

Mercure de France, Dec., 1778.

LALLOUETTE (JEAN FRANÇOIS) Motets à I. II. et III. voix, avec la Basse-Continue ...Livre Premier. *Chez l'Auteur : Paris*, 1726. fol. **I. 514.**

LA MARRE (DE) Les Chansons pour Danser et pour Boire. Du Sieur de La Marre. *Robert Ballard : Paris*, 1650. 8°. **A. 765.**

[Another copy.] *See* CHANSONS.—2. Recueil de differens Livres de Chansons, *etc.* Liv. v. 1699. 8°. **A. 428. (5.)**

LAMB. Lamb of God, whose bleeding Love. Hymn. *See* E., H.

LAMBARDUS (HIERONYMUS) Antiphonarium Vespertinum Dierum Festorum Totius Anni iuxta ritum Romani Breuiarij Pij V. reformati, nunc nuper pulcherrimis contrapuntis exornatum atque auctum a Reverendo D. Hieronymo Lambardo...In tres partes distributum...Secunda Pars. *In Cœnobio Sancti Spiritus prope Venetias* 1597. fol. **K. 9. b. 12.**

Vespertina Omnium Solemnitatum Totius anni Psalmodia Ternis Vocibus decantanda. Cum duobus Canticis Beatæ Marię Virginis ...Primus Chorus. Cum Basso ad Organum, *etc.* Tenor. (Bassus.) (Bassus ad Organum.) 3 pts. *Ære Bartholomei Magni. Stampa del Gardano : Venetia*, 1613. 4°. **D. 110.**

LAMBERT ( ) *M[lle].* Le Satyre et le Passant. Fable mise en vers par M[r] de la Fontaine, *etc.* *Chés Camand : [Paris*, 1780?] 8°. **B. 362. e. 99.**

LAMBERT (MICHEL) Les Airs du Sieur Lambert. Grauez par Richer. *Chez Charles de Sercy : Paris*, [1660.] *obl.* 4°. **K. 3. f. 14.**

Ombre de mon Amant. Air. [*Paris*,] 1679. *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, June, 1679, *p.* 31.

LAMBRANZI (GREGORIO) Neue und Curieuse Theatrialische Tantz-Schul. 2 Th. *Verlegts Johan Jacob Wolrab : Nurnberg*, [1715.] fol. L. P. **K. 8. g. 5.**

Engraved by J. G. Puschner.

Neue und Curieuse Theatrialische Tantz-Schul. *In Kupffer gebracht und verlegt von Johann Georg Puschner : Nurnberg*, (1716.) fol. **K. 8. g. 4.**

Part I. only.

LAMENTATION. Lamentation of Marie Antoinette. [Song.] *See* STORACE (S.)

LAMENTATIONS. [The Lamentations, for Holy Week. Soprano and Contralto Parts.] *Brazzini : [Florence*, 1700?] 4°. **C. 2.**

LAMENTED. Lamented Maid, what cruel fate. Song. *See* HUDSON (R.)

LAMENTO DI MARIA ANTONIETTA. Lamento di Maria Antonietta, Regina di Francia. Cantata. *See* ROSSELLI (A.)

LAMENTO DI OLIMPIA. Il Lamento di Olimpia. [Madrigals.] *See* ROSSETTO (S.)

LAMIRA. Lamira and Virnus together have join'd. Song. *See* WALKER (T.)

LAMOTTE HOUDAR. Lamotte Houdar, comédie anecdotique en un acte et en prose, mêlée de vaudevilles. Par les citoyens Piis et Auger...avec la musique. *Chez le Libraire au Théâtre du Vaudeville : Paris*, An VIII [1800]. 8°. **11738. l. 19. (6.)**

LAMOTTE (Franz) A Solo for the Violin and a Bass for the Harpsichord or Violoncello. *Printed for W. Forster: London*, [1783?] fol. **h. 1608. (12.)**

LAMPADIUS (Auctor) Compendium Musices, tam figurati quam plani cantus ad formam Dialogi,...ex eruditis: Musicorum scriptis...congestū,...Adiectis etiam regulis Concordantiarum & componendi Cantus artificio...Præterea additæ sunt formule intonandi Psalmos, *etc.* [With a preface by Eberhardus à Rumlango.] *Per Mathiam Apiarium: Bernae Helvet:* 1537. 8°. **1042. e. 1. (1.)***

LAMPARELLI (Antonio) La Montagne d'Amour. [Song.] [*B. Viguerie: Paris*, 1800?] fol. **G. 548. (55.)**
No. 21, 2ᵉ *Année of the 'Journal de la Lyre d'Orphée.'*

Tu m'aimes encor, ma Lesbie! *Romance. Chez B. Viguerie: Paris*, [1800?] fol. **G. 548. (54.)**
No. 21, 2ᵉ *Année of the 'Journal de la Lyre d'Orphée.'*

LAMPE (Charles John Frederick) Britannia's Invitation to her Sons, to partake of the Glory of the intended Expedition. [Song.] The words by Mr. Wignell, *etc.* *Printed for M. Whitaker: London*, [1760?] fol. **G. 316. (94.)**

Six English Songs as sung by Mr. Lowe & Mrs. Lampe Junr at Mary-bone Gardens. *Printed for C. Jones: London*, 1764. fol. **G. 808. g. (21.)**

See Catches. A Second Collection of Catches by...Dr. Arne...Mr. Lampe, *etc.* [1766?] *obl.* 4°. **A. 756. a. (2.)**

LAMPE (Johann Friedrich) Advice to the Unwary, *etc.* [Song.] [*London*, 1738.] 8°. **249. c. 8.**
Gentleman's Magazine, Vol. VIII., p. 430.

The Art of Musick. *Printed for C. Corbett: London*, 1740. 8°. **1042. h. 6. (4.)**

The Batchelor's Advantage. [Song.]
See As. As Thomas and Harry one Midsummer Day, *etc.* [Music by J. F. Lampe.] [1730?] *s. sh.* fol. **G. 306. (36.)**

Bright Cynthia's Pow'r.
See infra: [*Oroonoko.*]

British Melody; or, the Musical Magazine. Consisting of a large Variety of...English and Scotch Songs Airs, &c....Set to Musick by the most Eminent Masters... The Whole curiously Engrav'd on Threescore Folio Copper Plates;...revis'd and corrected and one Fourth Part of them set to Musick by J. F. Lampe...each Plate...Embellish'd with a New Head-Piece, *etc.* *Printed for...B. Cole: London*, 1739. fol. **H. 1364.**
The composers named in this collection are: Lampe, Ramondon, Philips, C. Young, M. Greene, S. Mabbat or Mobbot, Carey, Stanley, R. Graves, Pespusch, Galliard, Hatchdosam and Handel.

But shall I go mourn for that my Dear. [Song.] *Set by Mr. Lampe* from Shakespear['s 'Winter's Tale']. [*London*, 1745?] *s. sh.* fol. **G. 306. (251.)**

A Cantata and Four English Songs. *Printed for I. Walsh: London*, [1746?] fol. **G. 221. (5.)**

[Columbine Courtezan.] A Collection of all the Aires, Pastorells, Chacoons, Entre, Jiggs, Minuets and Musette's in Columbine Courtezan, and all the late Entertainments...To which is Prefix'd, the Original Medley Overture. The whole fitted for a Violin, German Flute, & Harpsicord, *etc.* *Printed for I. Walsh: London*, [1735.] *obl.* fol. **c. 60. (1.)**

The Complaint.
See infra: [*The Despairing Shepherd.*]

The Cuckoo, a Celebrated Concerto: in Five Parts, viz. Traversa, Violin 1, Violin 2, Tenor, Violencella, and Bass. [Harpsichord Part.] *Printed for J. Wilcox: London*, [1740?] fol. **G. 221. (1.)**

The Celebrated Cuckoo Concerto. Composed by C. F. [or rather F. J.] Lampe. [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. IV. [No. 6.] [1797–1802.] 8°. **D. 854.**

The Declaring Lover. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 310. (133.)**

[Another copy.] **G. 305. (168.)**

The Despairing Shepherd. [For editions of this song published anonymously:]
See Cleon. Cleon, whose heart foretold despair, *etc.*

[The Dragon of Wantley.] Songs and Duetto's in the Burlesque Opera, call'd, The Dragon of Wantley. [Written by H. Carey]...Composed and Carefully Corrected by Mr. J. F. Lampe, *etc.* [Full Score.] *Printed for J. Wilcox: London*, 1738. fol. **F. 5.**
Engraved by B. Cole.

Songs and Duetto's in...The Dragon of Wantley, in Score, *etc.* *Printed for I. Walsh: London*, [1746?] fol. **G. 221. (2.)**
This is the same as the edition of 1738, *with a new title-page.*

The Songs, Duettos and Trio in the Dragon of Wantley...Dispos'd properly for the Harpsicord & Voice, and may be accompanied with a Violin or German Flute & Violoncello. *W. Smith: London*, [1752.] *obl.* fol. **F. 5. a.**

LAMPE (JOHANN FRIEDRICH) [Fatal Falsehood.] Whilst endless Tears and Sighs declare. *A Song in the new Tragedy* [by J. Hewitt] *of Fatal Falsehood*...Sung by Mrs. Clive. [*London*, 1734.] *s. sh.* fol. **I. 530. (82.)**

Female Advice. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 307. (161.)**

Go lovely Rose. [Song.] *The Words by Mr. Waller.* [*London*, 1740?] fol. **G. 308. (19.)**

[Another copy.] **G. 305. (162.)**

The Inconstant. *See* WHEN. When fading Beauty does decay. *The Inconstant.* [Song, music by J. F. Lampe.] [1730?] *s. sh.* fol. **G. 313. (150.)**

Ladies' Amusement: being a new Collection of Songs, Ballads, &c. With Symphonies and Thorough-Bass. *J. Hoey, for the Author: Dublin*, [1748?] fol. **H. 1625. b.**

Imperfect, wanting pp. 19–22.

The Lady's Lamentation for y^e^ absence of Cap^t^ John.
See AS. As near to Rosamonda's stream. [1740.] *s. sh.* fol. **G. 306. (114.)**

A Lass there lives upon the green.
See infra: [*Oroonoko.*]

Love and Honour. [Song.]
See I. I wish and long for that which I, *etc.* [Music by J. F. Lampe.] [1740?] *s. sh.* fol. **G. 309. (115.)**

The Lover's Address. [Song.]
See CHARMER. Charmer permit me to make a Surrender, *etc.* [Music by J. F. Lampe.] [1730?] *s. sh.* fol. **G. 307. (47.)**

The Maid's Request, *etc.* [Song.]
See GLIDE. Glide swiftly on thou Silver Stream, *etc.* [By J. F. Lampe.] [1735?] *s. sh.* fol. **G. 316. d. (159.)**

[Another edition.] The Maid's Request, *etc.* *See* GLIDE. [1740?] *s. sh.* fol. **G. 310. (200.)**

[Margery. Overture and Chorus's in the Burlesque Opera called Margery, being a Sequel to the Dragon of Wantley, *etc.* Words by H. Carey. Full Score.] [*Printed for J. Wilcox: London*, 1739.] fol. **G. 221. (3.)**

Wanting the title-page.

Lampe's Original Medley Overture. [Orchestral Parts.] [*London*, 1740?] fol. **g. 474. a. (14.)**

A Plain and Compendious Method of Teaching Thorough Bass...With Proper Rules for Practice. The Examples and Lessons...Engraved on Copper Plates. *Printed for J. Wilcox: London*, 1737. 4°. **558*. c. 22.**

LAMPE (JOHANN FRIEDRICH) The Modest Concealment. [Song.] *See* DEAR. Dear Collin prevent my warm Blushes, *etc.* [1733?] *s. sh.* fol. **G. 307. (130.)**

[Oroonoko.] Bright Cynthia's Pow'r, divinely great. *A Song in Oroonoko.* [Words by T. Cheek.] [*London*, 1730?] *s. sh.* fol. **G. 306. (244.)**

—— [Another copy.] **I. 530. (80.)**

—— A Lass there lives upon the green. *Song in Oroonoko*, Sung by Mrs. Lampe. [*London*, 1730?] *s. sh.* fol. **G. 316. c. (25.)**

The Parent Bird. A Song, *etc.* [*London*, 1747.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. I., p. 184.

Paternal Love. [Song.] *See* PARENT. The Parent Bird whose little Nest, *etc.* [Music by J. F. Lampe.] [1745?] *s. sh.* fol. **H. 1994. b. (64.)**

[Another edition.] *See* PARENT. The Parent Bird whose little Nest, *etc.* [Music by J. F. Lampe.] [1745?] *s. sh.* fol. **G. 305. (240.)**

The Perfections of true Love. [Song.] *See* THERE. There liv'd long ago in a Country place, *etc.* [Music by J. F. Lampe.] [1730?] *s. sh.* fol. **G. 312. (86.)**

A Preservative against Love. [Song.]
See HOW. How frail alas! we mortals are, *etc.* [By J. F. Lampe.] [1740.] *s. sh.* fol. **G. 308. (97.)**

Pyramus and Thisbe: a Mock-Opera. The Words taken from Shakspeare['s 'Midsummer Night's Dream,' as altered in 1716 by R. Leveridge. Full Score,] *etc.* *Printed for I. Walsh: London*, [1745.] fol. **G. 221. (4.)**

[Another edition.] Pyramus and Thisbe: *etc.* *Printed for I. Walsh: London*, [1746?] fol. **G. 193. (5.)**
This edition contains an additional song, beginning: "Sweet Moon I thank thee."

Ruscelletto Infidele, or, The false Shepherd. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 360. (59.)**
This is No. V. of 'British Melody,' with alterations in Cole's engraving.

[The Sham Conjurer.] The Grand Concerto, Favourite Songs, Dueto's, Trio & Chorus in the New Masque call'd the Sham Conjurer, *etc.* [Full Score.] *Printed for I. Simpson: London*, [1741.] fol. **G. 221. (6.)**

The Shepherd's Invitation. [Song.] Sung by Mr. Sullivan...The Words by Mr. Ayre. [*London*, 1730?] *s. sh.* fol. **I. 530. (81.)**

LAMPE (Johann Friedrich) The Shepherd's Invitation. [Song.] Sung by Mr. Sullivan...The Words by Mr. Ayre. [*London*, 1744.] 8°. **157. l. 6.**
London Magazine, 1744, *p.* 510.

The Shepherd's Invitation. [Song.]... The Words by Mr. Ayre. [*London*, 1745.] 8°. **249. c. 15.**
Gentleman's Magazine, Vol. XV., p. 217.

[Another edition.] The Shepherd's Invitation, *etc.* [*London*, 1750?] *s. sh.* 4°. **H. 1994. c. (53.)**
Plate LXXIX *of the Agreeable Amusement.*

The Spring Wish. [Song.] [*London*, 1730?] *s. sh.* fol. **I. 530. (83.)**

[Another edition.] The Spring Wish, *etc.* [*London*? 1740?] *s. sh.* fol. **G. 316. d. (87.)**

Tho' rude Rebellion rears its Head. *The occasional Song* as it is now perform'd at the Theatre Royal in Covent Garden, *etc.* [*London*, 1745.] fol. **G. 312. (15.)**

To Sylvia. [Song.] Sung by Mr. Sullivan at the Theatre in Drury Lane . . . the Words by Mr. Garrick. [*London*, 1745?] *s. sh.* fol. **G. 309. (25.)**

The True Briton. A Two Part Song, *etc.* [*London*, 1740?] *s. sh.* fol. **I. 530. (84.)**

[Another edition.] The True Britton. A two part Song. *See* Come. Come Drawers more Wine, *etc.* [By J. F. Lampe.] [1740?] *s. sh.* fol. **G. 307. (73.)**

Upon the Taking of Chagre Castle by Adm[l] Vernon. [Song.] *See* Ye. Ye Brittons draw near, *etc.* [Music by J. F. Lampe.] [1740.] *s. sh.* fol. **G. 314. (56.)**

Whilst endless Tears and Sighs declare. *See* supra: [*The Fatal Falsehood.*]

The Wish. [Song.] Sung by Mr. Sullivan, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 307. (20.)**

[Another copy.] **I. 530. (85.)**

Wit Musically Embellish'd. Being a Collection of Forty New English Ballads; the Words by divers Eminent Hands, set to Musick with a Thorough Bass for the Harpsichord . . . The Tunes all Transpos'd for the Flute. *Engraved & Printed for the Author: London*, [1731.] fol. **H. 1625. a.**
Engraved by T. Cobb, with an engraved title-page.

[Another copy.] Wit Musically Embellish'd: Being a Collection of Eight [or rather Forty] New English Ballads, *etc.* Vol. I. *Engrav'd and Printed by T. Cobb: London*, [1731.] fol. **H. 1625.**
This work appeared in parts of eight Ballads each. It was advertised in the Grub Street Journal for 5 Aug., 1731. *This copy is complete, but has no preface nor list of subscribers, and the title-page is the printed one issued with the first part.*

Wit Preferable to Beauty. [Song.] *See* Though. Tho' here at Bath you make a Rout, *etc.* [Music by J. F. Lampe.] [1730?] *s. sh.* fol. **G. 312. (87.)**

See Arne (T. A.) Six Medley or Comic Overtures in Seven Parts . . . by Dr. Arne, Lampe, *etc.* [1760?] fol. **g. 100. c.**

See Fly. Fly Care to the Winds, *etc.* [Duet, music by J. F. Lampe.] [1740?] *s. sh.* fol. **G. 307. (238.)**

See Hymns. [*English.*] Hymns on the Great Festivals, *etc.* [Music by J. F. Lampe.] 1746. 4°. **F. 5. b.**

See Hymns. [*English.*] Hymns on the Great Festivals . . . The Second Edition. [Music by J. F. Lampe.] 1753. 4°. **E. 1498. j.**

See Summer's Tale. The Summer's Tale. A Musical Comedy . . . The Music by Abel . . . Lampe, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

See Thesaurus Musicus. Thesaurus Musicus. A Collection of...Part Songs... by...Lampe, *etc.* [1743?] fol. **H. 73.**

LAMPLIGHTER. The Lamplighter. [Song.] *See* Dibdin (C.) [*The Oddities.*]

The Lamp-Lighter. Cantata. *See* Moze (J. H.)

LAMPUGNANI (Giovanni Battista) [Alceste.] The Favourite Songs in the Opera call'd Alceste, *etc.* *Printed for I. Walsh: London*, [1744.] fol. **G. 206. a. (4.)**

Alessandro nell' Indie. [A Pasticcio, chiefly by G. B. Lampugnani and G. Cocchi.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vols. 4, 11, 12. [1776.] fol. **G. 159.**

[Alfonso.] The Favourite Songs in the Opera call'd Alfonso, *etc.* *Printed for I. Walsh: London*, [1744.] fol. **G. 190. (6.)**

[Songs in L' Ingratitudine Punita. A Pasticcio, by Hasse, Lampugnani, *etc.*] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 5. [1776.] fol. **G. 159.**

[Songs in Semiramide. A Pasticcio, by Hasse and Lampugnani.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 5. [1776.] fol. **G. 159.**

[Siroe.] The Favourite Songs in the Opera call'd Siroe, *etc.* (The Two favourite Songs in...Siroe, sung by Sign[ra] Mingotti.) [Short Score.] 2 Nos. *Printed for I. Walsh: London*, [1755.] fol. **G. 201. (3.)**

LAMPUGNANI (Giovanni Battista) [Siroe. Another copy.] **H. 348. e. (1, 10.)**

Six Sonatas for Two Violins, with a Through Bass for the Harpsicord or Violoncello...Opera Prima. [Separate Parts.] *Printed for I. Walsh: London*, [1745?] fol. **g. 420. c. (8.)**

Six Sonatas for two Violins and a Thorough Bass. [Separate Parts.] *Printed for C. & S. Thompson: London*, [1765?] fol. **g. 409. (7.)**

Nos. 1 *to* 4 *of this set are Nos.* 6, 3, 2 *and* 1 *of Op.* 1.

See Ezio. The Favourite Songs in... Ezio. With some Songs [by J. A. Hasse and G. B. Lampugnani] in Ipermestra, *etc.* [1755.] fol. **G. 173.**

See Hasse (J. A.) Farinelli's Celebrated Songs, *&c.* (Galuppi, Hasse, Vinci, Lampugnani . . . & Pescetti's Chamber Aires...Collected out of all their late Operas.) [1736–1756?] fol. **g. 444.**

See Summer's Tale. The Summer's Tale. A Musical Comedy...The Music by Abel ...Lampugnani, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

LAMPUGNANI (Giovanni Battista) and **SAN MARTINI** (Giovanni Battista) Six Sonatas for Two Violins with a Through Bass for the Harpsicord or Violoncello. Composed by Sig^r^ G. B. Lampugnani and St. Martini of Milan. Opera Prima. *Printed for J. Walsh: London*, [1750?] fol. **g. 480. (1.)**

This work is the same as the Six Sonatas published under Lampugnani's name alone as Op. 1.

Six Sonatas for Two Violins, with a Through Bass for the Harpsicord or Violoncello. Compos'd by Sig^r^ G. B. Lampugnani and S^t^ Martini of Milan. Opera Seconda. [Separate Parts.] *Printed for I. Walsh: London*, [1750?] fol. **g. 480. (2.)**

LANCETTE. La Lancete. [Song.] *See* Je. Je suis excellent chirurgien, *etc.* [1780?] 8°. **B. 362. j. (17.)**

LANCETTI (Salvador) *See* Lanzetti.

LAND. The Land of Gold. Song. *See* Sanderson (J.) [*Harlequin Mariner.*]

The Land we live in. [Song.] *See* Reeve (W.) [*Harlequin and Oberon.*]

LANDEN ( ) The Hazel-ey'd Maid, *etc.* [Song.] [*London*, 1753.] 8°. **249. c. 23.**

The Gentleman's Magazine, Vol. XXIII., p. 191.

LANDI (Stefano) Arie a Una Voce, *etc.* *Appresso Bartholomeo Magni. Stampa del Gardano: Venetia*, 1620. fol. **K. 8. g. 14.**

LANDI (Stefano) La Morte d'Orfeo. Tragicomedia Pastorale con le Musiche... Opera Seconda. *Appresso Bartolomeo Magni. Stampa del Gardano: Venetia*, 1619. fol. **K. 8. g. 10.**

Il S. Alessio. Dramma Musicale, *etc.* [Full Score.] *Apresso Paolo Masotti: Roma*, 1634. fol. **K. 8. g. 8.**

LANDLORD. The Landlord he looks very big. *A good Ale thou art my Darling.* [Song.] *L[ongman and] B[roderip: London*, 1785?] *s. sh.* fol. **G. 312. (118.)**

LANDONO (Francesco) *See* Spoglia Amorosa. Spoglia Amorosa. Madrigali, *etc.* [With a Dedication by F. Landono.] 1584. 4°. **D. 202.**

LANDRIN ( ) *Maitre de Danse.* Potpourri François des Contre-Danse Ancienne, tel, qu'il se danse chez la Reine. Arrangé, et mis au Jour, par M^r^ Landrin, *etc.* (Potpourri Nouveau avec l'Explication des Figures, vû et corrigé, telle que je les enseigne au public.) 24 Nos. *Chez Landrin: Paris*, [1785? *etc.*] 8°. **c. 57. (1.)**

Engraved throughout. There is a MS. index of the contredanses.

1^er^ Receuil d'Airs Figurée [*sic*] tel qu'il se joue aux Woxhall de la foire S^t^ Germain, *etc.* (2^me^ Receuil de Menuet mêlée de Petit Airs, avec les Préludes dans les tons les plus usités, *etc.*) (3^me^ Receuil de Menuet mêlée de Petit Airs, *etc.*) (4^me^ Receuil de Menuet de M^r^ Lahante...Mis au Jour par M^r^ Landrin, *etc.*) (5^eme^ Receuil d'Anglaise arrangées avec leurs Traits, *etc.*) 5 Nos. *Chez Landrin: Paris*, [1785? *etc.*] 8°. **c. 57. (3.)**

Engraved throughout. The following composers' names occur in this collection: Denis, Lahante, La Loyeau, Dfichere [*Fisher?*], *Dauvergne, Canavase and Fauveau.*

LANDSCAPE. The Landscape. [Song.] *See* How. How pleas'd within my native bowers, *etc.* [1761.] 8°. **P.P. 5441.**

[Another setting.] The Landscape. [Song, begins: 'How pleas'd within my native bow'rs.'] *See* Yates (W.)

LANEARE (Nicholas) *See* Lanier.

LANFRANCO (Giovan Maria) *da Terentio.* Scintille di Musica . . . che mostrano a leggere il Canto Fermo & Figurato, Gli accidēti delle Note Misurate, Le Proportioni, I Tuoni, Il Contrapunto, Et la diuisione del Monochordo, Cō la accordatura de uarii instrumenti, *etc.* *Per Lodouico Britannico: Brescia*, 1533. *obl.* 4°. **K. 1. g. 12.**

LANG (J. C.) Three Sonatas, for the Piano Forte or Harpsichord, with Accompagniment for a Violin...Opera 3.
The Author: London, [1795?] *obl.* fol. **e. 100. (2.)**

LANG (JOHANN GEORG) Concerto Pastorale per il Cembalo, due Violini, Viola e Basso, Due Flauti, due Corni ad libitum...Opera v. [Separate Parts.] *Presso G. André: Offenbach*, [1780?] fol. **g. 79. a. (2.)**

Concerto per il Cembalo, Due Violini, Due Flauti traversi obligati, Due Corni ad libitum, Viola e Basso, *etc.* *Longman and Broderip: London*, [1785?] fol. **h. 82. a.**

The Cembalo part only.

Two Excellent Solos for the Violin, con Violoncello obligato. *Longman, Lukey and Co.: London*, [1775?] fol. **g. 422. h. (3.)**

[Another copy.] **g. 420. b. (3.)**

Sei Sonate per il Cembalo Violino e Violoncello...Opera VI. [Separate Parts.] *Presso G. André: Offenbach*, [1780?] fol. **h. 82.**

LANGDON (RICHARD) A Collection of Songs, *&c.* [Op. 2.] *Printed for J. Johnson: London*, [1755?] fol. **G. 805. a. (8.)**

[Another edition.] A Second Collection of Songs, *etc.* [Op. 2.] *Printed for J. Johnson: London*, [1755?] fol. **G. 424. d. (5.)**

This is the same as 'A Collection of Songs,' with an altered title-page.

Cupid and Chloe. A Cantata. [*J. Johnson: London*, 1755?] fol. **G. 808. c. (18.)**

Printed from the plates of pp. 34–43 *of Langdon's 'Ten Songs and a Cantata.'*

Divine Harmony; being a Collection in Score of Psalms and Anthems, with several other Pieces of Sacred Music composed by the most eminent Masters ... Selected and ... revised by R. Langdon, *etc.* [Op. 5.] *Longman, Lukey & Compy., for the Editor: London*, 1774. fol. **H. 879. a. (1.)**

The composers named are: Morley, Ravenscroft, Milton, W. Harrison, Wainwright, J. Tomkins, Croft, W. Cranfield, Handel, J. Bennet, E. Blanks, J. Farmer, R. Palmer, R. Allison, M. Pierson, M. Cavendish, Courteville, Dowland, R. Langdon, Farnaby, Tallis, Kerby, Hooper, T. Tomkins, Carissimi, M. Wise, W. Blake, C. King, Aldrich and T. Langdon.

Twelve Glees for three and four Voices ... Op. VI. *J. Bland: London*, [1780?] fol. **G. 424. d. (4.)**

LANGDON (RICHARD) I told my nymph. An admired Song of Mr. Shenstone's ... sung at Ranelagh by Mr. Hudson. *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (38.)**

Six Sonatas for the Harpsichord ... Opera Terza. *Printed for Cha^s and Sam^l Thompson: London*, [1765.] *obl.* fol. **e. 5. f. (6.)**

Ten Songs and a Cantata, *etc.* [Op. 1.] *J. Johnson, for the Author: London*, [1754?] fol. **G. 805. e. (2.)**

Twelve Songs and Two Cantatas ... Opera IV. *Messrs. Thompson, for the Author: London*, [1770?] fol. **I. 376.**

Sweet are the banks when Spring perfumes. *A Glee, etc. L[ongman], L[ukey] & B[roderip: London*, 1775?] *s. sh.* fol. **G. 311. (138.)**

See ARNE (T. A.) [*Lyric Harmony. Op.* 4.] The Fond Appeal. Quartetto ... Harmonized by R. Langdon. [1800?] fol. **G. 353. (22.)**

See ARNE (T. A.) [*The Merchant of Venice. To keep my gentle Jessy.*] Quartetto ... harmonized by R. Langdon, *etc.* [1800?] fol. **G. 353. (21.)**

See ARNE (T. A.) [*Vocal Melody. VII. The Agreeable Musical Choice. To Delia.*] Trio ... Harmonized by R. Langdon, *etc.* [1800?] fol. **G. 352. (28.)**

See also: L., R.

LANGI. Langi rivolgo. *Venetian Ballad* [for two voices], *etc.* [*London*, 1776.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Feb., 1776.

LANGLÉ (HONORÉ FRANÇOIS MARIE) Corisandre, ou les Foux par Enchantement. Opéra Ballet. Paroles de * * * [de Linières and A. F. Lebailly. Full Score]. *Chés Le Duc: Paris*, [1791.] fol. **G. 143.**

Traité d'Harmonie et de Modulation. *Chez Boyer: Paris*, [1793.] fol. **G. 835. a.**

Traité de la Basse sous le Chant, précédé de toutes les Règles de la Composition, *&c.* *Chez Naderman: Paris*, [1798.] fol. **H. 2186.**

Triomphe! de nos droits célébrons la conquête. *Hymne à la Liberté*, par T. Desorgues.
Du Magazin de Musique à l'usage des fêtes Nationales: Paris, [1795.] 8°. **E. 1717. b. (17.)**

See AGUS (H.) Solféges pour servir à l'étude dans le Conservatoire de Musique à Paris par ... Agus ... Langlé, *etc.* [1795?] fol. **H. 2851.**

LANGO LEE. Lango Lee. Song. *See* THERE. There lives a sweet lovely dear Girl, *etc.* [1775?] *s. sh.* fol. **G. 316. j. (12.)**

Lango Lee. Song. *See* YOU. You Lads of Hybernia that's fond of true pleasure. [1775?] *s. sh.* fol. **G. 314. (108.)**

New words to Lango Lee. [Song.] *See* I. I'm an Irish young Fellow. [1777?] *s. sh.* fol. **H. 1601. a. (83.)**

LANGREDER (MARTIN) Canticum Gloriosæ Deiparæ Virginis Mariæ, Sex Vocibus, super varia—ut vocant—Madrigalia, non ita pridem artificiosissimè modulatum, à R. F. Martino Langreder . . . Iam verò post immaturum illius obitum typis evulgatum, operâ & studio R. D. Michaelis Hererii, *etc.*, Quinta (Sexta) Vox. 2 pts. *Matthæus Nenninger: Pataviæ*, 1602. 4°. **C. 261.**

Honora Medicum [Motet for 5 voices.] . . . Nobili . . . Viro Ioanni Hiltprando . . . dedicatum. [5 Parts.] *Matthæus Nenninger: Pataviæ*, 1602. 4°. **B. 293.**

LANGUAGE. The Language of the Eyes. [Song.] *See* WORDS. Words but faintly can impart, *etc.* [1770?] *s. sh.* fol. **G. 313. (245.)**

LANGUEUR. Une langueur extrême occupe tous mes sens. *Air par Algebre.* [For three voices.] [*Paris*, 1679.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, Feb., 1679, *p.* 196.

LANGUISHING. The Languishing Lady. [Ballad.] *See* WELCOME. Welcome Death, *etc.* [1695?] *s. sh.* fol. **Case 39. k. 6. (52.)**

The Languishing Shepherd. [Ballad.] *See* WHEN. When my kids and my lambs, *etc.* [1695?] *s. sh.* fol. **Case 39. k. 6. (5.)**

The Languishing Swain. Song. *See* HAPPY. Happy's the Man that's free from love, *etc.* [1690?] *s. sh.* fol. **Case 39. k. 6. (62.)**

LANIER (NICHOLAS) *See* PLAYFORD (J.) Select Ayres and Dialogues . . . Composed by . . . N. Laneare . . . and other Masters of Musick. 1659. fol. **G. 82. (1.)**

See PLAYFORD (J.) Select Musicall Ayres and Dialogues . . . by . . . Mr. Nicholas Lanneare, *etc.* 1653. fol. **F. 51. a.**

LANJON (PIERRE) *See* L****, *M.*

LANLA. Les Lanla. [Song.] *See* FOURNIER ( ).

LANNEARE (NICHOLAS) *See* LANIER.

LANSEL ( ) *See* BLIN DE LA CODRE (M. S.) Si l'Amour est peint volage . . . Accompagnement de M. Lansel, *etc.* [1785?] 8°. **B. 362. g. (1.)**

LANTERNE VÉRIDIGUE. On blasme à tort nôtre façon. *Vaudeville, etc.* [*Paris*,] 1732. *s. sh.* 4°. **298. a. 25.**

Mercure de France, Sept., 1732.

LANVAL ET VIVIANE. Souvent plus d'une enchanteresse. *Vaudeville de Lanval et Viviane* [words by A. de Murville, music by S. Champein]. Avec Accompagnement de Guittare par M. Chaudet, *etc.* *Chez Imbault: Paris*, [1788.] 8°. **B. 362. c. (66*.)**

Souvent une erreur passagère. *Romance de Lanval et Viviane* [words by A. de Murville, music by S. Champein]. Avec Accompagnement de Guittare par M. Chaudet, *etc.* *Chez Imbault: Paris*, [1788.] 8°. **B. 362. c. (66.)**

LANZA (FRANCESCO GIUSEPPE) Twelve Italian Ariettes, for a Single Voice, with an Accompaniment for the Harp or Piano Forte . . . Op. 1.

R. Birchall, for the Author: London, [1794.] *obl.* fol. **E. 532. b. (1.)**

Twelve Italian Ariettes, for a Single Voice with an Accompaniment for the Harp or Piano Forte . . . Op. IV.

R. Birchall, for the Author: London, [1794.] *obl.* fol. **E. 270. (17.)**

Ten Italian Ariettes, for a Single Voice, and a Favorite Duet. With an Accompaniment for the Harp or Piano Forte . . . Op. X. *R. Birchall, for the Author: London*, [1800?] *obl.* fol. **E. 532.**

Six Canzonettas, two Duetts & one Trio, for the Voice, with an Accompaniment for the Harp or Piano Forte . . . Op. 6.

R. Birchall, for the Author: London, [1794.] *obl.* fol. **E. 532. b. (2.)**

Six Canzonettas, two Duetts & one Trio for the Voice with an Accompaniment for the Harp or Piano Forte . . . Op. 7.

R. Birchall, for the Author: London, [1796.] *obl.* fol. **E. 532. b. (3.)**

Six Canzonettas, two Duetts & one Trio, for the Voice with an Accompaniment for the Harp or Piano Forte . . . Op. 8.

R. Birchall, for the Author: London, [1796.] *obl.* fol. **E. 532. b. (4.)**

Six Italian Duetts for Two Voices with an Accompaniment for the Piano Forte . . . Op. 5. *R. Birchall, for the Author: London*, [1794.] *obl.* fol. **E. 270. (18.)**

Eight Italian Ducts and a Favorite Trio, with an Accompaniment for the Harp or Piano Forte . . . Op. XI.

R. Birchall, for the Author: London, [1800?] *obl.* fol. **E. 532. a.**

The Celebrated Stabat Mater, for two Soprano Voices. Op. 12. [Full Score, with P. F. accompaniment.]

R. Birchall, for the Author: London, [1800?] fol. **G. 908.**

LANZA (Gesualdo) Blow gentle Winds. A Canzonet...The Words by Rannie.
Printed for G. Walker: London, [1800?] fol. **G. 808. b. (27.)**

The Cinder King. A favorite Glee for Two Sopranos & a Bass.
R. Birchall, for the Author: London, [1800?] *obl.* fol. **D. 402. (20.)**

Lovely Susan. A Canzonet, *etc.*
Printed for G. Walker: London, [1800?] fol. **G. 808. b. (28.)**

LANZETTI (Salvatore) Six Solos after an Easy & Elegant Taste for the Violoncello with a Thorough Bass, for the Harpsichord. *Printed for C. Heron: [London,* 1760?] fol. **g. 514. b. (3.)**

Six Solos for two Violoncellos or a German Flute and a Bass...Opera Seconda.
Printed for I. Walsh: London, [1740.] fol. **g. 270. l. (6.)**

[Another copy.] **g. 500. (2.)**

[Another edition.] VI. Solos for two Violoncello's with a Thorough Bass for the Harpsichord. [Op. 2. Nos. 6, 3, 1, 2, 4 and 5.] *Printed for J. Johnson: London,* [1745?] fol. **g. 510. (3.)**

LAPIS (Santo) Miss Mayer. A new Guittar Book in 4 Parts, viz. Italian, French, English Airs, and Duets for the Voice accompanied with the Guittar and a Thorough Bass for the Harpsicord... Opera xvi. *Mr. Liessem, for the Author: London,* 1759. fol. **G. 809. c. (16.)**
Engraved by W. Smith.

X. Solos for the Violoncello with a Thorough Bass...Opera xv. [*London,* 1760?] fol. **g. 801.**
The title-page is mounted.

La Stravaganza per il Cembalo. Of voorstelling van verandering van sleutels voor het Clavier, *etc.* [*Amsterdam,* 1765?] *obl.* fol. **e. 5. i. (5.)**

LAPLAND. The Lapland Swain, who half the year. *The Lapland Swain.* [Song.] Composed by a young Lady seven years old...The Words by a Lady.
Broderip and Wilkinson: London, [1799?] fol. **G. 356. (35.)**

LAPLANDER. The Laplander's Song. *See* Relfe (J.)

LAPORTE ( ) *See* Arlequin-Sentinelle. Arlequin-Sentinelle, Comedie-Parade, *etc.* [With the Music of a Vaudeville by — Laporte.] [1798.] 8°. **11738. e. 1. (2.)**

LAPPI (Pietro) Hymni per tutto l'Anno a Quattro Voci con il Basso per l' Organo . . . Nouamente stampati, *etc.* Alto. (Tenore.) (Basso Continuo.) 3 pts.
Appresso Bartolomeo Magni. Stampa del Gardano: Venetia, 1628. 4°. **C. 265. b.**

LAPPI (Pietro) Petri Lappi...Missarum Octonis [Vocibus] Liber Pr[imus] *etc.* Ten[or Secundi Chori]. [*Angelo Gardano? Venice,* 1601?] 4°. **C. 265. a.**
The title-page and page 1 *are mutilated.*

Sacræ Melodiæ Una, Duabus, Tribus, Quatuor, Quinque et Sex Vocibus. Una cum Symphoniis & Basso ad Organum. Tenor. (Bassus.) (Bassus ad Organum.) 3 pts. *Ex Officina Petri Phalesij: Antuerpiæ,* 1622. 4°. **C. 265.**

Basso Principale per l' Organo della Terza, et Litanie si della B. Vergine come de Santi, Et Hinno Te Deum, a otto voci, *etc.*
Appresso Alessandro Raverii: Venetia, 1607. fol. **G. 20.**

LARD. Lard how men can Claret drink. *A Dialogue between a Good Fellow and a Beau,* to the Tune of the old Cibell [attributed to J. B. Lulli]. The words by Mr. Estcourt. [*London,* 1707?] *s. sh.* fol. **G. 305. (208.)**

[Another copy.] **G. 310. (3.)**

[Another edition.] Lard how men can Claret drink, *etc.* [*London,* 1720?] *s. sh.* fol. **H. 1601. (268.)**

LARDEAU ( ) Lorsque de Jupiter les foudroyantes armes. *Récit de Basse, etc.* [*Paris,*] 1730. *s. sh.* 4°. **298. a. 14.**
Mercure de France, Dec., 1730.

LARDENOIS (Antoine) Paraphrase des Pseaumes de Dauid, en vers françois. Par A. Godeau . . . Nouuellement mis en musique...par A. Lardenois. *Imprimé aux despens de l'Autheur.* 1655. 12°. **843. f. 5.**

Les Pseaumes de Dauid, mis en rime Françoise, par C. Marot, et T. de Beze. Reduits nouuellement à vne briéue & facile methode pour apprendre le chant ordinaire de l'Eglise, par A. Lardenois.
A. Cellier: Charenton, 1659. 12°. **C. 46. a. 6. (2.)**

LA RICHERIE (de) Sommeil, viens sur mes sens. *Duo, etc.* [*Paris,*] 1746. *s. sh.* 4°. **297. c. 8.**
Mercure de France, Sept., 1746.

LARK. The Lark's shril Notes. [Song.] Sung by Mrs. Vincent at Vaux-hall. [*London,* 1765?] fol. **H. 1994. a. (2.)**

[Another edition.] The Lark's shrill Notes. [Song.] Sung by Mrs. Vincent, *etc.* [*London,* 1770?] fol. **G. 297. (9.)**

The Lark was up, the Morn was grey. *The Camp medley.* [Song.] *Longman and Broderip: London,* [1780?] fol. **G. 312. (211.)**

LARKEN ( ) As Cloe came into the room t'other day. *A Song from Prior, etc.* [*London*, 1748.] 8°. **249. c. 18.**
Gentleman's Magazine, Vol. XVIII., p. 181.

The Incredulous Maid. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 305. (119.)**

Mutual Love, *etc.* [Song.] [*London*, 1748.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. II., p. 38.

Stella and Flavia united. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. f. (10.)**

To a young Lady richly drest. [Song.] ...Within Compass of the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 316. a. (33.)**

LA ROSE-FONBRUNNE (G. DE) Sappho au Promontoire de Lucate.—Sappho's Complaint on the Rock of Lucate. Romance. *See* PLEYEL, CORRI & DUSSEK. Pleyel, Corri and Dussek's Musical Journal, *etc.* [Vocal Part.] No. 1. 1797. fol. **G. 356. (12.)**

LAROUSSELLE (DE) Ah! que j'ai de regret. *Chanson*, pour une Basse taille, *etc.* *Récoquillièe: [Paris,]* 1770. *s. sh.* 8°. **297. e. 30.**
Mercure de France, Feb., 1770.

L'ARPA (GIOVANNI LEONARDO DI) Canzon Napolitane a Tre Voci, Libro Secondo Di L'arpa. Cesaro Todino, Ioan Dominico da Nola. Et di altri Musici, *etc.* Basso.
Appresso Girolamo Scotto: Vinegia, 1566. 8°. **A. 247.**
The composers named in this collection are: Lando, Di Nolla, Ferrello, Todino, Don Fiolo, Zelanno, Roiccerandet, Le Roy, De Nola, Ioan Dominico Fior and Mattee. The dedication is signed 'Nicolò Roiccerandet Borgognone.'

See PRIMAVERA (G. L.) Il Primo Libro de Canzone...Con Alcune Napolitane di I. L. di L'arpa, *etc.* 1566. 8°. **A. 194.**

LARRY GROGAN. Larry Grogan, or the London Rake's Delight. [Song.]
See COME. Come Boys let's be jolly, *etc.* [1750?] *s. sh.* fol. **I. 530. (31.)**

LA RUE (PIERRE DE) Misse Petri de la Rue. Beate virginis. Puer natus. Sexti. Ut fa. Lomme arme. Nūqua fue pena maior. S[uperius]. (A.) (T.) (B.) 4 pts.
Per Octauianum Petrutiuz: Venetijs, 1503. *obl.* 4°. **K. 1. d. 1.**

See FEVIN (A. de) Misse...Quarti toni. Pier zon [i.e. P. de la Rue]. 1515. *obl.* 4°. **K. 1. d. 12.**

See MASSES. Missarum diuersoꝝ auctoruꝫ Liber primus...De sancto Antonio Piero de la rue. 1508. *obl.* 4°. **K. 1. d. 8.**

LARUETTE (JEAN LOUIS) Le Boulevard. Opéra-Comique Ballet, *etc.* [Words by Anseaume, music by Laruette.] 1753. 8°. *See* BOULEVARD. **11738. b. 15. (6.)**

Cendrillon, Opéra-Comique de Mr Anseaume; . . . avec la Musique [by J. L. Laruette]. 1759. 8°. *See* CENDRILLON. **11738. b. 13. (4.)**

De quel bruit effrayant retentissent ces airs. *Recit de Basse Taille Nouveau.*
[*Paris,*] 1755. *s. sh.* 8°. **298. c. 26.**
Mercure de France, Nov., 1755.

La Fausse Aventurière, Opéra-Comique en deux Actes . . . Avec la Musique [by J. L. Laruette]. 1757. 8°. *See* FAUSSE AVENTURIÈRE. **11738. b. 13. (1.)**

Le Guy de Chesne, ou La Feste des Druides. Comédie en un acte...meslée d'Ariettes, avec un Divertissement; par M. de Junquieres le fils, *etc.* *Chez Duchesne: Paris,* 1763. 8°. **86. b. 15.**
Part of the 'Supplément aux Parodies du Théâtre Italien,' etc. tom. 2.

Le Guy de Chesne. Comédie en un Acte, *etc.* [Words by J. de Junquières. Full Score and Parts.] *Chez Mr De la Chevardière: Paris,* [1763.] fol. **H. 452.**
Engraved by P. L. Charpentier.

L'Heureux Déguisement, ou la Gouvernante Supposée. Opéra-Comique en deux actes, melée d'Ariettes, [written] Par M. de Marcouville, *etc.* (Recueil des Ariettes de l'Heureux Déguisement, *etc.*) 2 pts. 1758. *See* THÉÂTRE. Nouveau Théâtre de la Foire, *etc.* Tom. 4. 1763. 8°. **11735. d. 2.**

Le Medecin de l'Amour. Opéra-Comique en un Acte, [words] par M. Anseaume... avec les petits Airs, *etc.*
Chez N. B. Duchesne: Paris, 1758. 8°. **11738. b. 13. (3.)**

L'Yvrogne Corrigé, Opéra-Comique en deux Actes; [Words] par Mrs. Anseaume * * * *;...avec les petits Airs.
Chez Duchesne: Paris, 1759. 8°. **11738. b. 13. (5.)**

See DOCTEUR SANGRADO. Le Docteur Sangrado. Opéra-Comique . . . avec la Musique [by E. R. Duni and J. L. Laruette]. 1758. 8°. **11738. b. 13. (2.)**

LASALLE D'OFFEMONT (DE) *Marquis.* Bertholde à la Ville. [For editions of this opera published anonymously:] *See* BERTHOLDE À LA VILLE.

LA SERRE (DE) Le Temps Fugitif. Air. [*Paris,*] 1732. *s. sh.* 4°. **298. a. 26.**
Mercure de France, Nov., 1732.

LASHED. Lash'd to the Helm. Song.
See HOOK (J.)

LAS INFANTAS (Fernando de) Sacrarum Varii Styli Cantionum Tituli Spiritus Sancti Liber II. cum Quinque Vocibus. (Tenor.) (Quintus.) 2 pts. *Apud hæredem Hieronymi Scoti: Venetijs*, 1578. 4°. **C. 47.**

LASS. The Lass at the Brow of y^e^ Hill. [Song.] *See* At. At the Brow of a Hill, *etc.* [1735?] *s. sh.* fol. **H. 1994. b. 6.**

The Lass of Broomhall Green. [Song.] *See* Froude ( )

The Lass of Humber Side. Ballad. *See* Blewitt (J.)

The Lass of Kensworth Dale. Ballad. *See* Moulds (J.)

The Lass of Pattie's Mill. [Song, from A. Ramsay's 'Gentle Shepherd.'] *Cross:* [*London*, 1725?] *s. sh.* fol. **H. 1601. (471.)**

[Another edition.] The Lass of Patie's Mill. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 312. (55.)**

[Another edition.] The Lass of Patie's Mill, *etc.* [*London*, 1735?] *s. sh.* fol. **G. 316. f. (37.)**

[Another edition.] The Lass of Peatie's Mill. [Song.] For Two Voices. [*London*, 1765?] *s. sh.* fol. **H. 1994. a. (223.)**

The Lass of Peatie's Mill with Variations for the Harpsichord or Piano Forte also for the German Flute or Violin. *Printed for Straight and Skillern: London*, [1780?] fol. **g. 271. a. (47.)**

The Lass of Peatie's Mill, with Variations. *Wanting the title-page.* [1801.] *See* Periodical Publications.—*London.* The Piano Forte Magazine. Vol. XIII. [No. 6a.] [1797–1802.] 8°. **D. 854.**

The Lass of Richmond Hill. Ballad. *See* Hook (J.)

The Lass of St. Osyth. [Song.] *See* Howard (S.)

The Lass of the Brook. Song. *See* On. On a Brook's glassy brink, *etc.* [1750?] *s. sh.* fol. **G. 316. (106.)**

The Lass of the Brook. Song. *See* On. On a Brook's grassy Brink, *etc.* [1755.] 8°. **157. l. 17.**

The Lass of the Brook. Song. *See* On. On a Brook's grassy Brink, *etc.* [1755.] 8°. **P.P. 5438. z.**

The Lass of the Brook. [Song.] *See* On. On a Brook's grassy brink, *etc.* [1756.] *s. sh.* 8°. **P.P. 5439. ab.**

The Lass of the Hatch. [Song.] *See* Let. Let Poets of learning. [1785?] fol. **G. 310. (48.)**

The Lass of the Hill. *See* At. At the Brow of a Hill, *etc.* [1740?] *s. sh.* fol. **H. 1994. b. (7.)**

LASS. [Another setting.] The Lass of the Hill. [Song, begins: "At the brow of a hill."] *See* Howard (S.)

The Lass of the Mill. [Song, begins: "Who has e'er been at Baldock."] *See* Festing (M. C.)

The Lass of the Mill. [Song, begins: "Dan Gay first in vogue."] *See* Howard (S.)

A Lass that was loaden with care. A Scotch Song. [*London*, 1740?] *s. sh.* fol. **G. 306. (49.)**

[Another edition.] A Lass that was loaden with Care, *etc.* *Printed for J. Simpson:* [*London*, 1745?] *s. sh.* fol. **H. 1994. b. (48.)**

A Lass there lives upon the Green. Song. *See* Courtiville (R.) [*Oroonoko.*]

A Lass there lives upon the green. [Song.] *See* Lampe (J. F.) [*Oroonoko.*]

The Lass with the delicate Air. [Song.] *See* Arne (M.)

[Another setting.] The Lass with the delicate Air. [Song.] *See* Young. Young Molly who lives at the Foot of the Hill. [1760?] *s. sh.* fol. **G. 316. f. (134.)**

The Lass with the Velvet. [Song.] *See* There. There was a Buxom Lass. [1710?] *s. sh.* fol. **G. 305. (26.)**

LASSER (Johann Baptist) Vollständige Anleitung zur Singkunst, sowohl für den Sopran, als auch für den Alt, *etc.* *Beym Verfasser: München*, 1798. *obl.* 4°. **C. 365.**

LASSES. The Lasses with obliging care. *The White Cockade.* A favorite Air to which is added two fashionable Dances adapted for the Harpsichord, Violin, Ger: Flute and Guitar. *T. Skillern: London*, [1790?] fol. **G. 808. c. (22.)**

LASSO. Lasso ch' io t' ho perduta. [Song.] *See* Vespasiano.

LASSO (Ferdinando di) Magnificat. *See* Lasso (O. di)—5. *f.*—Liber Primus. Cantiones Sacræ Magnificat . . . His accesserunt quatuor ab...Ferdinando de Lasso compositæ, *etc.* 1602. fol. **K. 2. i. 14.**

See Lasso (O. di)—6.—Tertium opus Musicum, continens Lectiones Hiob et Motetas seu Cantiones Saras...Additæ sunt...aliquot piæ Ferdinandi Lassi cantilenæ, *etc.* 1588. *obl.* 4°. **A. 331. b.**

LASSO (Ferdinando di) and (Rodolfo di) *See* Lasso (O. di)—5. *c.*—Magnum Opus Musicum Orlandi de Lasso...A Ferdinando...& Rudolpho...Authoris filijs... collectum, & impensis eorundem Typis mandatum, *etc.* 1604. fol. **G. 121.**

LASSO (Orlando di)

Arrangement.

1. Chansons, Mélanges and Trésor de Musique.
2. Madrigals and Villanelles.
3. Magnificats.
4. Masses.
   a. Collections.
   b. Single Works.
5. Motets, under various titles.
   a. Jeremiæ Lamentationes.
   b. Lectiones (Quiritationes) Sacræ.
   c. Magnum Opus Musicum.
   d. Moduli.
   e. Motets.
   f. Sacræ Cantiones.
      i. Books 1–8.
      ii. Other Editions.
   g. Selectissimæ Cantiones.
6. Opus Musicum.
7. Patrocinium Musices.
8. Psalms.
9. Teutsche Lieder.

The titles under each sub-division are arranged in chronological order.

1. Chansons, Mélanges and Trésor de Musique.

Tiers Livre des Chansons a quatre cincq et six parties...de nouveau plus correctement que cy deuant imprimèes & emendèes, conuenables tant aux instrumens comme à la voix. Superius. *Pierre Phalese: Lovain*, 1562. *obl.* 4°. **A. 337. a.**

Mellange d'Orlande de Lassus, contenant plusieurs Chansons, tant en Vers Latins qu'en Ryme Francoyse. A Quatre, Cinq, Six, Huit, Dix Parties. Superius. (Contra.) (Tenor.) (Bassus.) (Quinta et Sexta Pars.) 5 pts. *Adrian le Roy & Robert Ballard: Paris*, 1570. *obl.* 4°. **A. 337. d. (1.)**

[Another copy. Bassus.] **A. 336. b. (7.)**
Wanting the title-page, which has been supplied in manuscript.

Liure de Chansons Nouuelles a Cinc Parties, auec Deux Dialogues: à Huict, *etc.* Superius. (Contra.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *Adrian le Roy & Robert Ballard: Paris*, 1571. *obl.* 4°. **A. 337. d. (2.)**

[Another copy. Bassus.] **A. 336. b. (8.)**
Imperfect, wanting the title-page.

Mellange d'Orlande de Lassus. Contenant plusieurs chansons, à Quatre parties. Desquelles la lettre profane à esté changée en spirituelle. Contratenor. *P. Haultin: La Rochelle*, 1575. *obl.* 4°. **A. 337. e.**

Les Meslanges d'Orlande de Lassus. Contenantz plusieurs Chansons a IIII, V, VI, VIII, X, Parties: reueuz par luy, et augmentez. Superius. (Contra.) (Tenor.) (Bassus.) 4 pts. *Adrian le Roy, & Robert Ballard: Paris*, 1576. *obl.* 4°. **A. 337. f.**

LASSO (Orlando di) Chansons Nouuelles à Cinc Parties, auec Deux Dialogues: a Huict, *etc.* Superius. (Contratenor.) (Tenor.) (Bassus.) 4 pts. *Adrian le Roy, & Robert Ballard: Paris*, 1576. *obl.* 4°. **A. 337. f. (2.)**

Thresor de Musique d'Orlande de Lassus, contenant ses Chansons à quatre, cinq & six parties. Superius. [*Pierre de Saint-André: Paris,*] 1576. *obl.* 4°. **A. 337. h.**

Liure de Chansons à Cinc Parties: auec Deux Dialogues: a Huit. Superius. *Adrian le Roy, & Robert Ballard: Paris*, 1581. *obl.* 4°. **A. 337. i.**

Meslanges de la Musique d'Orlande de Lassus. A 4. 5. 6. & 10 parties. Superius. *Adrian le Roy & Robert Ballard: Paris*, 1586. *obl.* 4°. **A. 337. j.**

La Fleur des Chansons d'Orlande de Lassus...Contenant vn Recueil de ses Chansons Françoises, & Italiennes, a Quatre, Cinc, Six & Huit parties, accommodées tant aux Instrumens comme a la Voix: Toutes mises en ordre conuenable selon leurs Tons. Superius. (Contratenor.) (Quinta et sexta pars.) 3 pts. *Chez Pierre Phalese, & chez Jean Bellere: Anuers*, 1592. *obl.* 4°. **A. 337. b.**

Le Thresor de Musique d'Orlande de Lassus...Contenant ses chansons Françoises, Italiennes, & Latines, à quatre, cinq & six parties: Reueu & corrigé... en ceste troisieme Edition. Contra Tenor. [*Pierre de Saint-André: Paris,*] 1594. *obl.* 4°. **A. 337. g.**

La Fleur des Chansons d'Orlande de Lassus a Quatre, Cinq, Six et Huit Parties, *etc.* Superius. *De l'Imprimerie de Pierre Phalese: Anuers*, 1596. *obl.* 4°. **A. 337. c.**
Imperfect, wanting pp. 45–49.

Continuation du Melange d'Orlande de Lassus. A 3. 4. 5. 6 & 10 parties. Superius. *Adrian le Roy, & la veufue R. Ballard;* 1596. *obl.* 4°. **A. 337. k.**

See Chansons.—2.—Disieme Liure de Chansons à quatre parties, d'Orlande de lassus & autres, *etc.* 1570. *obl.* 16°. **K. 2. b. 4. (9.)**

See Chansons.—2.—Dousieme Liure de Chansons à quatre & cinq parties, d'orlande de lassus & autres autheurs, *etc.* 1569. *obl.* 16°. **K. 2. b. 4. (11.)**

See Chansons.—2.—Tresieme Liure de Chansons à quatre parties, d'Orlande de lassus & autres, *etc.* 1570. *obl.* 16°. **K. 2. b. 4. (12.)**

See Chansons.—2.—Quatorsieme Liure de Chansons, à quatre, & cinq parties, d'Orlande de lassus, & autres, *etc.* 1571. *obl.* 16°. **K. 2. b. 4. (13.)**

LASSO (Orlando di) *See* Chansons.—2.—Quinzieme Liure de Chansons, à quatre, cinq, & six parties, d'Orlande de lassus, & autres, *etc.* 1571. *obl.* 16°. **K. 2. b. 4. (14.)**

See Chansons.—2.—Sesieme Livre de Chansons à quatre & cinq parties d'Orlande de Lassus, & autres, *etc.* 1573. *obl.* 16°. **K. 2. b. 4. (15.)**

See Chansons.—2.—Dixsetieme Liure de Chansons à quatre & cinq parties, d'Orlande de lassus, *etc.* 1570. *obl.* 16°. **K. 2. b. 4. (16.)**

See Chansons.—2.—Dixhuictieme Liure de Chansons à quatre & cinq parties, d'Orlande de lassus, *etc.* 1570. *obl.* 16°. **K. 2. b. 4. (17.)**

See Chansons.—2.—Dix neufieme Liure de Chansons à quatre & cinq parties, d'Orlande de lassus, & autres, *etc.* 1570. *obl.* 16°. **K. 2. b. 4. (18.)**

See Chansons.—2.—Vingtieme Liure de Chansons, à quatre, cinq, & six parties, d'Orlande de lassus, *etc.* 1571. *obl.* 16°. **K. 2. b. 4. (19.)**

See Chansons.—4.—Le Quatoirsiesme Liure a quatre parties contenant Dix Huyct Chansons Italiennes, Six chansons francoises, & Six Motetz. faictz (a la Nouuelle composition d'aucuns d'Italie) par Rolando di Lassus, *etc.* 1555. *obl.* 4°. **K. 3. a. 13.**

2. Madrigals and Villanelles.

Di Orlando di Lassus il Primo Libro di Madrigali a cinque Voci, nouamente per Antonio Gardano ristampato. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Appresso di Antonio Gardano: Venetia*, 1557. *obl.* 4°. **A. 338.**

Di Orlando di Lassus il Secondo Libro di Madrigali a cinque Voci, Nouamente per Antonio Gardano stampato. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso di Antonio Gardano: Venetia*, 1559. *obl.* 4°. **A. 338. a.**

This work also contains madrigals by A. Barre, Vidue and P. Animuccia.

Di Orlando di Lassus il Primo Libro di Madrigali a Quatro uoci Nouamente per Antonio Gardano Ristampati, *etc.* Basso. *Apresso di Antonio Gardano: Venetia*, 1565. *obl.* 4°. **A. 338. f.**

Di Orlando di Lassus il Secondo Libro de Madrigalli a Cinque Voci, Nouamente ristampati. Quinto. *Appresso Girolamo Scotto: Vinegia*, 1573. 4°. **D. 20. b.**

Libro de Villanelle, Moresche, et altre Canzoni, a 4. 5. 6. & 8. voci, *etc.* Alto. *Per Pietro Phalesio & Giovanni Bellero: Anversa*, 1582. *obl.* 4°. **A. 337.**

LASSO (Orlando di) Di Orlando Lasso ...Il Quarto Libro de Madrigali à Cinque Voci, Nouamente...ristampati. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1584. *obl.* 4°. **A. 338. b.**

Di Orlando di Lassus Il Primo Libro de Madrigali a Quatro Voci Nouamente... ristampati. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Giacomo Vincenci & Ricciardo Amadino Compagni: Venetia*, 1584. *obl.* 4°. **A. 338. e.**

This work contains compositions by Lasso, G. Lochemburgo, G. D. di Nola, F. Rosselli and C. Porta.

Madrigali: a Quattro, Cinque et Sei Voci, novamente composti, *etc.* Tenor. *In officina typographica Catharinæ Gerlachiæ: Noribergae*, 1587. *obl.* 4°. **A. 338. c.**

Di Orlando di Lassus il Primo Libro di Madrigali a Quattro Voci, Nouamente... Ristampati. Alto. (Basso.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1592. *obl.* 4°. **A. 338. d.**

See Gardano (Angelo) Musica di Tredici Autori...Nella quale si contengono... Madrigali...delli infrascritti Autori...O. di Lassus, *etc.* 1589. 4°. **K. 3. g. 11.**

See Prima Stella. Prima Stella. De Madrigali...Di Orlando Lasso, *etc.* 1570. 4°. **D. 13.**

3. Magnificats.

Magnificat Octo Tonorum, Sex, Quinque, et Quatuor Vocum, nunc primum excusa, *etc.* Altus. (Tenor.) (Bassus.) (Vagans.) 4 pts. *Apud Theodoricum Gerlatzenum, in officina Ioannis Montani piæ memoriæ: Noribergæ*, 1567. *obl.* 4°. **A. 339.**

Beatissimæ Virginis Mariæ Octo Cantica Modis Tonorum octo quaternisque vocibus distincta. Adiectis adhæc duplici Salve Regina. Missa Quinti toni. Veni Creator. Te Deum laudamus. Adoramus te Christe. 3. & 4. voc. & Tibi Laus, *etc.* Tenor. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum*, 1586. 4°. **D. 20. f. (6.)**

4. Masses.

a. Collections.
b. Single Works.

a. Collections.

Missæ Orlandi Lassi cum Quinque et Sex Vocibus canende, nuperrime impresse, *etc.* Sextus. *Apud Angelum Gardanum: Venetijs*, 1591. 4°. **D. 20. a**

Orlandi de Lasso...Missae Posthumae, Ritu Veteri Romano Catholico, in Modos qua Senos, qua Octonos temperatæ. Hactenus ineditæ; et omnium, quas edidit,

lectissimæ: vulgatæ demum affectu, studio sumtu superstitis filij Rudolphi di Lasso, *etc.* *Ex typographeio musico Nicolai Henrici: Monaci*, 1610. fol. **K. 9. b. 6.**

b. Single Works.

Missa. Ad Imitationem Moduli Beatus qui intelligit...cum sex vocibus. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiae*, 1587. fol. **K. 9. b. 9. (4.)**

Missa ad Imitationem Moduli Credidi... cum quinque vocibus. *Ex Officina Petri Ballard: Lutetiae*, 1608. fol. **K. 10. b. 1. (16.)**

[Another copy.] **K. 10. b. 2. (2.)**

Missa. Ad Imitationem Moduli Dixit Joseph...cum sex vocibus. *Ex Officina Petri Ballard: Lutetiæ*, 1607. fol. **K. 9. b. 9. (1.)**

Missa. Ad Imitationem Moduli In die tribulationis...cum quinque vocibus. *Ex Officina Petri Ballard: Lutetiæ*, 1607. fol. **K. 10. b. 2. (1.)**

Missa. Sex Vocum. Ad Imitationem Moduli In Te Domine speraui, *etc.* *Ex Officina Petri Ballard: Parisiis*, 1613. fol. **K. 9. b. 9. (2.)**

Missa Quatuor Vocum ad Imitationem Moduli, Iager, *etc.* *Ex Officina Christophori Ballard: Parisiis*, 1687. fol. **K. 10. b. 1. (15.)**

Missa. Ad Imitationem Moduli Locutus sum...Cum sex vocibus. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiae*, 1587. fol. **K. 9. b. 9. (3.)**

Missa. Quinque Vocum. Ad Imitationem Moduli Sydus ex claro, *etc.* *Ex Officina Petri Ballard: Lutetiæ*, 1614. fol. **K. 10. b. 2. (3.)**

Missa super Standomi un giorno. *See* BACCUSI (I.) Hippolyti Baccusii Missarum . . . Liber Primus . . . Missa (super) Standomi vn giorno (di Orlando). 1570. 4°. **D. 30.**

5. MOTETS, UNDER VARIOUS TITLES.

a. Jeremiæ Lamentationes.
b. Lectiones (Quiritationes) Sacræ.
c. Magnum Opus Musicum.
d. Moduli.
e. Motets.
f. Sacræ Cantiones.
i. Books 1–8.
ii. Other Editions.
g. Selectissimæ Cantiones.

a. Jeremiæ Lamentationes.

Hieremiae Prophetae Lamentationes, et aliæ Piæ Cantiones: nunquam antehac visae. Ab ipso autore . . . recens . . . compositæ, & in lucem...editæ. Quinque Vocum. Discantus. (Altus.) (Bassus.) (Quinta Vox.) 4 pts. *Adamus Berg: Monachii*, 1585. *obl.* 4°. **A. 332.**

LASSO (ORLANO DI) Ieremiae Prophetæ . . . Lamentationes, una cum Passione Domini Dominicæ Palmarum, quinque vocum, *etc.* Tenor. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum*, 1586. 4°. **D. 20. f. (8.)**
Imperfect, containing 11 *leaves only, much mutilated.*

b. Lectiones (Quiritationes) Sacræ.

Sacræ Lectiones Nouem ex Propheta Iob, Quatuor Vocum. Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud Theodoricum Gerlatzenum, in Officina Ioannis Montani piæ memoriæ: Noribergæ*, 1567. *obl.* 4°. **A. 331.**

Nouem Quiritationes Diui Iob. Quaternis Vocibus . . . modulatæ, *etc.* Superius. (Tenor.) (Contratenor.) (Bassus.) 4 pts. *Apud Adrianum le Roy, & Robertum Ballard:* [*Paris,*] 1572. *obl.* 4°. **A. 336. a. (7.)**

[Another copy. Bassus.] **A. 336. b. (6.)**
Wanting the title-page.

Lectiones Sacræ Nouem, ex Libris Hiob excerptæ, Musicis Numeris iam recens compositæ, nec non aliæ nonnullæ piæ Cantiones, omnibus qui tam viuæ vocis quàm Instrumentorum Musicorum cantu non imperitè vtuntur, apprimè accommodæ. Quatuor Vocum, *etc.* Discantus. (Altus.) (Bassus.) 3 pts. *Adamus Berg: Monachij*, 1582. *obl.* 4°. **A. 331. a.**

Nouem Quiritationes Diui Iob, bis quidem, sed diuersis modis lentiorique concentu quaternis vocibus modulantes . . . Adiectis quibusdam ex officio Deffunctorum Responsorijs. Tenor. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum*, 1587. 4°. **D. 20. f. (7.)**

c. Magnum Opus Musicum.

Magnum Opus Musicum Orlandi de Lasso . . . Complectens Omnes Cantiones quas Motetas vulgo vocant, tam antea editas quam hactenus nondum publicatas II. III. IV. V. VI. VII. IIX. IX. X. XII. vocum. A Ferdinando...& Rudolpho...Authoris filijs . . . collectum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts. *Ex typographia Nicolai Henrici: Monachii*, 1604. fol. **G. 121.**

d. Moduli.

Moduli Quinis Vocibus Nunquam Hactenus Editi Monachii Boioariæ compositi, *etc.* Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum*, 1571. *obl.* 4°. **A. 337. d. (3.)**

[Another copy. Superius. (Contratenor.) (Bassus.) (Quinta Pars.)] 4 pts. **A. 336. a. (3.)**

[Another copy. Bassus.] **A. 336. b. (3.)**

LASSO (Orlando di) Moduli Quatuor et Octo Vocum, *etc.* Superius. (Contra,) (Bassus.) 3 pts.
Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum, 1572. *obl.* 4°. **A. 336. a. (4.)**

[Another copy. Bassus.] **A. 336. b. (4.)**
Imperfect, wanting the title-page, which has been supplied in manuscript.

Tertius Liber Modulorum, Quinis Vocibus constantium, *etc.* Superius. (Contra.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts.
Apud Adrianum le Roy & Robertum Ballard: Lutetiæ Parisiorum, 1573. *obl.* 4°. **A. 336. a. (2.)**

[Another copy. Bassus.] **A. 336. b. (2.)**
Imperfect, wanting the title-page, which has been supplied in manuscript.

Moduli Sex Septem et Duodecim Vocum, *etc.* Superius. (Contra.) (Bassus.) (Quinta Pars.) 4 pts. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum*, 1573. *obl.* 4°. **A. 336. a. (5.)**

[Another copy. Bassus.] **A. 336. b. (5.)**

Moduli nondum prius editi Monachii Boioariæ Ternis Vocibus . . . Compositi. Superius. (Tenor.) (Bassus.) 3 pts.
Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum, 1576. *obl.* 4°. **A. 336. d.**

Moduli. Quatuor 5. 6. 7. 8. et Nouem Vocum, *etc.* Superius. (Contra.) (Bassus.) (Quinta Pars.) 4 pts. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum*, 1577. *obl.* 4°. **A. 336. a. (6.)**

Moduli Quatuor et Octo Vocum, *etc.* Tenor. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum*, 1588. 4°. **D. 20. f. (4.)**

Moduli Quinque Vocum, *etc.* Tenor.
Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum, 1588. 4°. **D. 20. f. (2.)**

Moduli Sex Vocum, *etc.* Tenor. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum*, 1588. 4°. **D. 20. f. (3.)**

e. Motets.

Di Orlando di Lassus il primo libro de mottetti a cinque & a sei voci nuouamente posti in luce. Superius. *Per Ioanne Latio: Anuersa*, 1556. *obl.* 4°. **A. 330.**

Orlandi de Lasso . . . Liber Mottetarum, Trium Vocum, Quæ cum Viuæ Voci, tum omnis generis Instrumentis Musicis . . . applicari possunt . . . nunc primum in lucem æditæ. Superius. *Excudebat Petrus Phalesius, sibi & Ioanni Bellero: Louanii*, 1575. *obl.* 4°. **A. 330. a.**

LASSO (Orlando di) Mottetta, Sex Vocum, typis nondum uspiam excusa . . . Quibus tam voces humanæ, quàm cuiusuis generis Instrumenta Musica concentu . . . applicari possunt, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) Vox.) 6 pts. *Adamus Berg: Monachij*, 1582. *obl.* 4°. **A. 334. l.**

Mottetti et Ricercari . . . a Due Voci, Nouamente . . . Ristampati. Libro Primo. Canto. (Alto.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1585. *obl.* 4°. **A. 330. b.**
Pp. 7, 8 *of the Canto part are wanting.*

f. Sacræ Cantiones.

i. Books 1–8.

Orlandi Lassi Sacrae Cantiones . . . Quinque Vocum, Tum viua voce, Tum omnis generis instrumentis cantatu commodissimæ. Liber Primus. Altus. *Apud Angelum Gardanum: Venetijs*, 1586. *obl.* 4°. **A. 334. j. (1.)**

Liber Primus. Cantiones Sacræ Magnificat vocant v. et vi. Vocum . . . His accesserunt quatuor ab . . . Ferdinando de Lasso compositæ, jam primùm in lucem editæ. Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts. *Nicolaus Henricus: Monachii*, 1602. fol. **K. 2. i. 14.**

Orlandi Lassi Sacræ Cantiones . . . Quinque, et Sex Vocum, Tum viua Voce tum omnis generis Instrumentis cantatu commodissimę. Liber Secundus. Altus.
Apud Angelum Gardanum: Venetijs, 1584. *obl.* 4°. **A. 334. j. (2.)**

Orlandi Lassi Sacrae Cantiones . . . Quinque, et Sex Vocum, Tum viua voce tum omnis generis Instrumentis cantatu commodissimæ. Liber Tertius. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts.
Apud Angelum Gardanum: Venetijs, 1578. *obl.* 4°. **A. 334. m.**

Orlandi Lassi Sacræ Cantiones . . . Quinque, et Sex Vocum, Tum viua voce tum omnis generis Instrumentis cantatu commodissimę. Liber Tertius. Altus.
Apud Angelum Gardanum: Venetijs, 1587. *obl.* 4°. **A. 334. j. (3.)**

Orlandi Lassi Sacræ Cantiones . . . Sex et Octo Vocum, Tum uiua Voce, Tum omnis generis Instrumentis cantatu commodissimæ. Liber Quartus. Altus.
Apud Antonium Gardanum: Venetijs, 1569. *obl.* 4°. **A. 334. j. (4.)**

Orlandi Lassi Sacræ Cantiones . . . Sex et Octo Vocum, Tum Viua Voce, Tum omnis generis Instrumentis cantatu commodissimæ. Liber Quartus. Altus.
Apud Angelum Gardanum: Venetijs, 1579. *obl.* 4°. **A. 334. n.**

LASSO (Orlando di) Orlandi Lassi Sacræ Cantiones...Quinque Sex et Octo Vocum, Tum uiua Voce, tum omnis generis Instrumẽtis cãtatu cõmodissimæ. Liber Quintus. Altus. *Apud Antonium Gardanum: Venetijs*, 1569. *obl.* 4°.
A. 334. j. (5.)

Orlandi Lassi Sacræ Cantiones...Quinque Vocum, Tum viua voce tum omnis generis Instrumentis cantatu commodissimæ. Liber Sextus. Altus.
Apud Angelum Gardanum: Venetijs, 1586. *obl.* 4°. **A. 334. j. (6.)**

Orlandi Lassi Sacræ Cantiones...Quinque Vocum, Tum viua Voce Tum omnis generis Instrumentis cantatu commodissimæ. Liber Septimus. Altus.
Apud Angelum Gardanum: Venetijs, 1584. *obl.* 4°. **A. 334. j. (7.)**

Orlandi Lassi Sacræ Cantiones ... Sex Vocum, Tum Viua Voce, Tum omnis generis instrumentis cantatu commodissimæ. Liber Octauus. Altus.
Apud Angelum Gardanum: Venetijs, 1584. *obl.* 4°. **A. 334. j. (8.)**

ii. Other Editions.

Sacræ Cantiones Quinque Vocum, tum Viua Voce, tum omnis generis instrumentis cantatu commodissimæ. Discantus. (Altus.) (Tenor.) (Bassus.) (Vagans.) 5 pts.
Impressum in Officina Typographica Ulrici Neuberi: Norinbergæ, 1569. *obl.* 4°. **A. 334. i.**

Cantiones Aliquot Quinque Vocum, tum Viua Voce, tum omnis generis instrumentis cantatu commodissimæ. Iam primùm in lucem...editæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts. *Adamus Berg: Monâci*, 1569. *obl.* 4°. **A. 334.**

Viginti Quinque Sacræ Cantiones, Quinque Vocum, tum Viua Voce, tum omnis generis instrumentis cantatu commodissimæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts.
Apud Theodoricum Gerlatzenum, in officina Ioannis Montani piæ memoriæ: Noribergæ, 1570. *obl.* 4°. **A. 334. k.**

Selectiorum Aliquot Cantionum Sacrarum Sex Vocum fasciculus, adiunctus in fine tribus Dialogis octo vocum, Quorum nihil adhuc in lucem est editum, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts. *Adamus Berg: Monachij*, 1570. *obl.* 4°. **A. 334. a.**

[Another copy.] 6 pts. **A. 334. b.**

Fasciculus Aliquot Cantionum Sacrarum, Quinque Vocum, nunc primum in lucem editus, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts.
Adamus Berg: Monachij, 1572. *obl.* 4°.
A. 336. c.

LASSO (Orlando di) Sex Cantiones Latinæ Quatuor, adiuncto Dialogo Octo Vocum. Sechs Teutsche Lieder mit vier, sampt einem Dialogo mit 8. stimmen. Six chansons Francoises nouuelles a quatre voix, auecq vn Dialogue a huict. Sei Madrigali nuoui a quatro, con vn Dialogo a otto voci. Summa diligentia compositæ ...& nunc primum in lucem æditæ, *etc.* Tenor. *Adamus Berg: Monachij*, 1573. *obl.* 4°. **A. 334. c.**

Cantiones Orlandi di Lassus: Selectæ in vsum Argentoratensis Academiæ. Sex vocum. Altus. (Tenor.) (Sexta Vox.) 3 pts. *Nicolaus Wyriot: Argentorati*, 1580. *obl.* 8°. **K. 1. c. 23.**
At the end of each part are MS. Cantiones in a contemporary handwriting.

Sacræ Cantiones, Quinque Vocum, Quæ cum Viuæ Voci, tum omnis generis instrumentis musicis commodissime applicari possunt. Opus planè nouum, nunquàm alijs Typis excusum, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts. *Adamus Berg: Monachij*, 1582. *obl.* 4°. **A. 334. d.**

Orlandi Lassi . . . Fasciculi Aliquot Sacrarum Cantionum cum quatuor, quinque, sex & octo vocibus, antea quidem separatim excusi, nunc vero auctoris consensu in unum corpus reducti. Altus. (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 5 pts.
In Officina Gerlachiana: Noribergae, 1582. *obl.* 4°. **A. 334. e.**
Wanting the last leaves of the Altus and Tenor parts.

Cantica Sacra, recens numeris et modulis musicis ornata, nec ullibi antea typis euulgata. Sex et Octo Vocibus, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Sexta Vox.) 5 pts. *Adamus Berg: Monachii*, 1585. *obl.* 4°. **A. 334. h.**

Orlandi Lassi...Sacræ Cantiones: antehac nunquam nec visæ nec typis uspiam excusae. Quatuor Vocum. Recens... compositæ, & in lucem...editæ. Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Adamus Berg: Monachii*, 1585. *obl.* 4°.
A. 334. g.

Sacrarum Cantionum Moduli Quatuor Vocibus Contexti, *etc.* Tenor.
Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum, 1587. 4°.
D. 20. f. (1.)

[Orlandi Lassi...Fasciculi Aliquot Sacrarum Cantionum cum Quatuor, Quinque, Sex & Octo Vocibus, *etc.* Bassus.]
[*In Officina Gerlachiana: Norbergae*, 1589.] *obl.* 4°. **A. 334. f.**
Imperfect, wanting the title-page.

Nouæ aliquot et ante hac non ita usitatæ ad duas voces Cantiones suavissimæ,

omnibus Musicis summè vtiles...Summa diligentia correctæ, & nunc primùm in lucem editæ. Cantus. (Bassus.) 2 pts. *Thomas Este: Londini*, 1598. 4°.
K. 3. m. 9.

Imperfect, wanting fol. C. and Cii. of the Bassus part, which have been replaced by the corresponding leaves of the Cantus.

g. Selectissimæ Cantiones.

Selectissimæ cantiones, quas vulgo Motetas vocant, partim omnino nouae, partim nusquam in Germania excusae, Quinque et Quatuor Vocibus compositae, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Vagans.) 5 pts. *Apud Theodoricum Gerlatzenum, in Officina Ioannis Montani piæ memoriæ: Noribergæ*, 1568. *obl.* 4°.
A. 333.

[Another copy. Altus. (Bassus.) (Vagans.)] 3 pts. **A. 333. a.**

Selectissimæ Cantiones, quas Vulgo Motetas vocant partim omnino nouæ, partim nusquam in Germania excusae, Sex & pluribus uocibus compositæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) Vox.) 6 pts. *Apud Theodoricum Gerlatzenum, in Officina Ioannis Montani piæ memoriæ: Norimbergæ*, 1568. *obl.* 4°.
A. 333. b.

The Discantus alone has the spelling 'Norimbergæ': the other parts have 'Noribergæ.' The words 'Quatuor, Quinque, Sex & pluribus uocibus' are added incorrectly to the title of the Tenor part.

[Another copy. Bassus.] **A. 333. c.**

Altera Pars Selectissimarum Cantionum, Quas Vulgo Motetas Vocant, Quinque et Quatuor Vocibus... Aucta & restituta, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts. *In officina typographica Catharinæ Gerlachiæ: Noribergæ*, 1587. *obl.* 4°. **A. 333. d. (2.)**

[Another copy. Altus. (Tenor.) (Bassus.) (Quinta Pars.)] 4 pts. **A. 333. e.**

Selectissimæ Cantiones, quas uulgo Motetas vocant, partim omnino nouæ, partim nusquam in Germania excusæ, Sex & pluribus vocibus compositæ...Posteriori huic editioni accessêre omnes Orlandi Motetæ, quæ in veteri nostro Thesauro Musico impressæ continebantur, cum...aliis... Omnia denuò multò quàm antehac correctius edita. Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts. *In officina typographica Catharinæ Gerlachiæ: Noribergæ*, 1587. *obl.* 4°.
A. 333. d. (1.)

The Discantus is imperfect, wanting pp. 4 and 5, which have been supplied in manuscript.

LASSO (Orlando di)

6. Opus Musicum.

Tertium opus Musicum, continens Lectiones Hiob et Motectas seu Cantiones Sacras, Quatuor, Quinque et Sex Vocum, antea quidem tribus fasciculis seorsim excusas, nunc verò in volumen unum redactas...Additæ sunt...aliquot piæ Ferdinandi Lassi cantilenæ, nunc primum in lucem editæ. Altus. (Bassus.) (Quinta Vox.) (Sexta Vox.) 4 pts.
In officina typographica Catharinae Gerlachiæ: Noribergæ, 1588. *obl.* 4°.
A. 331. b.

[Another copy. Quinta Vox.]
A. 331. c.

7. Patrocinium Musices.

Patrocinium Musices. Orlandi de Lasso ...Cantionum, quas Mutetas vocant, Opus Novum. Prima Pars...D. Guilhelmi... Bavariæ Ducis liberalitate in lucem editum. *Adamus Berg: Monachij*, 1573. fol.
K. 9. b. 1.

Patrocinium Musices. Orlandi de Lasso ...Cantionum Quatuor, Quinque & Sex Vocum, quas Mutetas vocant, Opus nouum, *etc.* Superius. (Contratenor.) (Tenor.) (Bassus.) [Quinta & Sexta Pars.] 5 pts. *Cornelius Phalesius: Louanii*, 1574. *obl.* 4°. **A. 339. a.**

Imperfect, wanting the title-page and pp. 9–13 of the Quinta et Sexta Pars.

Patrocinium Musices. Orlandi de Lasso ...Missæ aliquot Quinque Vocum. Secunda Pars...D. Guilhelmi...Bavariæ Ducis liberalitate in lucem editum. *Adamus Berg: Monachij*, 1574. fol.
K. 9. b. 2.

Patrocinium Musices. Orlandi de Lasso ...Passio quinque vocum: Idem Lectiones Iob, & Lectiones Matutinæ de Natiuitate Christi, quatuor vocum. Quarta Pars...D. Guilhelmi...Bavariæ Ducis, liberalitate in lucem editum. *Adamus Berg: Monachij*, 1575. fol.
K. 9. b. 4.

Patrocinium Musices. Orlandi de Lasso ...Magnificat aliquot, Quatuor, Quinque, Sex, & Octo vocum. Quinta Pars... D. Guilhelmi...Bavariæ Ducis, liberalitate in lucem editum. *Adamus Berg: Monachij*, 1576. fol. **K. 9. b. 5.**

Patrocinium Musices. Orlandi de Lasso ...Officia aliquot, de Præcipuis Festis Anni, 5. Vocum, nunc primùm in lucem editæ. Tertia Pars...D. Guilhelmi... Bavariæ Ducis, liberalitate in lucem editum. *Adamus Berg: Monachij*, 1588. fol. **K. 9. b. 3.**

Patrocinium Musices. Beatissimæ, Deiparæq; virginis Mariæ canticum Magnificat. Quattuor, quinq; & sex vocibus, ad

imitationem cantilenarum quarundam, singulari concentus hilaritate excellentium, *etc.*

Apud Adamum Berg: Monachij, 1587. fol. **K. 9. b. 7.**

Patrocinium Musices. Missæ aliquot Quinque Vocum, *etc.* *Adamus Berg: Monachii,* 1589. fol. **K. 9. b. 8.**

8. Psalms.

Psalmi Dauidis Pœnitentiales, Modis Musicis redditi, atque antehac nunquam in Lucem æditi. His accessit Psalmus: Laudate Dominum de Cœlis. Quinque Vocum, *etc.* Altus. (Bassus.) (Quinta Vox.) 3 pts. *Adamus Berg: Monachii,* 1584. *obl.* 4°. **A. 329.**

[Another copy. Altus.] **A. 329. a.**

Cinquante Pseaumes de Dauid, auec la musique a cinq parties d'Orlande de Lassus. Vingt autres Pseaumes à cinq et six parties, par diuers excellents Musiciens de nostre temps. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta Pars.) (Sexta Pars.) 6 pts. *De l'imprimerie de Jerosme Commelin: [Heidelberg],* 1597. *obl.* 4° **K. 2. a. 4.**

In addition to Orlando di Lasso the following composers are named in this collection: Pevernage, Maletty, Alfonse Flores, Goudimel, Faignient, Manenti, Felis, Macque, Sabin and Baccusy.

9. Teutsche Lieder.

Newe Teutsche Liedlein mit fünff stimmen, wölche gantz lieblich zu singen vnnd auff allerley Instrumenten zugebrauchen. Von Orlando di Lassus...componiert, vnd von jhm selbst Corrigiert, vnd inn druck verfertiget worden. Discantus. (Altus.) (Tenor.) (Bassus.) (Die fünffte stim̃.) 5 pts. *Adam Berg: München,* 1569. *obl.* 4°. **A. 335.**

Orlandi Lassi...Teutsche Lieder mit fünff Stimmen, zuuor vnterschiedlich, jetzund aber...inn ein Opus zusammen getruckt. Discant. *Durch Katharinam Gerlachin, und Johanns vom Berg Erben: Nürnberg,* 1583. *obl.* 4°. **A. 335. a.**

Newe Teutsche Lieder, geistlich vnnd Weltlich, mit vier Stimmen, *etc.* *Tenor.* *Gedruckt...bey Catharina Gerlachin: Nürmberg,* 1589. *obl.* 4°. **A. 335. c.**

Imperfect, wanting all after fol. d 4.

Orlandi Lassi . . . Teutsche Lieder mit fünff Stimmen, zuvor vnterschiedlich, jetzund aber...in ein Opus zusammen getruckt. Discant. (Altus.) (Tenor.) (Bass.) (V. Stim̃.) 5 pts.

Gedruckt durch Catharinæ Gerlachin Erben: Nürnberg, 1593. *obl.* 4°. **A. 335. b.**

LASSO (Orlando di) and (Rodolfo di) Cantiones Sacræ, ab Orlando de Lasso et huius Filio, Rudolpho de Lasso, Sex Vocibus Compositæ, Typis iam primo subiectæ & in lucem editæ. Discantus. *Nicolaus Henricus: Monachii,* 1601. 4°. **D. 20. e.**

LASSO (Rodolfo di)

See Lasso (O. di)—5. *c.*—Magnum Opus Musicum Orlandi de Lasso...a Ferdinando ...& Rudolpho...Authoris filijs...Collectum, & impensis eorundem Typis mandatum, *etc.* 1604. fol. **G. 121.**

See Lasso (O. di)—4. *a.*—Orlandi de Lasso ...Missae Posthumae...vulgatæ demum affectu, studio sumtu . . . Rodolphi de Lasso, *etc.* 1610. fol. **K. 9. b. 6.**

See Lasso (O. di) and (R. di). Cantiones Sacræ, ab Orlando de Lasso et huius Filio, Rudulpho de Lasso...Compositæ, *etc.* 1601. 4°. **D. 20. e.**

LASSUS. *See* Lasso.

LASSUSIUS. *See* Lasso.

LAST. Last Night a Dream came into my Head. *The Comical Dreamer.* [Song, written by T. Durfey.] [*London,* 1715?] *s. sh.* fol. **H. 1601. (265.)**

The Last Shilling. [Song.]

See Dibdin (C.) [*Tom Wilkins.*]

Last Valentine's Day. *Black Sloven.* A New Song. [*London,* 1771.] 8°. **P.P. 5438. z.**

The Universal Magazine, Vol. XLVIII., p. 95.

Last Whitsunday they brought me. Song. *See* Linley (W.) [*Vortigern.*]

LAST OF THE FAMILY. The Last of the Family. [Comedy.]

See Kelly (M.)

LATE. Late as by Jesse I did sit. Song. *See* B., G., *Esq.*

LATES (Charles) A favorite Sonata for the Piano-Forte or Harpsichord, *etc.* *Printed for the Author: London,* [1800?] *obl.* fol. **e. 104. (9.)**

LATES (James) Six Solos for a Violin and Violoncello, with a Thorough Bass for the Harpsichord...Opera Terza. *Printed for C. and S. Thompson: London,* [1775?] fol. **g. 422. g. (1.)**

Six Sonatas for Two Violins, or a German Flute and Violin, with a Thorough Bass for the Harpsichord. Opera Quarta. *Printed for C. & S. Thompson: London,* [1775?] fol. **g. 449.**

Six Trios for a Violin, Violoncello Obligato, & Bass, with a thorough bass for the Harpsichord...Opera 5. [Separate Parts.] *C. & S. Thompson, for the Author: London,* [1775?] fol. **g. 449. a.**

LATILLA (Gaetano) [Songs in Don Calascione. Comic Opera, partly by G. Latilla.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 6. [1776.] fol. **G. 159.**

LA TOUR (de) Ah, que je sens d'inquiétude! *Air Nouveau.* [Words by Madame Des Houlieres.] [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Feb., 1678, *p.* 86.

LA TOUR (G. D. C. de) Airs de l'Invention de G. D. C. S^r de La Tour, de Caen, sur plusieurs poemes saints et chretiens, recueillis de diuers auteurs, & diuisez en trois parties ... Liure second, à quatre parties. Superius. *Chez Iaques Mangeant: Caen*, 1593. *obl.* 8°. **K. 8. i. 14.**

LATOUR (T.) In my Cottage near the Wood. A favorite Song. The Words ...by Miss Calcraft...The Variations for the Piano Forte...by Mr. Latour. *Bland & Weller: London*, [1800?] fol. **G. 796. (21.)**

The Rising of the Sun, a Welsh Air, arranged as a Rondo for the Piano Forte, *etc.* *Bland & Weller: London*, [1800?] fol. **g. 270. j. (18.)**

Twelve Favorite Rondos for the Harpsichord or Piano Forte, *etc.* *A. Bland & Weller: London*, [1796?] fol. **g. 140 (41.)**

A New Rondo as Performed by Mademoiselle Parisot, and Danc'd by Madame Laborie ... in the Favorite Ballet [by D'Egville and Bossi] of Renaldo and Leonora, *etc.* *Bland & Weller: London*, [1800.] fol. **g. 272. u. (8.)**

Three Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin and Violoncello . . . Op. 1. [Separate Parts.] *A. Bland & Weller: London*, [1796?] fol. **g. 161. b. (9.)**

Two Sonatas for the Piano Forte,...with an Accompaniment for a Flute or Violin ...Op. 2. [Separate Parts.] *A. Bland & Weller: London* [1796?] fol. **g. 186. (6.)**

Two Sonatas for the Piano Forte...with an Accompaniment for a Flute or Violin ...Op. 3. [Separate Parts.] *A. Bland & Weller: London*, [1796?] fol. **g. 186. (7.)**

LATROBE (Christian Ignatius) Dies Iræ &c., an Ancient Hymn on the Last Judgment, translated...by...the Earl of Roscommon...Adapted for the Piano Forte, and Four Voices. *R. Birchall, for the Author: London*, 1799. fol. **G. 503. (5.)**

Three Sonatas for the Piano Forte...Op. iii. *J. Bland, for the Author: London*, [1790?] fol. **g. 148. (5.)**

LATTRE (Claude Jean de) *See* Chansons. —3.—Tiers...Liure des Chansons, *etc.* (Sixiesme Liure des Chansons...mises en musicque par Maistre Iehan de Latre, *etc.*) 1555. *obl.* 4°. **K. 3. a. 15.**

LAU (Christoph Heinrich) *See* Reimann (J. B.) J. B. Reimañs...Choralbuch...gestochen und verlegt [with a preface] von C. H. Lau. [1747.] *obl.* 4°. **b. 339.**

LAUDI. [*In chronological order.*] Libro Primo delle Laudi Spirituali da Diuersi ...Autori, *etc.* 1563. 4°.
See Razzi (S.) **K. 8. f. 10.**

Il Primo Libro delle Laude Spirituali a Tre Voci, stampata ad instanza delli... Padri della Congregatione dello Oratorio. (Il Secondo Libro delle Laude Spirituali, *etc.*) 2 bks. *Per Alessandro Gardano: Roma*, 1583. 4°. **D. 33.**

Il Terzo Libro delle Laudi Spirituali a Tre e a Quattro Voci, *etc.* [Edited by F. Soto.] *Per Alessandro Gardano. Ad instantia d'Iacomo Tornieri*, 1588. 4°. **D. 33. a.**

Libro delle Laudi Spirituali. Doue in vno sono compresi i Tre Libri gia stampati. E ridutta la Musica à più breuità e facilità: con l'accrescimento delle parole, e con l'aggiunta de molte Laudi nuoue, *etc.* [Edited by F. Soto.] *Per Alessandro Gardano, Ad instantia de Iacomo Tornieri: Roma*, 1589. 4°. **D. 33. b. (1.)**

[Another copy.] **D. 33. c. (1.)**

Lodi deuote per uso della Dottrina Christiana. *Appresso Girolamo Bartoli: Genoa*, 1589. 12°. **1354. a. 35. (4.)**

Il Quarto Libro delle Laudi a Tre et Quatro Voci, *etc.* [Edited by F. Soto.] *Apud Alexandrum Gardanum. Impensis Ascanij & Hieronymi Donangeli: Roma*, 1591. 4°. **D. 33. b. (2.)**

[Another copy.] **D. 33. c. (2.)**

Il Quinto Libro delle Laudi Spirituali, a tre, & quattro voci. Del Reuerendo P. Francesco Soto, *etc.* *Appresso Vittorio Baldini: Ferrara*, 1598. 4°. **D. 33. b. (3.)**

Santuario di Laudi...Per le feste di ciaschedun santo, *etc.* 1609. 4°.
See Razzi (S.) **11427. ee. 25.**

Laude Spirituali...per uso delle Congregazioni di S. Filippo Neri, *etc.* 1703. 8°.
See Corti (S.) **A. 191.**

Corona di Sacre Canzoni o Laude Spirituali, *etc.* 1710. 12°. *See* Corona. **A. 571.**

Laudi Spirituali per la Dottrina Cristiana. Raccolte da varij Autori, *etc.* 1722. 12°.
See Santini (P.) **3435. ff. 34.**

LAUGH. Laugh at the Times. [Song.] *See* FROM. From the Hill of Parnassus, *etc.* [1763.] *s. sh.* fol. **G. 307. (251.)**

A Laugh at the World. [Song.] *See* DIBDIN (C.) [*The Sphinx.*]

LAUGHING. The Laughing Bacchanalian. [Song.] *See* As. As the Mind is disturb'd, *etc.* [1770?] *s. sh.* fol. **G. 306. (108*.)**

Laughing prohibited. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

LAUGIER (MARC ANTOINE) *See* ROUSSEAU (J. J.) [*Lettre sur la Musique Françoise.*] Apologie de la Musique Françoise, *etc.* [By M. A. Laugier.] 1754. 8°. **1103. b. 22. (10.)**

LAURA. Laura. Ballad [begins: 'Ah listen to the plaintive Song']. *See* PIERCY (H.)

Laura. Sonnet [begins: 'Gentle Zephir as you kiss']. *See* PITMAN (A.)

Laura. [Song, begins: 'Lovely are the kindling blushes.'] *See* WARE (G.)

Laura. [Song.] *See* WHEN. When beauteous Laura's gentle Voice. [1778.] *s. sh.* fol. **G. 313. (196.)**

Laura forsworn. Ballad. *See* SHIELD (W.)

LAURA ET LENZA. Laura et Lenza. Ballet. *See* BOSSI (C.)

LAUREL. The Laurel. [Songs.] *See* BAILDON (J.)

The Laurel and the Willow. Canzonett. *See* MOZART (W. A.) [*Sehnsucht nach dem Frühlinge.*]

LAUREMBERGIUS (PETRUS) Musomachia id est Bellum Musicale. Ante quinque lustra Belligeratum in gratiam Er[asmi] Sar[torii]: nunc denuò institutum à primo ejus auctore Petro Laurembergio, *etc.* [*J. Hallevord: Rostock,*] 1639. 8°. **7896. a. 12.**

Musomachia, id est Bellum Musicale, *etc.* [*J. Hallevord: Rostock,*] 1642. 8°. **7897. a. 35.**

LAURENCINUS, *Romanus.* *See* BESARDUS (J. B.) Thesaurus Harmonicus diuini Laurencini Romani, *etc.* 1603. fol. **G. 25.**

LAURENTIUS [i.e. Johann Martin], *of Schnüffis, a Capuchin.* Dess Miranten, eines Welt- und hoch-verwirrten Hirtens nach der Ruhseeligen Einsamkeit Wunderlicher Weeg, *etc.* *David Hautt: Costantz*, 1690. 8°. **11517. a. 26. (2.)**

Mirantische Maul-Trumel, oder Wohlbedenckliche Gegen-Sätze böser, und guter Begirten... Mit schönen Sinnbilderen, und auff eine neue Art anmüthigen Melodeyen geziehrt, *&c.* *Leonhard Parcus: Costanz*, 1698. 8°. **11525. df. 16.**

LAURENTIUS [i.e. Johann Martin]. Mirantische Mayen-Pfeiff. Oder Marianische Lob-Verfassung, in welcher Clorus, ein Hirt, der... Mutter Gottes Mariae... anmuthig besingt... Mit schönen Kupffern, und gantz neuen Melodeyen gezihrt, *etc.* *Bey J. C. Bencard: Dillingen*, 1692. 8°. **11517. bbb. 48.**

Mirantische Wald-Schallmey, oder: Schul wahrer Weisheit, welche einem Jungen Herrn und seinem Hof-Meister... in einem Wald irr-geritten, von zweyen Einsidlern gehalten worden, *etc.* *David Hautt: Costantz*, 1688. 8°. **11517. a. 26. (1.)**

Mirantisches Flötlein. Oder Geistliche Schäfferey, in welcher Christus, under dem Namen Daphnis, die in dem Sünden-Schlaff vertieffte Seel Clorinda zu einem bessern Leben aufferweckt, *etc.* *In der Fürstl. Bischöffl. Druckerey, Bey D. Hautt: Costantz*, 1682. 8°. **11517. b. 22.**

P. F. Laurentii, von Schnüffis... Mirantisches Flötlein... Vierte Auflage. Darinnen alle Melodien zu drey Stimmen samt einem Rittornello auffgesetzet, zugleich ein Anhang Neuer Liedern, *etc.* *Bey E. und J. R. Thurneysen: Franckfurt*, 1739. 8°. **11517. b. 23.**

LAURETTE. Laurette. Opéra-Comique. *See* HAYDN (F. J.) [*La Vera Costanza.*]

LAURO SECCO. Il Lauro Secco. Libro Primo di Madrigali a Cinque Voci di Diuersi Autori. Basso. (Quinto.) 2 pts. *Vittorio Baldini: Ferrara*, 1582. 4°. **D. 156.**

Imperfect, wanting fol. A21, A13 and pp. 13–32 of the Basso part. This collection contains compositions by L. Marenzio, H. Fiorino, C. Porta, L. Bertani, G. d'Wert, G. Eremita, L. Luzzaschi, A. Gabrieli, A. Milleville, R. Giovanelli, P. Isnardi, T. Massaini, C. da Correggio, A. Striggio, A. Zoilo, I. Alberti, P. Virchi, F. Manara, A. dal' Occa, N. Peruve, V. Fronti, B. Spontone, G. B. Mosto, G. Belli, H. Vecchi, M. A. Ingegnieri, A. Stabile, F. Pigna, G. Bardi and G. di Macque.

LAURO VERDE. Il Lauro Verde, Madrigali à Sei Voci di diuersi Autori. Quinto. *Vittorio Baldini: Ferrara*, 1583. 4°. **D. 155.**

This collection contains Madrigals by L. Marenzio, C. Porta, G. B. Lucatelli, G. de Macque, F. di Monte, L. Meldert, L. Bertani, A. Orlandini, G. M. Nanino, G. d'Wert, A. Stabile, F. Rovigo, L. Luzzaschi, S. da Reggio, F. Soriano, N. Peruve, R. Giovanelli, B. Roy, H. Vecchi, A. Trombetti, H. Fiorino, P. Virchi, A. Milleville, G. B. Moscaglia, P. Isnardi, J. Corsini, G. Cavaccio, L. Mira, P. Bellasio, A. Ruotta and F. Nicoletti.

LAURO VERDE. Il Lauro Verde. Madrigali a Sei Voci Composti di Diuersi Eccellentissimi Musici. Aggiontoui di più doi Madrigali à Otto voci, l'vno d' Alessandro Striggio, & di Gio. Gabrieli. Canto. (Alto.) (Quinto.) (Basso.) 4 pts.
Appresso Pietro Phalesio & Giouanni Bellero: Anuersa, 1591. *obl.* 4°.
A. 277. c.
A reprint of the Ferrara edition, with two additions by A. Striggio and G. Gabrieli.

LAURO (DOMENICO) Missæ Tres Octonis Vocibus Decantandæ, Ac omnium instrumentorum generis accomodatę. Addite partes infimæ pro Organo, *etc.* Bassus Primi Chori.
Apud Ricciardum Amadinum: Venetijs, 1607. 4°. **C. 81.**

LAUS. Laus Dei in Ecclesia Sanctorum. [Psalms.] *See* KOBRICH (J. J. A. B.)

LAUSKA (FRANZ SERAPHINUS) Grande Sonate pour le Clavecin ou Piano-Forte... Oeuvre I. *Chés Günther & Böhme: Hambourg*, [1795.] *obl.* fol. **c. 58. (1.)**
Grande Sonate pour le Clavecin ou le Piano Forte...Oeuvre IV. *Chés Günther et Böhme: Hambourg*, [1797.] *obl.* fol. **c. 58. (2.)**
Sonate pour le Clavecin ou Piano-Forte... Oeuvre VI. *Chez Günther et Böhme: Hambourg*, [1797.] *obl.* fol. **c. 58. (3.)**
Grande Sonate pour le Forte-Piano. Œuvre 9. *Chés J. A. Böhme: Hambourg*, [1800?] *obl.* fol. **e. 284. c. (4.)**
Grande Sonate pour le Forte-Piano... Œuvre 10. *Chés J. A. Böhme: Hambourg*, [1800?] *obl.* fol. **e. 284. c. (5.)**

LAVENDER. The Lavender Girl. [Song.] *See* REEVE (W.) [*Mirth's Museum.*]

LA VILLE-SUR-ILLON (BERNARD GERMAIN ETIENNE DE) *Count de Lacépède.* La Poëtique de la Musique, *&c.* 2 Tom.
De l'Imprimerie de Monsieur: Paris, 1785. 8°. **1042. h. 13.**
La Poétique de la Musique, *etc.* 2 Tom. *Paris*, 1787. 12°. **12206. ddd. 33.**
Part of the 'Bibliothèque Universelle des Dames.'
[Another edition.] La Poétique de la Musique, *etc.* 2 Tom. *Paris*, 1787. 12°. **1042. a. 11.**

LAVINIA. Lavinia. [Cantata.] *See* BILLINGTON (T.)

LAVINIA A TURNO. Lavinia a Turno. Cantata. *See* GRAUN (C. H.)

LA VOYE MIGNOT (DE) Traité de Musique pour bien et facilement apprendre à Chanter & Composer, tant pour les Voix que pour les Instruments. Divisé en trois parties, *etc.* *R. Ballard: Paris*, 1656. 4°. **557*. d. 19.**

LAW. Law, Phisick & Divinity. [Song.] *See* THREE. Three rosy fac'd Topers as ever was known. [1770?] *s. sh.* fol. **G. 316. (142.)**
Law, Physic and Divinity. Song. *See* THREE. Three rosy fac'd Topers as ever was known. [1772.] 8°. **P.P. 5438. z.**

LAW (ANDREW) Select Harmony. Containing...the Rules of Singing: Together with a Collection of Psalm Tunes, Hymns and Anthems. [*London*? 1780?] *obl.* 4°. **A. 816.**

LAWES (HENRY) Ayres and Dialogues, for One, Two, and Three Voyces...The First Booke. FEW MS. NOTES.
T. H., for John Playford: London, 1653. fol. **F. 2. (1.)**
The Second Book of Ayres, and Dialogues, for One, Two, and Three Voyces. *T. H. for Jo. Playford: London*, 1655. fol. **F. 2. (2.)**
Ayres and Dialogues, for One, Two, and Three Voyces. The Third Book.
W. Godbid for John Playford: London, 1658. fol. **F. 2. a.**
The portrait has been cut out of the title-page.
A Paraphrase upon the Psalmes of David. By G[eorge] S[andys]. Set to new Tunes for private Devotion: and a thorow Base, for Voice, or Instrument. *Iohn Legatt: London*, 1638. fol. **3104. c. 8.**
Forming part of Sandys' 'Paraphrase upon the Divine Poems.'
A Paraphrase upon the Psalmes of David, by G[eorge] S[andys]. Set to new Tunes, *etc.* [*London*?] 1648. 8°. **11623. c. 6.**
Forming part of Sandys' 'Paraphrase upon the Divine Poems.'
A Paraphrase upon the Psalms of David. By George Sandys. Set to New Tunes... And in this Edition...Revised and Corrected...by John Playford. *W. Godbid, for Abel Roper: London*, 1676. 8°. **1076. m. 7.**
Forming part of Sandys' 'Paraphrase upon the Divine Poems.'
The Treasury of Musick: containing Ayres and Dialogues to Sing to the Theorbo-Lute or Basse-Viol. Composed by Mr. Henry Lawes . . . and other Excellent Masters. In Three Books. [With prefaces by J. Playford.] *William Godbid for John Playford: London*, 1669. fol. **G. 81.**
This is a reissue, under a general title, of Playford's First and Second Books of "Select Ayres and Dialogues" and H. Lawes's Third Book of "Ayres and Dialogues."
See PLAYFORD (J.) Select Ayres and Dialogues to Sing to the Theorbo-Lute or Basse-Viol . . . Composed by Mr. Henry Lawes, *etc.* 1669. fol. **G. 82. (2.)**

LAWES (Henry) *See* Playford (J.) Select Ayres and Dialogues...Composed by...H. Lawes, *etc.* 1659. fol. **G. 82. (1.)**

See Playford (J.) Select Musicall Ayres and Dialogues...by...H. Lawes, *etc.* 1652. fol. **F. 51.**

See Playford (J.) Select Musicall Ayres and Dialogues...by...Mr. Henry Lawes, *etc.* 1653. fol. **F. 51. a.**

See Stevens (R. J. S.) Seven Glees... and two Glees from Melodies, by H. Lawes, *etc.* [1800?] *obl.* fol. **E. 319. (4.)**

LAWES (Henry) and (William) Choice Psalmes put into Musick, for Three Voices. The most of which may properly enough be sung by any three, with a Thorough Base . . . With divers Elegies, set in Musick by sev'rall Friends, upon the death of W. Lawes. And . . . nine Canons . . . made by William Lawes. (Cantus primus.) (Cantus secundus.) (Bassus.) (Thorow Base.) 4 pts.
James Young, for Humphrey Moseley: London, 1648. 4°. **K. 3. h. 18.**
The composers of the Elegies are: H. Lawes, D^r John Wilson, John Taylor, John Cob, Edm. Foster, Simon Ive, John Jinkins and John Hilton.

[Another copy.] 4 pts. **C. 110.**
The Cantus Primus wants fol. E 4 (a blank leaf); the Cantus Secundus a similar leaf (P 4), and the Bassus fol. Aa.

LAWES (William) Gather sweet rosebuds. *Favourite Glee*, for three voices, *etc.* [*London*,] 1794. *s. sh.* 4° **P.P. 5141.**
The Lady's Magazine, May, 1794.

Gather your rosebuds while you may.
See Gather. Gather your Rose-buds, *etc.* [Music by W. Lawes.] [1780?] *s. sh.* fol. **G. 308. (32.)**

See Lawes (H.) and (W.) Choice Psalmes put into Musick, for Three Voices, *etc.* 1648. 4°. **K. 3. h. 18.**

See Playford (J.) Select Musicall Ayres and Dialogues...by...Mr. William Lawes, *etc.* 1653. fol. **F. 51. a.**

See Playford (J.) Select Ayres and Dialogues...Composed by . . . W. Lawes ...and other...Masters of Musick. 1659. fol. **G. 82. (1.)**

LAWFELT. La Lawffelt. Fanfare.
See Dampierre (de) *Marquis.*

LAWFUL. Lawful Love. [Song.]
See 'Tis. 'Tis true the Law I do profess. [1780?] *s. sh.* fol. **G. 312. (170.)**

LAWTON (D.) The Leeds Volunteer's March...[Full Score and] Arranged for the Organ or Harpsichord, with a Variation. *Longman and Broderip, for the Author: London*, [1794?] fol. **g. 133. (35.)**

LAWYER. The Lawyer's Duel. [Song and Chorus.] *See* After. After a pauze of great Guns loud salute, *etc.* [1655?] fol. **Harl. 5936. (399.)**

The Lawyer's Glee. *See* Woman. A Woman having a settlement, *etc.* [1799.] fol. **G. 809. c. (72.)**

LAY. Lay aside the reap-hook. [Song.]
See Leveridge (R.) [*The Mountebank.*]

LAYLAND (Thomas) Ah Damon, dear Shepherd adieu. A Favorite Elegy, *etc.* *G[eorge] S[mart: London*, 1780?] *s. sh.* fol. **G. 306. (93.)**

LAZARI (Alberto) Armonie Spirituali Concertate a 1. 2. 3. 4. 5. & 6. voci con le Lettanie della B. Vergine à 4. & 8. si piace, con il Basso Continuo . . . Libro Secondo. Opera Seconda, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto e Sesto.) (Settimo, e Ottauo.) (Organo.) 7 pts. *Apresso Bartolomeo Magni: Venetia*, 1637. 4°. **D. 50.**

LAZARUS. Lazarus, oder die Feyer der Aufstehung. Ein musikalisches Drama.
See Rolle (J. H.)

LE. L'avez vous vû mon bien aimé. Ronde. *See* Fée Urgèle.

L'on vous dit tous les ans. Air.
See Dubuisson ( )

Le connais-tu, ma chère Éléonore. Ariette Nouvelle. [*Paris*, 1780?] 8°. **B. 362. a. (151.)**

[Another copy.] **B. 362. e. (32.)**

Le connais tu, ma chère Éléonore. *Ariette*, avec Accompagne^mt de Guithare, par M^r Comien. *Chez Frère:* [*Paris*, 1785?] 8°. **B. 362. e. (18.)**

Le voici ce beau jour. *Anniversaire de la chûte du dernier Roi des Français . . .* [Song, words] Par le Ci. Perrin.
Chez Frère: [*Paris*, 1794?] 8°. **E. 1717. b. (27.)**

LEACH ( ) *Organist at Cheshunt.* The Hertfordshire Yeomanry Cavalry. A New Song, *etc.* *Longman and Broderip, for the Author: London*, [1796?] fol. **G. 376. (23.)**

LEACH (James) A New Sett of Hymns and Psalm Tunes . . . with Accompaniments, & a Thoro' Bass, the whole figured for the Organ, Harpsichord or Piano-Forte. *Preston & Son, for the Author: London*, [1789.] *obl.* 4°. **B. 844. (1.)**

A Second Sett of Hymns and Psalm Tunes, *etc.* *Preston & Son, for the Author: London*, [1794.] *obl.* 4°. **B. 844. (2.)**

LEACH (S.) Go gentle Breezes to yon verdant Grove. Glee. *See* HERSCHELL (F. W.) The favorite Ecchо Catch, and the preceeding Glee [by S. Leach], *etc.* [1780.] *obl.* fol. **F. 607. y. (8.)**

LEANDER (HENRY) By those Eyes. A Favorite Duett for Two Voices...with an Accompaniment for a Pedal Harp, or Piano Forte, *etc.* *London*, [1800?] fol. **G. 805. h. (27.)**

See DUFRESNOY ( ) *Madame.* A Favorite Sonata...for the Harp...arranged with Accompaniments for Two French Horns ...by H. Leander. [1800?] fol. **h. 1480. h. (7.)**

LÉANDRE. Léandre chez Colinette un jour. *Suite de la Lanterne Magique.* Air, Philis de[mande] son portrait [by Albanese]. [*Paris*, 1780?] 8°. **B. 362. a. (160.)**

LÉANDRE CANDIDE. En fixant notre planette. *Vaudeville de Léandre Candide,...* Sur l'Air de Figaro. [*Paris*, 1784.] 8°. **B. 362. c. (27.)**

LÉANDRE ET HÉRO. Léandre et Héro. Tragédie [words by Lefranc de Pompignan], mise en Musique par l'Auteur du Ballet de l'Empire de l'Amour [i.e. the Marquis René de Bearn Brassac], *etc.* Partition . . . Gravée par Labassée. *Chés M^me^ Boivin, etc.: Paris*, 1750. fol. **I. 322.**

LÉANDRE NANETTE. Léandre Nanette, ou le Double Qui-pro-quo. Parade en un acte, en vers et en Vaudevilles, *etc.* [By C. F. Ragot de Grandval. With the music of an Air and a Vaudeville.] *Clignancourt*, 1756. 8°. **11738. f. 39. (9.)**

LEAP YEAR. Leap Year. [Song, begins: 'Come round me ye lasses.'] *See* DIBDIN (C.) [*Christmas Gambols.*]

Leap Year. [Song, begins: 'Won't you hail the leap year.'] *See* DIBDIN (C.) [*Private Theatricals.*]

Leap Year. [Song, begins: 'A Shépherdess one Morning fair.'] *See* T., J.

LEARNED. The Learned Pig. Comic Song. *See* SINCE. Since London's the place, *etc.* [1780?] fol. **H. 1994. (59.)**

LEAVE. Leave me shephard. Song. *See* STANLEY (J.)

Leave yo^r^ Folded Flocks in Peace. *A new Song* by an Eminent Master [i.e. H. Carey]. [*London*, 1720?] *s. sh.* fol. **H. 1601. (294.)**

Leave your folded Flocks in Peace to sleep. *Pastoral.* [By H. Carey.] [*London*, 1740?] *s. sh.* fol. **G. 316. a. (34.)**

A leaf from Vol. I. of Carey's 'Musical Century.'

LEAVES. The Leaves so green. [Song.] *See* ARNOLD (S.) [*The Castle of Andalusia.*]

LE BEGUE (NICOLAS ANTOINE) Les Pièces de Clauessin composées par Mr. le Begue, *etc.* *Chez le S^r^ Baillon: Paris*, 1677. *obl.* fol. **K. 10. a. 14.**

Second Livre de Clavessin, *etc.* *Chez le Sieur Lesclop: Paris*, [1680?] *obl.* fol. **K. 10. a. 15.**

Premier Liure des Pieces d'Orgues...auec les Varietez, les agreéments, et la maniere de toucher l'Orgue aprésant Sur tous les Jeux, *etc.* *Chez le Sieur Lesclop:* [*Paris*, 1676?] *obl.* fol. **K. 10. a. 13.**

LEBEUF (JEAN) Traité Historique et Pratique sur le Chant Ecclesiastique. Avec le Directoire qui en contient les principes & les régles, suivant l'usage présent du Diocèse de Paris, & autres. Précedé d'une Nouvelle Méthode, *etc.* *Chez C. J. B. Herissant: Paris*, 1741. 8°. **1042. d. 15.**

LEBLANC ( ) La Folle Gageure, Comédie, en un Acte et en prose, mêlée d'Ariettes...Paroles de M. Leger, *etc.* *Chez Cailleau & Fils: Paris*, 1790. 8°. **11738. h. 13. (3.)**

Containing the voice part of a few songs only.

Gabrielle et Paulin. [For songs, &c., published anonymously:] *See* GABRIELLE ET PAULIN.

Nicodème dans la Lune. [Folie in prose, with songs, &c. Words and music by Cousin Jacques, accompaniments by Leblanc. For songs, &c., published anonymously:] *See* NICODÈME DANS LA LUNE.

[La Noce Béarnaise.] Rôder, veiller, sans cesse être aux aguets. *Ariette, etc.* [1787.] 8°. *See* NOCE BÉARNAISE. **B. 362. c. (72.)**

LEBLANC (DIDIER) Airs de Plusieurs Musiciens. Sur les Poësies de Ph. Desportes & autres des plus excellants Poetes de nostre tems. Reduiz à 4. parties, Par M. D. Le Blanc. Superius. (Tenor.) 2 pts. *Adrian le Roy, & Robert Ballard: Paris*, 1582. *obl.* 16°. **K. 2. b. 7.**

Second Livre d'Airs des plus excelants Musiciens de nostre tems. Reduiz à quatre parties. Par M. Di. Le Blanc. Superius. *Adrian le Roy, & Robert Ballard: Paris*, 1579. *obl.* 16°. **K. 2. b. 6.**

LE BŒUF ( ) Traité d'Harmonie et Règles d'Accompagnement servans à la Composition, suivant le Sistême de M. Rameau, *etc.* *Au Bureau Musical: Paris*, [1768.] *obl.* fol. **e. 358.**

LE BRUN (Franziska) Six Sonatas, for the Harpsichord or Piano Forte with an Accompaniment for a Violin, *etc.* [Op. 1.] *Printed for the Author: London,* [1778?] fol. **h. 1689. (1.)**

Six Sonatas...Op. 1. [Separate Parts.] *J. Bland: London,* [1785?] fol. **h. 1480. c. (13.)**

Six Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a Violin ...Op. II. *The Author: London,* [1778?] fol. **h. 1689. (2.)**

LE BRUN (Ludwig August) The Favorite Dances for the Year 1782 called Armida. *J. Blundell: London,* [1782.] *obl.* 4°. **b. 51. d. (3.)**

Six Trios pour Deux Violons et Violoncelle ...Oeuvre 1er. [Separate Parts.] *Chez M: Goetz: Mannheim,* [1780?] fol. **g. 420. d. (7.)**

LE CERF DE LA VIÉVILLE (Jean Louis) Comparaison de la Musique Italienne & de la Musique Françoise. *See* Histoire. Histoire de la Musique, *etc.* [Vols. II–IV by J. L. Le Cerf de la Viéville.] 1725. 12°. **1042. f. 7. 8.**

LE CHEVALLIER (Amédée) Scelta delle più belle Ariette, e Canzocine Italiane, de' più famosi Autori...Accommodate al suono di Flauto, Violino, & altri Stromenti, racolte d'A. Le Chevallier. (Violino Primo.) (Basso Continuo.) 2 pts. *P. & J. Blaeu: Amsterdam,* 1691. *obl.* 4°. **C. 404. (3.)**

See Lulli (G. B.) Les Trios des Opéra de Monsieur de Lully, mis en ordre pour les concerts, *etc.* [Arranged, with a preface, by A. Le Chevallier.] 1690. (1691.) *obl.* 4°. **C. 404. (1.)**

See Rosiers (C.) Pièces Choisies...Mises en ordre par A. Le Chevallier, *etc.* 1691. *obl.* 4°. **C. 404. (2.)**

See Rousseau (J.) Méthode Claire... pour apprendre à chanter la Musique... Le tout mis en ordre par A. Le Chevalier, *etc.* 1691. *obl.* 4°. **785. a. 7.**

LECHNER (Leonhard) Harmoniæ miscellæ Cantionum Sacrarum, ab Exquisitissimis Ætatis Nostræ Musicis cum Quinque & Sex vocibus concinnatæ... editæ studio Leonardi Lechneri, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) (Quinta (Sexta) Vox.) 6 pts. *Typis Gerlachianis: Noribergæ,* 1583. *obl.* 4°. **A. 249. c.**

The Tenor part alone is dated. The composers named in this collection are: O. de Lasso, P. de Monte, C. de Rore, Hannibal Paduano, I. P. Prænestinus, I. de Wert, A. Gabrieli, F. de Lasso, C. Porta, M. A. Ingegnerius, H. Stabilis, I. Guami, A. Gabrieli, A. Morari, L. Lechner, Don Ferdinandus de las Infantas, G. Prevost, A. Gorswinus, T. Riccius, G. Florius, A. Ferabosco, H. Baccusius and H. Meloni.

[Another copy. Cantus. (Altus.) (Tenor.) (Basis.) (Sexta Vox.)] 5 pts. **A. 249. f.**

Liber Missarum Sex et Quinque Vocum... Adjunctis aliquot Introitibus in præcipua festa...iisque Sex & Quinque vocum, *etc.* Cantus. (Altus.) (Basis.) (Quinta & Sexta Vox.) 4 pts. *Typis Gerlachianis: Norimbergae,* 1584. *obl.* 4°. **A. 249. d.**

Motectæ Sacræ, Quatuor, Quinque, et Sex Vocum, ita compositae, ut non solum viua voce commodissime cantari, sed etiam ad omnis generis instrumenta optimè adhiberi possint...Addita est in fine Motecta octo vocum, *etc.* Altus. *Impressæ...in Officina typographica Katharinæ, Theodorici Gerlachij relictæ Viduæ, & Hæredum Ioannis Montani: Noribergæ,* 1576. *obl.* 4°. **A. 249.**

Sacrarum Cantionum, Quinque et Sex Vocum, Liber Secundus, *etc.* Altus. *In Officina Catharinæ Gerlachin, & Hæredum Iohannis Montani: Noribergæ,* 1581. *obl.* 4°. **A. 249. b.**

Newe Teutsche Lieder, mit Vier vnd Fünff Stimmen, Welche ganz lieblich zusingen, auch auff allerley Instrumenten zugebrauchen, *etc.* Discant. (Altus.) (Tenor.) (Basis.) (Quinta Vox.) 5 pts. *Gedruckt durch Nicolaum Knorrn: Nürnberg,* 1577. *obl.* 4°. **A. 249. a.**

Neue lustige Teutsche Lieder, nach art der Welschen Canzonen, mit vier Stimmen componirt...Mit etlichen neuen Compositionen...gemehret. Secunda Vox. *Gedruckt durch Katharinam Gerlachin: Nürmberg,* 1588. *obl.* 4°. **A. 249. e.**

See Regnard (J.) Newe Teutsche Lieder, ...mit fünff Stimmen gesetzet, durch Leonardum Lechnerum, *etc.* 1579. *obl.* 4°. **A. 369. c.**

LECLAIR (Jean Marie) Six Concerto e Tre Violini, Alto e Basso per Organo a Violoncello. Composés par Mr Le Clair l'Ainé. Gravés par son Epouse...Premiere Partie. Œuvre viime. [Separate Parts.] *Chez l'Auteur: Paris,* [1740?] fol. **g. 220. c.**

Scylla et Glaucus. [For airs published anonymously:] *See* Scylla et Glaucus.

Sonates à Deux Violons sans Basse... Gravées par Mlle L. Roussel. Troisième Ouvrage. *Chez l'Auteur: Paris,* 1730. fol. **g. 220. b.**

Premier Livre de Sonates à Violon Seul avec la Basse Continue...Gravées par L. Hue, *etc.* *Chez le Sr Boivin: Paris,* 1723. fol. **i. 8. a. (1.)**

LECLAIR (Jean Marie) Second Livre de Sonates pour le Violon et pour la Flute Traversiere avec la Basse Continue ...Gravées par M^lle^ Louise Roussel.
Chez l'Auteur: Paris, [1725?] fol. **i. 8. a. (2.)**

Troisième Livre de Sonates à Violon Seul avec la Basse Continue...Gravées par M^me^ Leclair...Œuvre v. *Chez l'Auteur: Paris*, [1735?] fol. **g. 220. a.**

Quatrième Livre de Sonates à Violon Seul avec la Basse Continue...Gravées par M^me^ Le Clair...Œuvre ix.
Chez l'Auteur: Paris, [1745?] fol. **i. 8.**
Imperfect, wanting pp. 4, 5, *which have been supplied in MS.*

[Quatrième Livre de Sonates. Œuvre ix. N^os^ 1, 12, 4, 3, 5 and 6.] Six Solos for a Violin with a Bass for the Harpsichord or Violoncello. Opera Seconda.
Printed for I. Walsh: London, [1755?] fol. **g. 220.**

LECLERC (Jean) Premier Recueil de Contre Danses...avec la Basse Continue et chiffrée. Receuilly et mis en ordre par M^r^ Le Clerc. Gravées par M^lle^ Le clair.
Chez Le S^r^ Le clerc: Paris, [1729.] fol. **h. 422.**

LECLERC (Jean Baptiste) Essai sur la Propagation de la Musique en France, sa Conservation, et ses Rapports avec le Gouvernement.
De l'Imprimerie Nationale: Paris, An iv [1796]. 8°. **557*. d. 35. (1.)**

LE CLERE (Victoire) *Madame.* The Virgin's First Love. A Favorite Ariette. With an Accompaniment for the Harp or Piano Forte and German Flute. The Melody by Madame V. Le Clere, adapted to English Words & the Accompaniments by an Eminent Composer. *L. Lavenu: London*, [1800?] fol. **G. 800. m. (37.)**

LEÇON. La Leçon Galante. [Song.]
See Découvrez. Decouvrez un tendre. mistère. [1785?] 8°. **B. 362 e. (109.)**

LEÇONS. Leçons d'Épicure, ou l'Aimable Philosophie. [Song.] *See* Amour. L'Amour est un bien suprême, *etc.* [1785?] 8°. **B. 362. a. (182.)**

LE COQ ( ) *of Arras.* Le Parfait Biberon. Chanson...Les paroles sont de M^r^ Bracheu. [*Paris*,] 1745. *s. sh.* 4°. **297. c. 4.**
Mercure de France, Dec., 1745.

LÉDA. Léda. Cantatille.
See Mouret (J. J.)

LEDERER (Joseph) Fünf Vespern samt fünf andern Psalmen...einem besondern Magnificat, und einem Stabat Mater... bestehend in Discant, Alt, Tenor, Bass, zweyen Violinen, zweyen Waldhörnern, Orgel und Violone, *etc.* 10 pts.
Zu finden bey dem Author: Ulm, 1780. fol. **H. 3160. a.**

Fünf Vespern...Zwote Auflage. 10 pts.
Bey J. J. Lotter und Sohn: Augsburg, 1789. fol. **H. 3160.**

LEDUC (Simon) Second Livre de Sonates pour le Violon...Oeuvre iv.
Ches M^r^ le Duc: Paris, [1770?] fol. **g. 422. a. (5.)**

LEDUC (Simon) and **GOSSEC** (François Joseph) Trois Sinfonies à deux Violons, Taille et Basse, Flûtes ou Hautbois & Cors de Chasse...Œuvre i. [Separate Parts.] *J. Schmitt: Amsterdam*, [1770?] fol. **g. 257. a. (2.)**

LEE (Peter) A Conversation Piece, for two Persons to Sing and Play together, on one Harpsichord or Piano Forte.
Printed for the Author: [London, 1790?] *obl.* fol. **e. 108. (10.)**

Damon and Delia. A Favorite Rondou, *etc.* [*London*, 1785?] fol. **H. 1653. (34.)**

[Another edition.] Damon and Delia, *etc. The Author: Putney*, [1785?] fol. **H. 2818. (14.)**

A Small Collection of Hymns for the Organ or Harpsichord...The Words by D^r^ Watts. *Holland & C^o^, for the Author: London*, [1785?] *obl.* 4°. **B. 788. (3.)**

The Jolly Fellow. [Song.]
See infra: The Tar in Distress.

Six Progressive Lessons for the Harpsichord or Piano Forte, containing many Usefull passages, with the manner of fingering them. *Printed for the Author: Wandsworth*, [1785?] *obl.* fol. **e. 101. (5.)**

Three Sonatas for the Harpsichord or Piano Forte, with an Accompanyment for a Violin or German Flute...Op. 2^d^.
Printed for the Author: [London, 1786?] fol. **h. 60. (5.)**

The Tar in Distress. A Glee for 3 Voices, also adapted for the Piano Forte . . . Written and Composed by P. Lee. (The Jolly Fellow. [Song.]) *Printed for the Author: London*, [1790?] fol. **G. 806. f. (45.)**

[Another copy.] **G. 808. e. (30.)**

William & Mary, two favorite Rondos with an Accompaniment for a Violin, or German Flute...Written and Composed by P. Lee. *Printed for the Author: London*, [1788?] fol. **G. 366. (28.)**

LEEUW (Cornelis de) *See* Pers (D. P.) Bellerophon, of Lust tot Wysheyt...op 't nieuw...vermeedert...De Musijck door C. de Leeuw gecorrigeert. 1669. 8°.
C. 64. b. 16. (1.)

[For editions of the Dutch Psalter as corrected by Cornelis de Leeuw and first published in 1662:] *See* Psalms. [*Dutch.*]

LEEVES (William) Auld Robin Gray. *See* Since. Since Jenny she has married. *Jamie's Complaint*, or the Sequel to Auld Robin Gray. [Song.] Set to the Original Air [by W. Leeves] *etc.* [1870?] fol.
G. 311. (159.)

—— *See* When. When the Sheep are in the fauld. *Auld Robin Gray, etc.* [By W. Leeves.] [1780?] fol. **G. 313. (177.)**

—— [Another edition.] *See* When. When the Sheep are in the fauld, *etc.* [By W. Leeves.] [1782?] fol. **G. 383. i. (47.)**

—— [Another edition.] *See* When. When the Sheep are in the fauld, *etc.* [1785?] fol. **G. 383. i. (48.)**

—— [Another edition.] *See* When. When the Sheep are in the fauld, *etc.* [By. W. Leeves.] [1790?] fol. **H. 1651. b. (61.)**

—— [Another edition.] *See* Young. Young Jamie lov'd me weel. *Auld Robin Gray*, with the new...Tune. [By W. Leeves.] [1785?] *s. sh.* fol. **H. 1601. a. (69.)**

The Pigeon. [Song.] *See* Why. Why tarries my Love?...By the Author of Auld Robin Gray [W. Leeves]. [1790?] fol. **G. 296. (16.)**

LEFÉBURE (André) L'Amour Protecteur. Cantatille avec Symphonie, *etc.* *Chez l'Auteur: Paris*, [1755?] fol.
H. 56. (2.)

Dans ce séjour. *Idée, tirée du Temple de Gnide.* Sur l'Air de la Musette de M. Lefebvre: Dans ce Verger, mon Berger &c. [Words] Par M. Du. M. [*Paris,*] 1760. *s. sh.* 8°. **297. d. 24.**
Mercure de France, July, 1760.

L'Heureux Dépit. Cantatille à Voix seule avec Simphonie. *Chez l'Auteur: Paris*, [1755?] fol. **H. 56. (1.)**

La Pensée. Cantatille à Voix Seule avec Simphonie, *etc.* *Chez l'Auteur: Paris*, [1755?] fol. **H. 56. (3.)**

La Retraite de Borée. Cantatille, à Voix seule avec Simphonie, *etc.* *Chés l'Auteur: Paris*, [1755?] fol.
H. 56. (4.)

LEFEBURE (Louis François Henri) Bevues, Erreurs et méprises de différens Auteurs célèbres, en Matières Musicales. *Çhez Knapen Fils: Paris*, 1789. 12°.
1042. d. 20. (2.)

LE FEBVRE (François) Le Dieu Gard de la Ville de Paris, à Monseigneur de Guise...à son retour de la prise de Calais, par Sonnets heroïques. Autheur François Habert de Berry. Auec vne chanson en l'honeur de mondict Seigneur de Guise, mise en musique par François Le Febure. *De l'imprimerie de la vefue de P. Attaingnant: Paris*, 1558. 8°. **238. m. 3. (4.)**

LE FÈVRE (Jacques) *of Étaples.* [Musica libris demonstrata quatuor.] *Begin.* In hoc opere contenta...Musica libris demonstrata quattuor, *etc.* Sig. f I: Jacobi Fabri Stapulensis Elementa Musicalia, *etc.*
Joannes Higmanus et Volgang Hopilius: Parhisij, 1496. fol. **Case 14. b. 14.**

[Another copy.] **IB. 40140.**
Imperfect, wanting all but sigs. f I–h VI.

[Another copy.] **IB. 40141.**
Imperfect, wanting the last two leaves.

Begin. In hoc opere contenta: ...Musica libris quatuor demõstrata, *etc.*
Henricus Stephanus: Parisiis, 1514. fol.
8532. ff. 13.

Begin. Petri Cirueli Darocẽsis questiũcula preuia in Musicam speculatiuam Diui Seuerini Boetii. (Sig. a ii: Iacobi Fabri Stapulensis Elementa Musicalia, *etc.*) *End.* Quarti Elementorum Musices Finis, *etc.* *See* Cirvelo (P.) Cursus quattuor mathematicarum artiũ liberaliũ, *etc.* [Part IV.] 1516. 4°. **8534. e. 24.**

Begin. Petri Cirueli...questiuncula preuia in Musicam speculatiuam Diui seuerini boetii. (Sig. a ii: Iacobi Fabri Stapulensis Elementa Musicalia, *etc.*) *See* Cirvelo (P.) [*Cursus quattuor mathematicarum artiũ liberaliũ, etc. Pt. IV.*] Petri Cirueli ...questiuncula, *etc.* 1528. 4°.
7896. f. 26.

Musica libris quatuor demonstrata.
Apud Gulielmum Cauellat: Parisiis, 1551. 4°. **557*. c. 13.**

[Another copy.] **556. c. 25.**

LEFÈVRE (Jean Xavier) Mère commune des humains. *Hymne à l'Agriculture*, par Coupigny. *Au Magasin de Musique à l'usage des Fêtes Nationales:* [*Paris*, 1796.] 8°. **E. 1717. b. (32.)**

LEFEVRE (Joseph) A Concise Method to attain the Art of playing on the Cistre, *etc.* *Longman and Broderip: London*, [1790?] fol. **h. 1176.**

LEFEVRE (Simon) A. J. Zederymen, bestaande in Zangen en Gedigten. Verçiert met Nieuwe Muzijk, *etc.*
Ian Rieuwertsz: t' Amsterdam, 1656. 8°.
A. 1167.

LEFÈVRE (Théodore) [Caroline.] Un Jour pur éclairoit mon âme. Romance. [1789.] 8°. *See* Caroline.
B. 362. a. (93.)

Le Prix, ou l'Embarras du Choix. [For songs, &c., published anonymously:] *See* Prix.

LE FROID ( ) Pourquoy venir troubler le repos de ma vie. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, May, 1678, *p.* 45.

Que sert à mon amour. *Air Nouveau.* [*Paris*,] 1679. *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, June, 1679, *p.* 131.

LEGAI ( ) Lorsque sur ta musette. *Musette, etc.* *Gravée par Labassée. Imprimée par Tournelle:* [*Paris*,] 1757. *s. sh.* 8°. **297. d. 8.**
Mercure de France, July, 1757.

LEGARD ( ) Recueil d'Airs François, et Italiens, avec un Accompagnement de Harpe ou de Clavecin, *etc.* *To be had at M^r Vogler's: London*, [1770?] fol.
G. 295. a. (4.)
This collection contains songs by Gluck, Piccini, Rauzzini, Albanese, Millico, Grétry, Bertoni, Edelman, Sacchini, Gazzaniga, Collizzi, Paesiello, Des Aides, d'Arondeau and Salieri.

LÉGAT DE FURCY (Antoine) L'Amant Indécis. Chanson. (Les paroles de M. P. M. B. L., *etc.*) [*Paris*,] 1767. *s. sh.* 8°. **297. e. 6.**
Mercure de France, March, 1767.

Autrefois aux pieds de Thémire. *Air, etc.* *Gravé par M^lle Labassée. Imprimé par Tournelle:* [*Paris*,] 1758. *s. sh.* 8°.
297. d. 12.
Mercure de France, March, 1758.

En vain de coquettes Beautés. *Chanson.* (Les Paroles sont de M. Guichard, *etc.*) [*Paris*,] 1762. *s. sh.* 8°. **298. d. 1.**
Mercure de France, Jan., 1762.

En vain un cœur bien enflammé. *Pastorale, etc.* *Gravé par M^e Charpentié. Imprimé par Tournelle:* [*Paris*,] 1760. *s. sh.* 8°. **297. d. 25.**
Mercure de France, August, 1760.

Un matin sur son chalumeau. *Air, etc.* *Gravé par M^lle Labassée. Imprimé par Tournelle: Paris*, [1757.] *s. sh.* 8°.
297. d. 10.
Mercure de France, Nov., 1757.

Oeconomie du Plaisir. Ronde de Table. (Les Paroles de M. P * * *.) *Gravé par M^e Charpentié. Imprimé par Tournelle:* [*Paris*,] 1762. *s. sh.* 8°. **298. d. 3.**
Mercure de France, June, 1762.

LÉGAT DE FURCY (Antoine) Le Pour et le Contre, Romance, *etc.* (Les paroles sont de M. le Chevalier de Juilly Thomassin, *etc.*) *Gravé par M^e Charpentié. Imprimé par Tournelle:* [*Paris*,] 1760. *s. sh.* 8°. **297. d. 26.**
Mercure de France, Dec., 1760.

On peut encor dans la prairie. *Chanson.* *Gravé par M^lle Labassée:* [*Paris*, 1757.] *s. sh.* 8°. **297. h. 31.**
Choix des Anciens Mercures, Tom. VIII., p. 121.

Que je vous aime! *Air, etc.* *Gravé par M^lle Labassée. Imprimé par Tournelle:* [*Paris*,] 1758. *s. sh.* 8°. **297. d. 12.**
Mercure de France, April, 1758.

Sans frayeur dans ce bois. *Air, etc.* *Gravé par M^lle Labassée:* [*Paris*, 1757.] *s. sh.* 8°. **297. h. 30.**
Choix des Anciens Mercures, Tom. VI., p. 144.

Nouveaux Solféges ou Leçons de Musique dans le Genre moderne... Gravés par Gerardin. *Chez M^r Bouin: Paris*, [1787.] fol. **G. 494.**

Vos yeux du tendre Amour. *Air, etc.* (Les Paroles sont de M. de Murville.) [*Paris*,] 1778. 8°. **297. f. 26.**
Mercure de France, Oct., 1778.

Vous chantés lorsque tout sommeille. *Petit Air, etc.* [*Paris*, 1785?] 8°.
B. 362. b. (9.)

LEGER (François Pierre Auguste) Ziste et Zeste...Folie en un Acte, *etc.* [With music to the concluding Vaudeville, by F. P. A. Leger.] [1796.] 8°. *See* Ziste et Zeste. **11738. h. 11. (6.)**

[Ziste et Zeste.] Plein de la plus vive ardeur. *Vaudeville*...Paroles et Musique du C^en Leger. *Chez la C^en Lebeau:* [*Paris*, 1796.] 8°. **B. 362. (111.)**

LEGERDEMAIN. Legerdemain. [Song.] *See* Dibdin (C.) [*Tom Wilkins.*]

LEGGIADRE NIMPHE. Leggiadre Nimphe a Tre Voci. Alla Napolitana. De Diuersi Eccellentissimi Autori. Nouamente Con diligentia Stampate. Canto. (Tenore.) 2 pts.
Appresso Angelo Gardano, & Fratelli: Venetia, 1606. 4°. **D. 191.**
The composers named in this collection are: Luigi Francese del Liuto, O. Vecchi, Sabino and B. Donato.

LEGOUX (L. R.) Lovely Sally. A Favorite Ballad for the Piano Forte. The Words and Music by L. R. Legoux.
Printed for the Author: London, [1800?] fol. **H. 1653. (35.)**

LE GRAND (Nicolas Ferdinand) A. Alewyns Harderszangen. Met Zangkunst verrykt door N. F. Le Grand. Opera Seconda. Tot gemak der Speelers op de G. sleutel gesteld. De tweede Druk. *Gedrukt by de Wed: Hermanus van Hulkenroy: Haarlem*, 1716. 4°. **B. 331.**

See Sweerts (C.) K. Sweerts Mengelzangen en Zinne Beelden. (Tweede Deel der Mengel-Zangen...op Muzyk gestelld door F. Le Grand, *etc.*) (1695.) 4°. **B. 586.**

LEGRENZI (Giovanni) Cantate, e Canzonette a Voce Sola... Opera Duodecima, *etc.* *Per Giacomo Monti: Bologna*, 1676. *obl.* 4°. **B. 315.**

Compiete con le Lettanie & Antifone della B. V. à 5 voci...Opera vii. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Basso Continuo.) 6 pts.
Appresso Francesco Magni detto Gardano: Venetia, 1662. 4°. **D. 68. b.**
Wanting all the title-pages except those of the Basso and Quinto.

Sacri e Festivi Concenti Messa e Salmi à due Chori con stromenti à beneplacito... Opera Nona. Canto (Alto) (Tenore) (Basso) Primo Ch. (Canto (Alto) (Tenore) (Basso) Sec. Ch.) [Basso Continuo.] (Violino Primo.) (Violino 2.) (Tenore (Alto) Viola.) (Basso Viola da brazzo.) 14 pts.
Appresso Francesco Magni Gardano: Venetia, 1667. 4°. **D. 68.**
Only the voice parts and the Alto Viola have title-pages.

Sentimenti Devoti. Espressi con la Musica di Due e Tre Voci...Libro Secondo. Opera Sesta. Prima (Seconda) Parte. (Basso Continuo.) 3 pts.
Presso i Heredi di P. Phalesio: Anversa, 1665. 4°. **D. 68. a.**

LEGROS (Joseph) D'une voix timide et sincère. *Ariette Nouvelle, etc.* [*Paris*, 1780?] 8°. **B. 362. c. (21.)**

L'Olympe est-il sur la terre. *Rondeau.* (Les paroles de M. Mantelle, *etc.*) [*Paris*,] 1767. *s. sh.* 8°. **297. e. 9.**
Mercure de France, July, 1767.

LEIGH (*Sir* Samuel Egerton) The Genius of England's Invocation to Britannia, [Song on the restoration to health of George III.,] as sung by Mr. Incledon ...at Vauxhall Gardens, *etc.*
G. Goulding: London, [1789.] fol. **G. 360. (31*.)**

The Grove. A favorite Song and Duett ...properly adapted for the Voice, Harp, Harpsichord, Flute & Guitar.
London, [1790?] fol. **G. 354. (22.)**

It's Henry I love. A Favorite Song, *etc.*
A. Bland: London, [1790?] fol. **G. 808. e. (31.)**

LEIGH (*Sir* Samuel Egerton) The New Hours of Love, containing Morning, Noon, Evening and Night; [Songs,] written by a Young Lady . . . set to Music . . . for the Piano Forte, Violin, Ger[n] Flute & Guittar. *Fentum: London*, 1789. *obl.* fol. **D. 392. (8.)**

LEIGHTON (*Sir* William) The Teares or Lamentacions of a Sorrowfull Soule: Composed with Musicall Ayres and Songs, both for Voyces and diuers Instruments. Set foorth by Sir William Leighton Knight...And all Psalmes that consist of so many feete as the fiftieth Psalme, will goe to the foure parts for Consort.
William Stansby: London, 1614. fol. **K. 1. i. 9.**
Bound in white vellum, stamped in gold with the arms of Charles I., when Prince of Wales, to whom the book is dedicated. The composers are: Sir W. Leighton, J. Dowland, J. Milton, R. Johnson, T. Ford, E. Hooper, R. Kindersley, N. Gyles, J. Cuperario, J. Bull, W. Byrde, F. Pilkington, T. Lupo, R. Jones, M. Peerson, O. Gibbons, T. Weelkes, J. Warde, A. Ferrabosco, J. Wilbye, and T. Thopull.

LEISENTRIT (Johann) Kurtzer Aufzug: Der Christlichen vnd Catholischen Gesäng, des . . . Herrn Joannis Leisentritij...Auss Beuelch des...Herrn Veiten, Bischoffen zu Bamberg . . . für derselbigen ... Stifft also auss zuziehen vnd zusingen verordnet.
Gedruckt...durch Sebaldum Mayer: Dilingen, 1575. 8°. **3425. e. 12.**

Catholicum Hymnologium Germanicum Orthodoxæ verequè Apostolicæ Ecclesiæ ...iam denuò reuisum auctum & elaboratum. (Das Ander Theil. Christlicher Catholischer Gesengen von der allerheiligsten Jungfrawen Maria...auffs new ubersehen gemehret vnd gebessert, *etc.*) 2 pts. *Michael Wolrab: Budissin*, 1584. 8°. **1221. d. 36.**

Geistliche Lieder vnd Psalmen, der alten Apostolischer recht und warglaubiger Christlicher Kirchen . . . Auffs fleissigste und Christlichste zusamen bracht. Durch Johann: Leisentrit, *etc.* (Das ander Theil Geistlicher lieder von der allerheiligsten Jungfrawen Maria, *etc.*) 2 pts.
Hans Wolrab: Budissin, 1567. 8°. **A. 255.**

[Another copy.] **3433. bbbb. 35.**

Geistliche lieder vnd Psalmen...zusamen bracht, gemehret vnd gebessert...Durch ...J. Leisentrit, *etc.* (Das Ander Theil Geistlicher lieder von der allerheiligsten Jungfrawen Maria, *etc.*) 2 pts.
Michael Wolrab: Budissin, 1573. 8°. **1221. b. 56.**

LEISTER (Franz) Fantaisie pour la Flûte...Oeuvre 7. *Artaria & Comp.: Vienna*, [1800?] fol. **g. 71. (10.)**

LEJEUNE ( ) D'une fleur à peine éclose. [Song.] Paroles de M. D. G. D., *etc.* [*Paris*,] 1769. *s. sh.* 8°. **297. e. 25.**
Mercure de France, July, 1769.

LE JEUNE (Cécile)
See Le Jeune (Claude) Airs à III., IIII., V. et VI. Parties. [With a dedication by C. Le Jeune.] 1608. *obl.* 8°. **A. 143.**

See Le Jeune (Claude) Les Cent Cinquante Pseaumes de Dauid, mis en Musique à quatre parties, *etc.* [With a dedication by Cécile Le Jeune.] 1650. *obl.* 12°. **A. 143. a.**

See Le Jeune (Claude) Les Pseaumes de Dauid, mis en Musique a quatre & cinq parties. [With a dedication by Cécile Le Jeune.] 1627. 4°. **K. 3. i. 1.**

See Le Jeune (Claude) Premier Liure, Contenant Cinquante Pseaumes de Dauid, *etc.* [With a dedication by Cécile le Jeune.] 1602. *obl.* 4°. **B. 283. a.**

See Le Jeune (Claude) Second Liure, Contenant Cinquante Pseaumes de Dauid, *etc.* [With a Dedication by Cécile Le Jeune.] 1608. *obl.* 4°. **B. 283. f.**

See Le Jeune (Claude) Octonaires de la Vanité, et Inconstance du Monde, *etc.* [With a dedication by Cécile Le Jeune.] 1606. *obl.* 4°. **B. 283. c.**

See Le Jeune (Claude) Pseaumes en Vers mezurez, *etc.* [With a Dedication by Cécile Le Jeune.] 1606. *obl.* 4°. **B. 283. b.**

LE JEUNE (Claude) Airs à III. IIII. V. et VI. Parties. [With a Dedication by Cécile Le Jeune.] (Second Livre des Airs, *etc.*) Cinquiesme. *Pierre Ballard: Paris*, 1608. *obl.* 8°. **A. 143.**

Dodecacorde Selon les Douse Modes, à II. III. IIII. V. VI. et VII. Voix . . . Sous lesquels ont esté mises des paroles Morales. Dessus. (Haute-Contre.) (Taille.) (Basse-Contre.) (Cinquiesme.) (Sixiesme.) 6 pts. *Pierre Ballard: Paris*, 1618. *obl.* 4°. **B. 283. j.**

Meslanges de la Musique...A 4. 5. 6. 8. & 10. parties. (Superius.) (Haute-Contre.) (Tenor.) (Bassus.) (Quinta Pars.) (Sexta Pars.) 6 pts. *Adrian le Roy, & Robert Ballard: Paris*, 1586. *obl.* 4°. **B. 283.**
The title-page and fol. A ii of the Superius are mutilated.

Meslanges de la Musique de Clau. Le Ieune. A 4. 5. 6. 8. & 10. parties. Haute-Contre. (Taille.) (Basse-Contre.) 3 pts. *Pierre Ballard: Paris*, 1607. *obl.* 4°. **B. 283. d.**
The Haute-Contre part wants fols. 2–8, which are supplied in MS.

LE JEUNE (Claude) Second Liure des Meslanges de Cl. Le Ieune, *etc.* [With a Dedication by Judith Mardo.] Haute-Contre. (Taille.) (Basse-Contre.) 3 pts. *Pierre Ballard: Paris*, 1612. *obl.* 4°. **B. 283. i.**

Missa ad Placitum...cum V. & VI. vocibus. *Ex Officina Petri Ballard: Lutetiæ*, 1607. fol. **K. 10. b. 3.**

Octonaires de la Vanité, et Inconstance du Monde. Mis en musique à 3. & à 4. parties, *etc.* [With a Dedication by Cécile Le Jeune.] Dessus. (Haute-Contre.) (Taille.) (Basse-Contre.) 4 pts. *Pierre Ballard: Paris*, 1606. *obl.* 4°. **B. 283. c.**

Octonaires de la Vanité et Inconstance du Monde, mis en Musique à 3. & à 4. parties, *etc.* [Dessus.] (Haute-Contre.) (Taille.) (Basse-Contre.) 4 pts. *Robert Ballard: Paris*, 1641. *obl.* 4°. **B. 283. k.**
Imperfect, wanting the Dessus part, which is supplied in MS.

Premier Liure, Contenant Cinquante Pseaumes de Dauid, Mis en Musique a III. parties, *etc.* [With a Dedication by Cécile Le Jeune.] Moienne. (Basse.) 2 pts. *Par la Veufue R. Ballard, & son Fils Pierre Ballard: Paris*, 1602. *obl.* 4°. **B. 283. a.**

Second Liure, Contenant Cinquante Pseaumes de Dauid, Mis en Musique à III. Parties. [With a Dedication by Cécile Le Jeune.] Haute. (Moyenne.) (Basse.) 3 pts. *Pierre Ballard: Paris*, 1608. *obl.* 4°. **B. 283. f.**

[Another copy. Haute. (Moyenne.) (Basse.)] 3 pts. **B. 283. e.**
The Haute part is imperfect, wanting the last four leaves.

Troisiesme Liure des Pseaumes de Dauid, Mis en Musique à III. Parties, *etc.* [With a Dedication by Judith Mardo.] Haute. (Moyenne.) (Basse.) 3 pts. *Pierre Ballard: Paris*, 1610. *obl.* 4°. **B. 283. g.**

[Another copy. Moyenne.] **B. 283. h.**

Les Cent Cinquante Pseaumes de Dauid, mis en Musique à quatre parties, *etc.* [With a Dedication by Cécile Le Jeune.] Basse-Contre. *Robert Ballard: Paris*, 1650. *obl.* 12°. **A. 143. a.**

Pseaumes en Vers mezurez mis en Musique, à 2. 3. 4. 5. 6. 7. & 8. parties. [With a Dedication by Cécile Le Jeune.] Haute-Contre. (Taille.) (Basse-Contre.) 3 pts. *Pierre Ballard: Paris*, 1606. *obl.* 4°. **B. 283. b.**

Les Pseaumes de Dauid, mis en Musique a quatre & cinq parties. [With a Dedication by Cécile Le Jeune.] Superius.

(Hautecontre.) (Tenor.) (Bassecontre.) (Cinquiesme partie.) 5 pts.
François le Feburе: Genève, 1627. 4°.
K. 3. i. 1.
The Cinquiesme partie bears the imprint '*A Genève, pour Iean de Tournes.*'

The First Twelve Psalms in Four Parts ...adapted to the English Versions by a Professor of Music. *Longman, Lukey & Co.: London*, [1775?] fol.
G. 807. a. (8.)

LÉLU ( ) C'est dans cette fête civique. *Hymne* chanté par le Peuple dans le Panthéon devant les mânes de Barra et Viala. Parolles et Musique de Lélu, *etc.* *Chez Imbault:* [*Paris*, 1794.] 8°.
B. 362. d. (50.)

C'est en vain que le nord enfante. *Chant Républicain* sur la Battaille de Fleurus, par Lebrun. *Chez Imbault:* [*Paris*, 1794.] 8°. **E. 1717. b. (47.)**

O fille de l'Être suprême. *Hymne à l'Égalité.* Paroles du C^en^ Malingre, *etc.* *Chez Imbault: Paris*, [1794?] 8°.
B. 362. d. (42.)

O toi dont la sagesse a rempli. *Hymne à l'Éternel*...Paroles du C^en^ Huard, *etc.* *Chez Imbault: Paris*, [1793?] 8°.
B. 362. d. (40.)

LEMAIRE (Louis) Après avoir tant bû. *Air à Boire, etc.* [*Paris,*] 1737. *s. sh.* 4°.
297. b. 18.
Mercure de France, March, 1737.

Ariane. Cantatille Nouvelle, avec Accompagnement de Flûttes, Violons et Hautbois...Gravée par Dumont. *Chez l'Auteur, etc.: Paris*, 1732. *obl.* fol.
C. 124. (3.)

L'Aurore, Cantatille Nouvelle, Avec Accompagnement de Flûtes, Violons & Haut-bois, *etc.* *J. B. C. Ballard: Paris*, [1734.] *obl.* fol. **C. 124. (4.)**

La Bergère Impatiente. Cantatille Nouvelle. Avec Accompagnement de Flûtes, Violons & Haut-bois, *etc.* *J. B. C. Ballard: Paris*, [1734.] *obl.* fol.
C. 124. (5.)

La Constance. Cantatille Nouvelle... avec Accompagnement de Flûtes, Violons et Hautbois . . .Gravée par M^elle^ Louise Roussel. *Chez l'Auteur, etc.: Paris*, [1730.] *obl.* fol. **C. 124. (2.)**

Les Effets de l'Absence. Cantatilles Nouvelle, Avec Accompagnem^t^ de Flûtes, Violons et Hautbois...Gravée par L. Hue. (Les Paroles sont de Mr. B. ***.) *Chés L'Auteur, etc.: Paris*, 1735. *obl.* fol. **C. 124. (7.)**

Epithalame. Cantatille Nouvelle. Avec Accompagnem^t^ de Flûtes, Violons et Hautbois, *etc.* *Chez l'Auteur, etc.: Paris*, 1738. *obl.* fol. **C. 124. (9.)**

LEMAIRE (Louis) Hebé. Cantatille Nouvelle [Words by Laffichard], Avec Accompagnement de Flûtes, Violons & Haut-bois, *etc.* *J. B. C. Ballard: Paris*, [1734.] *obl.* fol. **C. 641. a.**
Pp. 57–78 *of the* 2*nd Vol. of Cantatilles.*

L'Hyver des ans a blanchi mes cheveux. *Air à Boire, etc.* [Words by] L'Affichard. [*Paris,*] 1740. *s. sh.* 4°. **298. b. 7.**
Mercure de France, Oct., 1740.

Il n'est point volage. *Air badin, etc.* [*Paris,*] 1733. *s. sh.* 4°. **297. b. 1.**
Mercure de France, Dec., 1733.

Il n'est point volage. Air, *etc.* [*Paris,*] 1748. *s. sh.* 4°. **297. c. 16.**
Mercure de France, May, 1748.

L'Inconstance. Cantatille Nouvelle, Sans Accompagnement, *etc.* *Chez l'Auteur, etc.: Paris*, 1738. *obl.* fol. **C. 124. (10.)**

L'Indifférence. Cantatille Nouvelle, Sans accompagnement, *etc.* *Chez l'Auteur, etc.: Paris*, 1741. *obl.* fol. **C. 124. (13.)**

Je vois sortir du Ciel. *Chanson, etc.* [*Paris,*] 1733. *s. sh.* 4°. **298. a. 30.**
Mercure de France, August, 1733.

Le Jour. Cantatille Nouvelle, Avec accompagnement de Violons et Flûtes, *etc.* *Chez l'Auteur, etc.: Paris*, 1743. *obl.* fol. **C. 124. (15.)**

Nous nous plaignons que la Parque. *Chanson, etc.* [*Paris,*] 1736. *s. sh.* 4°.
297. b. 13.
Mercure de France, May, 1736.

Orphée. Cantatille...Pour un Dessus, Avec accompagnement de Violons et Flûtes...Gravée par M^elle^ Bertin. *Chez l'Auteur, etc.: Paris*, 1743. *obl.* fol.
C. 124. (16.)

Père du jour, quitte le sein de l'Onde. *Air de Basse, etc.* [*Paris,*] 1731. *s. sh.* 4°.
298. a. 17.
Mercure de France, May, 1731.

Les Plaisirs Champêtres. 2^me^ Musette. Cantatille Nouvelle. Avec Accompagnement de Musette, Vieille, Flûtes, Violons, *&c.* *Chez L'Auteur, etc.: Paris*, 1738. *obl.* fol. **C. 124. (8.)**

Psiché. Cantatille Nouvelle, Avec accompagnem^t^ de Violons et Flûtes, *etc.* *Chez l'Auteur, etc.: Paris*, 1741. *obl.* fol. **C. 124. (12.)**

Qu' ai-je donc fait aux Dieux! *Air, etc.* [*Paris,*] 1748. *s. sh.* 4°. **297. c. 16.**
Mercure de France, May, 1748.

Que t'ay-je fait, cruel Amour? *Air sérieux, etc.* [*Paris,*] 1731. *s. sh.* 4°.
298. a. 17.
Mercure de France, May, 1731.

Quel bruit affreux. Recit de Basse, *etc.* [*Paris,*] 1748. *s. sh.* 4°. **297. c. 16.**
Mercure de France, April, 1748.

LEMAIRE (Louis) Quoi! toujours des Chansons à boire! *Chanson à Manger.* [*Paris,*] 1735. *s. sh.* 4°. **297. b. 8.**
Mercure de France, March, 1735.

Recueil d'Airs Serieux et à Boire, Mêlez de Vaudeville, Ronde de Table, Duo, Recit de Basse, Airs tendres, et chansons à danser. *Chez l'Auteur : Paris,* 1738. *obl.* fol. **C. 641.**

Le Rendez-vous Pastoral. Cantatille Nouvelle, Sans Accompagnem^t, *etc.* *Chez l'Auteur, etc. : Paris,* 1738. *obl.* fol. **C. 124. (11.)**

Reviens, cher objet que j'adore. *Air Sérieux, etc.* [*Paris,*] 1741. *s. sh.* 4°. **298. b. 12.**
Mercure de France, August, 1741.

Le Sacrifice d'Amour. Cantatille Nouvelle ...Gravez par M^elle Louise Roussel. *Chez l'Auteur, etc. : Paris,* [1728.] *obl.* fol. **C. 124. (1.)**

Sapho. Cantatille...Avec accompagnem^t de Violons et Flûtes, *etc.* *Chez l'Auteur, etc. : Paris,* 1741. *obl.* fol. **C. 124. (14.)**

Le Sommeil de Climène. Cantatille Nouvelle, Avec Accompagnement de Flûtes, Violons & Haut-bois, *etc.* (Les Paroles sont de Monsieur Laffichard.) *J. B. C. Ballard : Paris,* [1734.] *obl.* fol. **C. 124. (6.)**

Vôtre gaité me désespere. *Brunette, etc.* [*Paris,*] 1748. *s. sh.* 4°. **297. c. 18.**
Mercure de France, Sept., 1748.

LEMAIRE (Nicolas) Six New Cottillons and Six Country Dances with three favorite Minuets, *etc.* *Printed for R. Wornum : London,* [1773?] *obl.* 4°. **a. 9. e. (7.)**

LE MAISTRE (Matthæus) Catechesis Numeris Musicis Inclusa, et ad Puerorum Captum Accomodata, tribus uocibus composita...Pars infima. *In Officina Ioannis Montani, & Ulrici Neuberi : Noribergæ,* 1559. *obl.* 16°. **K. 8. i. 4. (18.)**

[Geistliche vnd weltliche teutsche Gesang mit vier und fünf Stimmen.] Bassus. *Johan Schwertel : Wittembergk,* 1566. *obl.* 4°. **A. 130.**
The full title is printed in the Tenor part only.

See Epithalamia. Epithalamia...Composita per...Matthæum le Maistre, *etc.* 1568. *obl.* 4°. **A. 18.**

LE MAITRE ( ) Dans nos hameaux tout nous engage. *Chanson en Musette.* [*Paris,*] 1726. *s. sh.* 4°. **297. a. 24.**
Mercure de France, Nov., 1726.

Une maîtresse trop austere. *Chanson, etc.* [*Paris,*] 1727. *s. sh.* 4°. **297. a. 29.**
Mercure de France, Oct., 1727.

LE MAITRE ( ) Que j'ayme à voir Iris. *Air gracieux, etc.* [*Paris,*] 1729. *s. sh.* 4°. **298. a. 8.**
Mercure de France, Dec., 1729.

Quels affreux Tourbillons! *Air, etc.* [*Paris,*] 1730. *s. sh.* 4°. **298. a. 12.**
Mercure de France, Aug., 1730.

LEMAN (James) A New Method of Learning Psalm-Tunes, with an Instrument of Musick call'd the Psalterer. *G. Smith, for the Author : London,* 1729. 4°. **7897. bb. 59.**
This work contains Psalm tunes by J. Church, J. W. [John Weldon?], Mr. Hart, J. Clark and W. Croft.

LEMARCHAND ( ) *See* Gluck (C. W. von) Alma sedes. *Motet*...Mis au Jour par M^r Lemarchand, *etc.* [1785?] fol. **H. 1187. f. (8.)**

LEMENU DE SAINT PHILBERT (Christophe) [Premier Livre de Cantatilles. Six Cantatilles en Simphonie. Engraved by Labassée.] *Chez L'Auteur, etc. : Paris,* [1742?] fol. **H. 1034. (2.)**
Each Cantatille has a separate title-page (Ariane, La Viele, Hypomène et Atalante, L'Impatience, L'Étincelle, L'Himen), but the pagination is continuous. There is no general title-page, but the volume is advertised in the composer's Motets as 'Premier Livre de Cantatilles.'

Motets sur les principales fêtes de l'Année. À une et deux Voix, avec et sans Simphonie...Gravés par Labassée. Seconde Édition augmentée. *Chés l'Auteur : Paris,* [1740?] fol. **H. 1034. (1.)**

Principes de Musique, courts et faciles. *Chez l'Auteur : Paris,* [1740?] *obl.* fol. **D. 644.**

LEMIÈRE DE CORVEY (Jean Frédéric Auguste) La Reprise de Toulon. [For songs, &c., published anonymously:] *See* Reprise de Toulon.

LEMOINE (Antoine Marcel) La Comparaison. Chansonnette, Avec Accompagnement de Guitare, par le Citoyen Lemoine. *Chez Imbault : Paris,* [1795?] 8°. **B. 362. c. (24.)**

[Another copy.] **B. 362. g. (67.)**

See Boieldieu (F. A.) [*Beniowski.*] De l'amitié daigne entendre la voix. *Air*... Accomp^t de Guitarre par Lemoine. [1800.] 8°. **E. 1717. (59.)**

See Dalayrac (N.) [*Nina*] Quand le bien aimé reviendra...Accp^t de Guitarre par M^r Le Moine, *etc.* [1786.] 8°. **B. 362. f. (41.)**

See Devienne (F.) L'Innocence Reconnue ... Accomp^t de Guittare par le C^en Lemoine. [1795?] 8°.

LEMOINE (Antoine Marcel)
See Ferrari (G. G.) L'Amant malheureux et constant ... Accompt de Guittare par M. Le Moine, *etc.* [1790?] 8°.
B. 362. b. (197.)

See Gaveaux (P.) [*L'Amour filial.*] Jeunes amants, cueillés des fleurs... Accompagnement de Guittare par M. Le Moine. [1792.] 8°. **B. 362. a. (50.)**

See Gossec (F. J.) [*Le Camp de Grand-Pré.*] Vous aimables fillettes... Accompagnement de Guitarre du C. Lemoine. [1793.] 8°. **B. 362. a. (43.)**

See Gossec (F. J.) [*Rosine*] Aujourd'hui cesse la fête. *Vaudeville*... Accompagnement de Guitarre, par M. Lemoine, *etc.* [1786.] 8°. **B. 362. h. (9.)**

See Pleyel (I. J.) Loin de nous le vain délire. *Hymne à la Liberté*... Accompt de Guittare par M. Le Moine. [1791.] 8°. **B. 362. d. (23.)**

See Quaisain (A.) [*La Vendange*] Ah! comme l'amour vous tracasse... Accompagnement de Piano par le C. Lemoine. [1798.] fol. **G. 554. a. (41.)**

LE MOYNE (Jean Baptiste) Electre. Tragédie, en Trois Actes ... Gravée par Dupré. [Full Score.] *Chez l'Auteur : Paris*, [1782.] fol. **G. 641. a.**

[Louis IX. en Égypte.] Du Français asservi j'ai scu briser les chaines. *Air de Louis IX.* [by J. B. Le Moyne] *etc.* [1790.] 8°. *See* Louis IX.
B. 362. h. (35.)

[Miltiade à Marathon.] Mon fils vole aux champs de l'honneur. *Air, etc.* [By J. B. Le Moyne.] [1793.] 8°. *See* Miltiade à Marathon. **B. 362. d. (7.)**

Nephté. Tragédie en Trois Actes [written by F. B. Hoffmann]... Gravée par Huguet, etc. [Full Score.] *Chez l'Auteur : Paris*, [1789.] fol. **G. 641. c.**

Phèdre. Tragédie en Trois Actes... Gravée par Huguet, *etc.* *Chez Le Duc : Paris*, [1786.] fol. **G. 641.**

Les Pommiers et le Moulin.
[For songs, &c., published anonymously:]
See Pommiers et le Moulin.

Les Prétendus. Comédie Lirique ... Gravée par Huguet, *etc.* [Full Score.] *Chez l'Auteur : Paris*, [1789.] fol.
G. 641. b.

—— Ouverture. *See* Mezger (F.) Ouverture des Prétendus [by J. B. Le Moyne], Arrangée... par Mr Mezger. [1789.] fol.
g. 272. r.

—— [For songs published anonymously:]
See Prétendus.

LEND. Lend your aid now my muse. *Taste Alamode.* A New Song. [*London*, 1765.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XII., p. 269.

LENORE. Lenore. [Cantata.]
See André (J.)

G. A. Bürgers Lenore. [Cantata.]
See Paradis (M. T.)

LENTON (John) Mr. Lentons Musick in the Comedy call'd ye Gamester. First Treble. (Second Treble.) (Tenor.) (Bass.) 4 pts. [*Walsh? London*, 1708.] fol.
g. 15. (1.)

See P., H. Wit and Mirth: or, Pills to Purge Melancholy, *etc.* (Wit and Mirth ...The Second Edition... Corrected by J. Lenton. Vol. IV.) 1707 (1709). 12°.
1346. a. 28–31.

See Songs. A Third Collection of New Songs... by... J. Lenton, *etc.* 1685. fol.
G. 152. (2.)

LENZ. Der Lentz belebet die Natur. Duetto.
See Mueller (W.) [*Die Zauberzitter.*]

LÉONARD ( ) Entends ma voix gémissante. *Romance, etc.* [*Paris*, 1790?] 8°.
B. 362. e. (14.)

LEONARDA (Isabella)
See Isabella Leonarda.

LEONARDUS NERVIUS, *a Capuchin.* Fasciculus Cantionum Sacrarum Quatuor, Quinque, et Sex Vocum. Additis Litaniis Lauretanis Quatuor & Sex Vocum. Cum Basso Generali ad Organum. Cantus. (Altus.) (Tenor.) (Sextus.) 4 pts.
Ex Officina Petri Phalesii : Antuerpiæ. 1628. 4°. **C. 89. a.**

R. P. Leonardi Neruii Ord. Cappuc, S. Francisci, Missæ Decem Quatuor Quinque, Sex et Septem Vocum, cum Basso pro Organo. Cantus. (Altus.) (Tenor.) (Sextus.) 4 pts. *Apud Petrum Phalesium : Antuerpiæ*, 1618. 4°. **C. 89.**

LEONI ( ) *of Naples.* A Complete Introduction to the Art of playing the Mandoline. Containing the most essential Rules ...To which are added... Airs, Lessons, Duets & Sonatas. Composed and ... arranged... by Sigr Leoni of Naples, Master of the Mandoline to the Duke de Chartres.
Longman and Broderip : London, [1785?] *obl.* 4°. **b. 123.**

LEONI (Benedetto) Six Lessons for the Harpsichord, *etc.* *H. Fougt : London*, [1768?] fol. **h. 528.**

LEONI (Leon) Il Primo Libro de Madrigali a Cinque Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano : Venetia*, 1588. *obl.* 4°.
A. 250.

Il Terzo Libro de Madrigali a Cinque Voci, *etc.* Tenore. *Appresso Ricciardo Amadino : Venetia*, 1595. *obl.* 4°.
A. 250. a.

LEONORA. Leonora. Ballad.
See Reichardt (J. F.)

LÉONORE D'URGEL. Léonore d'Urgel. Romance. *See* P., D. L.

LE PEINTRE ( ) Rien icy bas n'est ferme ny durable. *Air a Boire, etc.* [*Paris,*] 1735. *s. sh.* 4°. **297. b. 7.**
Mercure de France, Feb., 1735.

LE R*** ( ) *Mlle.* Cessez, charmante Iris. *Air, etc.* *Récoquillée:* [*Paris,*] 1770. *s. sh.* 8°. **298. e. 1.**
Mercure de France, Dec., 1770.

LE REDDE ( ) Ah, que l'Hyver est ennuyeux. *Air Nouveau.* (Les Paroles sont de Mr Noel, *etc.*) [*Paris,* 1679.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, March, 1679, *p.* 22.

LE ROUSSAU (F.) A Chacoon for a Harlequin. With all the Postures, Attitudes, Motions of the Head and Arms, and other Gestures proper to this Character ...Compos'd writt in Characters and engraved by F. Le Roussau, Dancing-master. *Sold by ye Author...and at Mr Barrett's musik-shop: London,* [1730?] fol. **K. 1. i. 13.**

LE ROY (ADRIAN) A briefe and plaine Instruction to set all Musicke of eight diuers tunes in Tableture for the Lute. With a briefe Instruction how to play on the Lute by Tablature, to conduct and dispose thy hand vnto the Lute, with certaine easie lessons for that purpose. And also a third Booke containing diuers new excellent tunes. All first written in French by Adrian Le Roy, and now translated into English by F. Ke. Gentelman.
Ihon Kyngeston for Iames Rowbothame: London, 1574. *obl.* 4°. **K. 1. c. 19.**
Leaves 1, 2, 3, 77 *and* 78 *are mutilated. The pagination* (1–78) *is continuous, but each book has a separate title-page.*

Premier Liure de Tabulature de Guiterre, Contenant plusieurs Chansons, Fantasies, Pauanes, Gaillardes, Almandes, Branles, tant simples qu'autres, *etc.*
Adrian le Roy & Robert Ballard: Paris, 1551. *obl.* 4°. **K. 2. h. 12. (1.)**
The following names of composers appear in this collection: Maillard and Boyvin.

Second Liure de Guiterre, contenant Plusieurs Chansons en forme de voix de ville: nouuellement remises en tabulature, *etc.* *Adrian le Roy, & Robert Balard: Paris,* 1555. *obl.* 4°. **K. 2. h. 12. (2.)**

Tiers Liure de Tabulature de Guiterre, contenant plusieurs Préludes, Chansons, Basse-dances, Tourdions, Pauanes, Gaillardes, Almandes, Bransles, tant doubles que simples, *etc.* *Adrian le Roy, & Robert Ballard: Paris,* 1552. *obl.* 4°. **K. 2. h. 12. (3.)**

LE ROY (ADRIAN) Quart Liure de Tabulature de Guiterre, contenant plusieurs Fantasies, Pseaulmes, & Chansons: auec L'alouette, & la Guerre, Composées par M. Gregoire Brayssing deaugusta.
Adrian le Roy, & Robert Balard: Paris, 1553. *obl.* 4°. **K. 2. h. 12. (4.)**

Cinqiesme Liure de Guiterre, contenant Plusieurs Chansons à Trois & quatre parties, par bons & excelens Musiciens: Reduites en Tabulature par A. le Roy.
Adrian le Roy, & Robert Balard: Paris, 1554. *obl.* 4°. **K. 2. h. 12. (5.)**
The following composers' names occur in this collection: Bonard, Arcadet, De Bussy, Certon and A. Le Roy.

LE SAGE (ALAIN RENÉ) and **ORNEVAL** (D') Le Théâtre de la Foire, ou l'Opéra Comique, contenant les meilleures Pièces qui ont été représentées aux Foires de S. Germain & de S. Laurent...avec une Table de tous les Vaudevilles & autres Airs gravez notez à la fin de Chaque Volume. 10 Tom. *Chez Z. Chatelain: Amsterdam, Paris,* 1722(–37). 12°. **241. l. 18.**
The composers mentioned in this collection are: de Grandval, Gillier, Mdlle. de Languerre, de la Croix, Aubert, Bernier, de la Coste and des Rochers.

LESBEA. Lesbea's smiles shall ne'er deceive me. *Love's Conquest over Reason.* [Song.] [*London,* 1715?] *s. sh.* fol. **G. 316. g. (37.)**

LESBIA. Lesbia's Cruelty. [Song.] *See* SHE. She whom above my self I prize, *etc.* [By G. Vanbrughe.] [1730?] *s. sh.* fol. **G. 303. (85.)**

LESCOT (C. F.) La Négresse. [For songs, &c., published anonymously:] *See* NÈGRESSE.

L'ESGU (J.) Affreux Rochers, demeures sombres. *Air Nouveau.* [*Paris,* 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Oct., 1678, *p.* 171.

Pendant que nos braves Guerriers. *Air Nouveau.* [*Paris,* 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, May, 1678, *p.* 109.

Si vous voulez charmer. *Air Nouveau.* [*Paris,* 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, June, 1678, *p.* 37.

LESSIG ( ) Sechs Schottische 6-tourige Angloisen von G. L. Klemm, Tanzmeister, mit vollstimiger Musik vom Musicus Lessig. (Violino I.) (Violino II.) (Flauto I.) (Flauto II.) (Corno I.) (Corno II.) (Basso.) (Touren.) 8 pts. *Bey dem Autor: Leipzig,* [1750?] *obl.* 4°. **b. 62.**

LESSON. A Lesson for a Lover. [Song.] *See* PRELLEUR (P.)

LESSONS. Lessons for the Recorder. [*London*? 1680?] *s. sh.* fol. **I. 600. b. (81.)**

Periodical Lessons. [P. F.] 4 N^os^.
Bland: [London, 1790?] fol. **g. 149. (7.)**

Six Lessons for the Harpsichord, by... Bach... Benda...Graun...Wagenseil... Hasse...Kernberger. *Welcker: London,* [1770?] *obl.* fol. **e. 5. d.**

[Twelve Lessons for the Harpsichord.] [*London,* 1780?] *obl.* fol. **e. 282. c. (10.)**
Imperfect, wanting the title-page.

Progressive Lessons for the Piano Forte or Harpsichord, *etc.* 2 Books. *R. Birchall: London,* [1795?] *obl.* fol. **e. 470.**

Select Lessons, or a Choice Collection of Airs neatly contriv'd for Two German Flutes or Two Violins. And Extracted from the Works of...Handel, Weideman, Turner, De Fesch, Peschetti, Festing. The Whole being never before Publish'd. [Separate Parts.] *Dan^l^ Wright & D. Wright Junr: London,* [1735?] *obl.* 4°. **b. 30. (2.)**
This collection also contains compositions by Dubourg and Deperr.

L'ESTOCART (PASCHAL DE) Cent Cinquante Pseaumes de Dauid, mis en Rime Francoise par Clement Marot et Théodore de Besze, et mis en Musique à Quatre, Cinq, Six, Sept et Huit Parties, par Paschal de L'Estocart, *etc.* [Superius.] Tenor. [Contratenor.] 3 pts. *Chez Barthelemi Vincent: Lyon,* 1583. *obl.* 4°. **A. 62.**
Imperfect, the Superius wanting all but pp. 161–164, *and the Contratenor all but pp.* 61–64, 153–156 *and* 169–176.

LESUEUR (JEAN FRANÇOIS) La Caverne. Drame Lyrique en Trois Actes. [Libretto by A. F. Dercy. Full Score.] [*Imbault: Paris,* 1793.] fol. **G. 290. b.**
Wanting the title-page.

—— Il y a cinquante ans et plus. *Air, etc.* [*Paris,* 1793.] 8°. **B. 362. (110.)**

—— Le pauvre tems, le pauvre tems. *Air, etc.* [*Paris,* 1793.] 8°. **B. 362. (109.)**

Il y a cinquante ans et plus.
See supra: [*La Caverne.*]

Exposé d'une Musique, une, imitative, et particulière a chaque solemnité; où l'Auteur donne aussi le Plan d'une Musique propre à la Fête de l'Assomption.
Chez la Veuve Hérissant: Paris, 1787. 8°. **1042. k. 27. (4.)**

Exposé d'une Musique, une, imitative, et propre à chaque solemnité, où l'on donne ...le Plan d'une Musique particulière à la Solemnité de la Pentecôte. Suite de l'Essai. *Chez la Veuve Hérissant: Paris,* 1787. 8°. **1042. k. 27. (3.)**

LESUEUR (JEAN FRANÇOIS) Exposé d'une Musique une, imitative, et particulière a chaque solemnité; où l'on donne ... le Plan d'une Musique propre à la Fête de Noël, *etc.* *Chez la Veuve Hérissant: Paris,* 1787. 8°. **1042. k. 27. (1.)**

Suite de l'Essai sur la Musique Sacrée et Imitative, où l'on donne le Plan d'une Musique propre à la Fête de Pâque.
Chez la Veuve Hérissant: Paris, 1787. 8°. **1042. k. 27. (2.)**

Levons nous, un Tribun perfide. *Chant du IX. Thermidor.* Paroles de T. Desorgues. *Du Magazin de Musique à l'usage des fêtes Nationales:* [*Paris,* 1794.] 8°. **E. 1717. b. (15.)**

Paul et Virginie (ou le Triomphe de la Vertu). Drama Lyrique en Trois Actes ...Paroles de l'Auteur d'Iphigénie en Tauride de Piccinni [A. Du Congé Dubreuil]...Gravé par Huguet, *etc.* [Full Score.] *Chez H. Nadermann: Paris,* [1794.] fol. **G. 292. a.**

—— [For songs, &c., published anonymously:] *See* PAUL ET VIRGINIE.

Le pauvre tems, le pauvre tems.
See supra: [*La Caverne.*]

Quand des montagnes de Pyrène. *Le Chant des Triomphes de la République Française.* Ode par La Harpe, *etc.*
Au Magazin de Musique à l'usage des Fêtes Nationales: Paris, [1794.] fol. **F. 69*. (4.)**

[Another edition.] Quand des montagnes de Pyrène. *Le Chant des Triomphes de la République Française.* Ode par Laharpe. *Du Magasin de musique, à l'usage des Fêtes Nationales:* [*Paris,* 1794.] 8°. **E. 1717.** b. **(9.)**

Télémaque dans l'Isle de Calypso, ou le Triomphe de la Sagesse. Tragédie Lyrique en trois Actes...Paroles de P. Dercy... Gravé par Huguet, *etc.* [Full Score.] *Chez H. Naderman: Paris,* [1796.] fol. **G. 292.**

See AGUS (H.) Solféges pour servir à l'étude dans le Conservatoire de Musique à Paris par...Agus...Le Sueur, *etc.* [1795?] fol. **H. 2851.**

LET. Let Ambition fire thy Mind. Song. *See* WELDON (J.) [*The Judgment of Paris.*]

Let an empty flatt'ring Spirit. *Advice to the Ladies.* [Song.] The words by a Gent^n^ of Exeter.
L[ongman] & B[roderip: London, 1780?] fol. **G. 310. (49.)**

[Another setting.] Let an empty flattering spirit. Rondo. *See* SHIELD (W.)

Let Braves, who to the army go. *Beauty more powerfull than War.* [Song.] [*London,* 1715?] *s. sh.* fol. **H. 1601. (280.)**

LET. Let Britons in triumphant praise. Song. *See* AMATEUR.

Let Burgundy flow. *Joy after Sorrow* made to the Duke Aumond's Minuet by T. D[urfey]. [Song.] *Daniel Wright:* [*London*, 1715.] *s. sh.* fol. **H. 1601. (266.)**

[Another edition.] Let Burgundy flow. *Joy after Sorrow.* A new Song. The words made to the D'Aumonds Minuet by T. D[urfey]. [*London*, 1715.] *s. sh.* fol. **G. 310. (30.)**

Let but love and wine befriend me. Song. *See* BATES (W.)

Let Cæsar and Urania live. [Duet.] *See* PURCELL (H.) [*Sound the Trumpet.*]

Let Eloquence boast of her Pow'r. Song. *See* ARNE (M.) [*Tristram Shandy.*]

Let Epicures boast of their delicate Feasts. *The Generous Soul.* A favorite new Song. *P. E[vans: London*, 1780?] *s. sh.* fol. **G. 310. (41.)**

Let e'ery Face be fill'd w^th^ Joy. *On the Prospect of Peace.* [Song, words and music by H. Carey.] *Cross:* [*London*, 1728?] *s. sh.* fol. **G. 310. (65.)**

Let ev'ry Martial Soul advance. *A New Song* in Honour of the King of Prussia. Sung by Mr. Kear. [Music by J. Bryan.] [*London*, 1758.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, Dec., 1758.

Let every Martial Soul advance. Song. *See* BRYAN (J.)

Let fusty old Greybeards of Apathy boast. *The Nod Wink and Smile.* [Song.] Sung by Mr. Vernon.

S[amuel] A[nn and] P[eter] T[hompson: London, 1785?] *s. sh.* fol. **I. 530. (89.)**

Let Heroes boast of Deeds of Arms. *Patt.* A New Song, sung at Saddlers-Wells. [*London*,] 1761. 8°. **158. l. 6.**

London Magazine, 1761, *p.* 45.

Let me sink to the regions of Shade. Elegy. *See* ALCOCK (J.) *the Younger.*

Let me wander not unseen. [Song.] *See* HAENDEL (G. F.) [*L'Allegro.*]

Let nature henceforward neglect. Song. *See* GALLIARD (J. E.) [*Circe.*]

Let not Age. Cantata. *See* GIORDANI (T.)

Let not Love on me bestow. Song. *See* PURCELL (D.) [*The Funeral.*]

Let not Rage. [Song.] *See* ARTAXERXES.

Let other Bards in lofty Verse. *Polly Green.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 310. (64.)**

Let other Men envy the Pomp of the Great. *The Happy Fellow.* A New Song. [*London*, 1765.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXXVII., *p.* 208.

LET. Let others for beauties the city explore. *Miss Snow:* a New Song. [*London*, 1765.] 8°. **P.P. 5441.**

Royal Magazine, Vol. XIII., *p.* 46.

Let others sing in loftier Lays. *Polly of the Plain.* A New Song [by W. Defesch]. Sung by Mrs. Chambers, at Mary-le-Bon Gardens. [*London*, 1754.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XV., *p.* 125.

Let Others sing in Rustic Lays. *Fanny of the Hill.* [Song, by J. Hook.] Sung by Mr. Vernon at Vauxhall.

[*Printed for C. and S. Thompson: London*, 1768?] fol. **G. 310. (50.)**

From Thompson's Second Book of Hook's Vauxhall and Marylebone Songs.

Let others to London go roam. [Song.] *See* ARNE (T. A.)

Let Parties and Rage awhile quit the Stage. *The British Hector, or the Taking of Pondichery.* [Song.] [*London*, 1779?] *s. sh.* fol. **I. 530. (88.)**

Let Pleasure's gay Queen. *The Court of Vauxhall.* [Song.] Written for and Sung by Mr. Vernon, 1778 and 1779. Set to Musick by the Author.

S[amuel and] A[nn] T[hompson: London, 1779.] fol. **G. 310. (54.)**

Let Poets and Historians. *The Gregorian Constitution Song.* [Words and music by H. Carey.] [*London*, 1735?] *s. sh.* fol. **G. 316. e. (64.)**

Let Poets boast of Egypt's Queen. *The Toast.* A new Song. [*London*, 1756.] 8°. **158. l. 1.**

London Magazine, 1756, *p.* 604.

Let Poets of Learning. *The Lass of the Hatch.* [Song.]

L[ongman and] B[roderip: London, 1785?] fol. **G. 310. (48.)**

Let prentice Bards poetic scribble. *Buntinella.* [Song.] The words by G. A. Stevens. *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 310. (43.)**

Let's banish Strife and Sorrow. Round. *See* ATTERBURY (L.)

Let's be Jolly, fill our Glasses. *The Charms of the Bottle*, [Song] the words by Mr. Estcourt. [*London*, 1720?] *s. sh.* fol. **H. 1601. (281.)**

Let's drink and be merry. *The Good Fellow.* [Song, by G. Vanbrughe.] [*Walsh: London*, 1713?] fol. **G. 303. (24.)**

Pp. 26–27 *of Vanbrughe's 'Mirth and Harmony.'*

LET. [Another edition.] Let's drink and be merry. *The Good Fellow.* [Song.] Set for the German Flute. [By G. Vanbrughe.] [*London*, 1720?] *s. sh.* fol. **G. 316. e. (75.)**

Let's talk of Bow or Dart no more. Song. *See* FRANCK (J. W.)

Let's tie the Knot, my Sally. Song. *See* HOOK (J.)

Let's tope and be merry. *The Jolly Bacchanal.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (60.)**

Let soft desires your Heart engage. Song. *See* LEVERIDGE (R.) [*The Island Princess.*]

Let Soldiers fight for Prey or Praise. *A new Drinking Song, etc.* [*London*, 1765?] *s. sh.* fol. **H. 1994. (40.)**

Let the daring Advent'rers be toss'd on the Main. *What will make every man rich.* [Song, words from Shadwell's play 'The Woman-Captain.'] fol. *Printed for J. Bland:* [*London*, 1780?] *s. sh.* fol. **G. 310. (38.)**

Let the declining Damask Rose. Song. *See* HUDSON (R.)

Let the dreadfull Engines. Song. *See* PURCELL (H.) [*Don Quixote. Part I.*]

Let the French hop and sing. *British Freedom.* A Favourite Song. Set by an Eminent Master. *S[traight] & Sk[illern:* *London*, 1775?] fol. **G. 310. (72.)** *Imperfect, wanting the second leaf.*

Let the Goblet sparkle high. Song. *See* DUNN (J.)

Let the Nymph still avoid. [Song.] *See* REPRISAL.

Let the Nymph, who designs. *Seasonable advice to Maidens.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (285.)**

Let the slave of ambition and wealth. Song. *See* GIORDANI (T.)

Let the social Can go round. *An easy Duo for Two Voices. T. G. Williamson:* *London*, [1797?] fol. **G. 354. (52.)**

Let the Souldiers rejoyce. Song. *See* PURCELL (H.) [*Dioclesian.*]

Let the tempest of war. *The Tempest of War.* A New Song. [*London*, 1761.] 8°. **P.P. 5441.** *Royal Magazine, Vol. IV., p.* 195.

[Another edition.] Let the Tempest of War. A Song. [*London*, 1765?] *s. sh.* fol. **H. 1994. b. (49.)**

Let the Waiter bring clean Glasses. [Song, adapted to "Il Tricerbero humiliato," by G. F. Händel.] [*London*, 1790?] *s. sh.* fol. **G. 805. i. (9.)**

Let those who wou'd wish to hear reason. *To Day* a favourite Song. *W. R[andall:* *London*, 1770?] *s. sh.* fol. **G. 310. (57.)**

LET. Let Truth and spotless Faith be thine. *Free Mason's Song.* (Der alte Landmann an seinen Sohn.) [Words] By Hölty. *C. Geisweiler:* [*London*,] 1800. *s. sh. obl.* 4°. **266. l. 30.** *German Museum, August*, 1800.

[Another setting.] Let Truth and spotless Faith be thine. [Glee.] *See* CALLCOTT (J. W.)

Let us advance the Good Old Cause. *An Excellent New Hymne To the Mobile,* exhorting them to Loyalty the Clean contrary Way. To the Tune or [*sic.*] 41, Or Hey Boys up go We. *Nath. Thompson:* *London*, 1682. *s. sh.* fol. **1871. e. 9. (70.)**

Let us dance, and sing in chorus. *St. David's Day.* Welch Air [for three voices]. *Skillern:* *London*, [1800?] fol. **G. 809. b. (16.)**

Let us dance, let us sing. [Song.] Sung by Mr. Shuter in the character of a Sailor. [*London*, 1760?] *s. sh.* fol. **G. 316. e. (61.)**

[Another setting.] Let us dance, let us sing. Song. *See* PURCELL (H.)

Let us fill the circling Glass. *Love and Opportunity.* [Song.] Sung by Mr. Vernon. *S[amuel and] A[nn] T[hompson:* *London*, 1779?] *s. sh.* fol. **G. 310. (39.)**

Let us revel and roar. Two Part Song. *See* ECCLES (J.) [*The Lover's Luck.*]

Let us, the sheep by Jesus nam'd. *Hymn.* [Words by J. Cennick.] [*London*, 1778.] 8°. **P.P. 716. b.** *Gospel Magazine, Dec.*, 1778.

Let Wine to social Joys give Birth. Song. *See* HUDSON (R.)

Let youthful bards, in wanton verse. *Miranda.* A New Song [by J. Wogan]. [*London*, 1753.] 8°. **P.P. 5438. z.** *Universal Magazine, Vol. XIII., p.* 134.

LETHE. The Card invites. [Song.] Sung by Mrs. Clive in Lethe. [Words by D. Garrick.] [*London*, 1760?] *s. sh.* fol. **I. 530. (87.)**

Ye mortals whom fancies and troubles perplex. *A Song in Lethe.* Sung by Mr. Beard, in the Character of Mercury. [Written by D. Garrick.] [*London*, 1749.] 8°. **249. c. 19.** *Gentleman's Magazine, Vol. XIX., p.* 323.

Ye mortals whom fancies and troubles perplex. *Song in Mr. Garrick's Lethe.* Sung by Mr. Beard. [*London*, 1749.] 8°. **157. l. 11.** *London Magazine*, 1749, *p.* 36.

Ye Mortals whom Fancies and Troubles perplex. *A Song in Lethe.* [Written by D. Garrick.] Sung by Mercury. [*London*, 1750?] *s. sh.* fol. **G. 295. (20.)**

[Another copy.] **H. 1994. a. (19.)**

LETHE. [Another edition.] Ye Mortals whom Fancies and Troubles perplex. *A Song in Lethe, etc.* [*London*, 1755?] *s. sh.* fol. **H. 1994. b. (109.)**

[Another edition.] Ye Mortals whom Fancies and Troubles perplex. *A Song in Lethe.* [Written by D. Garrick.] Sung by Mr. Beard in the Character of Mercury. Within Compass of German Flute.
See CHLOE. Chloe, or the Musical Magazine, *etc.* No. 61. [1760?] fol. **G. 433.**

LETTRE. La Lettre, Comédie en un acte, en prose et Vaudevilles, par C. J. Lœuillart-Davrigni; ... Avec la Musique [of the concluding Vaudeville]. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, An Troisième [1795]. 8°. **11738. cc. 12. (2.)**

Lettre à une Dame d'un certain âge, sur l'état présent de l'Opéra. [By Baron P. H. D. von Holbach.] *En Arcadie*, [*Paris*,] 1752. 8°. **1103. b. 21. (2.)**

LEUCIPPO E ZENOCRITA. The Favorite Songs in the Opera Leucippo and Zenocrita [a Pasticcio], for the Voice and Harpsichord, *etc.* *R. Bremner: London*, [1764.] fol. **G. 805. r. (5.)**
The composers named are Vento, Hasse and Giardini.

LEURS. Leurs petits sont pour les oiseaux. Air.
See GEORGES ET GROS JEAN.

LE VASSEUR ( ) Doux Messagers du jour. *Air, etc.* [Words by] Lombard. [*Paris*,] 1729. *s. sh.* 4°. **298. a. 5.**
Mercure de France, June, 1729.

LEVERIDGE (RICHARD) A Collection of Songs ... In Two Volumes. *Printed for the Author: London*, 1727. 8°. **C. 371.**

[Another copy.] **C. 371. a.**
Wanting the frontispiece.

A New Book of Songs, Engraven, Printed and Published for R. Leveridge. [*London*, 1730?] fol. **H. 41.**

[Another copy.] **H. 82. (2.)**

Advice. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 310. (88.)**

[Æsop.] Shou'd I once change my Heart. *A Song in the Comedy* [by Sir John Vanburgh] *call'd Æsop* ... Sung by Mrs. Cross and exactly engrav'd by T. Cross. [*London*, 1697.] fol. **K. 7. i. 2. (65.)**

—— [Another edition.] Shou'd I once change my Heart. *A Song in ... Æsope, etc.* [*London*, 1700?] fol. **G. 304. (140.)**

—— [Another copy.] **G. 311. (46.)**

Awake, my Eyes, awake. *A Song, etc.* **G. 304. (16.)**

LEVERIDGE (RICHARD) [The Beau Demolished.] Whilst I'm carrouzing ... *Song* ... [composed] by Mr. Leveridge. [1715?] *s. sh.* fol.
See BEAU DEMOLISHED. **G. 313. (130.)**

The Biter Bit. [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1994. b. (97.)**

Black-Ey'd Susan to Mr. Leveridge's tune. For the Flute. [*London*, 1720?] *s. sh.* fol. **G. 305. (177.)**

—— *See* CAREY (H.) [*Black-eyed Susan.*] Sweet William's Farewell to Black-Ey'd Susan, *etc.* (Mr. Leveridge's Tune.) [1720?] *s. sh.* fol. **H. 1601. (24.)**

—— [Another edition.] *See* CAREY (H.) [*Black-eyed Susan.*] Sweet William's Farewell, *etc.* (The Tune by Mr. Leveridge.) [1725?] *s. sh.* fol. **G. 316. g. (2.)**

—— *See* CAREY (H.) [*Black-eyed Susan.*] All in the Downs, *etc.* (Mr. Leveridge's Tune.) [1750?] *s. sh.* fol. **G. 806. r. (11.)**

Blythe Jockey, young and gay. [Song.] *Sung by the Boy.* [*London*, 1700?] *s. sh.* fol. **G. 306. (234.)**

[Another copy.] **G. 304. (26.)**

[Another edition.] Blythe Jockey, young and gay. *A Scotch Song, etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (67.)**

[Caligula. Tho' over all Mankind.] A Song made for the Entertainment of Her Royal Highness ... Sung by Mrs. Lindsey, in Caligula [by J. Crowne]; and exactly engrav'd by T. Cross. [*London*, 1698.] fol. **K. 7. i. 2. (66.)**

—— [Another edition. Tho' over all Mankind.] [*London*, 1700?] fol. **G. 315. (50.)**
Wanting pp. 1–3.

Chloe brisk and gay appears. *A Song* ... exactly engrav'd by T. Cross. [*London*, 1698?] fol. **K. 7. i. 2. (68.)**

[Another edition.] Cloe brisk and gay appears. [*London*, 1710?] *s. sh.* fol. **G. 305. (23.)**

[Another edition.] Chloe brisk and gay appears. *A Song* ... exactly engrav'd by D. Wright. [*London*, 1715?] *s. sh.* fol. **H. 1601. (105.)**

Come fair one be kind.
See infra: [*The Recruiting Officer.*]

The Contented Man. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 308. (8.)**

[Another copy.] *s. sh.* fol. **G. 315. (17.)**

Cry'd Celia to a Reverend Dean. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 307. (42.)**

[Another edition.] Cry'd Celia to a Reverend Dean. [Song.] [*London*? 1730?] *s. sh.* fol. **G. 316. d. (95.)**

LEVE

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by Mr. Penkethman.

1700?] *s. sh.* fol.

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The fair Aurelia's gone

Words by a Person of Qu

1720?] *s. sh.* fol.

[Another copy.]

[Farewell Folly.] The M

[begins "Here are Peop

Sung by Dr. Leverigo

Andrew Pinkanello, in

[words by P. A. Motteu

1707.] *s. sh.* fol.

—— [Another copy.]

—— The Mountebank

"See Sirs, see here,"

Farewell Folly. [Word

Set and sung by Mr. L

1707.] *s. sh.* fol.

—— [Another copy.]

—— [Another editio

bank. A Song, *etc.*

See FAREWELL FOLL

The Fickle Fair.

Smith.] [*London*, 1

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Sung by Mrs. Linds

1710?] *s. sh.* fol.

Foolish Swain th

Song set and sung

the Theatre Royall

1715?] *s. sh.* fol.

[Another edition.]

Sighs forbear. *A*

1720?] *s. sh.* fol.

[Another copy.]

From good Liquor

à Boire. [*Londo*

Good Advice. A

Mr. Leveridge at

[*London*, 1700?]

[Another edition

[*London*, 1715?]

Mounte-
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305. (133.)
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5.] s. sh. fol.
1601. (273.)
and Harry. [Song.]
Jones in the Farce call'd the
r the Country Lass, etc.
5.] s. sh. fol.
H. 1601. (314.)
r edition.] Now Roger and
London, 1715.] s. sh. fol.
G. 310. (136.)
r copy.] G. 305. (13.)
nd Harry.
The Mountebank.]
on a Gentlewoman, working
lass. [Song.] The Words
n. [London, 1753.] 8°.
P.P. 5438. z.
agazine, Vol. XIII., p. 271.
d's enjoyments.
asaniello.]
Beer our Song let's raise.
e of Old English Beer.
s. sh. fol.
G. 310. (198.)
G. 303. (70.)
Of good English Beer
e, etc. [London,
G. 316. e. (101.)
omen told. An Ode in
lated by A. Cowley.]
Printed for J. Simpson:
sh. fol. G. 315. (3.)
] Oft I'm by the
Ode in Anacreon.
. sh. fol.
G. 310. (179.)
ore.
nd Princess.]
the Words you gave.
n Death and a Dying
rds by Mr. Parrat.
249. c. 10.
azine, Vol. X., p. 88.
us, when they were
ng.] [London,
I. 530. (90.)
ass. [Song.] Sung
on, 1700?] s. sh. fol.
G. 304. (113.)
G. 310. (182.)

LEVERIDGE (RICHARD) On Sunday after Mass. [Another copy.] **I. 530. (92.)**

[Another edition.] On Sunday after Mass. *A Song, etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (350.)**

[Plot and no Plot.] When Chloe I your Charms survey. *A Song* in the Plot and no Plot [words by T. Cheek], Set and Sung by Mr. Leveridge and exactly engrav'd by T. Cross. [*London*, 1698.] *s. sh.* fol. **K. 7. i. 2. (69.)**

—— [Another edition.] When Chloe I your Charms survey. [*London*, 1705?] *s. sh.* fol. **G. 304. (170.)**

—— [Another edition.] When Chloe I your Charms survey, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (511.)**

[The Quacks.] To gentle Strephon tell your grief. *A Song* in the Play call'd the Quacks, or Lov's the Physitian, [adapted by O. Mac Swiney from Molière's 'L'Amour Médecin,'] Sung by the Boy. [*London*, 1705.] fol. **G. 315. (9.)**

[The Recruiting Officer.] Come fair one be kind. *A Song* . . . Sung by Mr. Wilks in the Comedy call'd the Recruiting Officer. [Words by G. Farquhar.] Within Compass of the Flute. [*London*, 1705.] *s. sh.* fol. **G. 307. (1.)**

[Another copy.] **G. 305. (19.)**

The Reproach. [Song, Words by Dr. Donne.] *See* YOUNG (A.) The Reproach, *etc.* (Mr. Leveridge's Tune.) [1720?] *s. sh.* fol. **G. 311. (76.)**

[Another edition.] The Reproach. *See* YOUNG (A.) The Reproach, *etc.* (Mr. Leveridge's Tune.) [1720?] *s. sh.* fol. **H. 1601. (405.)**

Resolution. [Song.] [*London*, 1725?] *s. sh.* fol. **G. 310. (15.)**

The Roast Beef Song [begins: "When mighty Roast Beef was the Englishman's Food"] . . . by a Lady of Quality. [*London*, 1735?] *s. sh.* fol. **G. 313. (135.)**

[Another copy.] **I. 530. (177.)**

[The Roast Beef Song.] *See* BY. By the blessing of God we have Conquer'd at last, *etc.* [To the tune of the Roast Beef of Old England, by R. Leveridge.] [1782.] *s. sh.* fol. **G. 306. (190.)**

Should I dye by y^e^ Force of Good Wine. *A Song* Sett and Sung by Mr. Leveridge at the Theatre. [*London*, 1720?] *s. sh.* fol. **H. 1601. (395.)**

[Another edition.] Should I dye by y^e^ force of good Wine. *A Song, etc.* *T. Cluer:* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (55.)**

[Another edition.] Should I dye by y^e^ force of good Wine, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 311. (81.)**

LEVERIDGE (RICHARD) [Another edition.] Should I dye by the Force of good Wine, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. e. (134.)**

Shou'd I once change my Heart. *See* supra: [*Æsop.*]

The Sun was just setting. *A new Song, etc.* *H. Playford:* [*London*, 1700?] *s. sh.* fol. **G. 312. (28.)**

[Another copy.] **G. 304. (149.)**

[Another edition.] The Sun was just setting, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. 429.**

Sure ne'er was a Dog so wretched. *A Song* . . . Set for the German Flute. [*London*, 1735?] *s. sh.* fol. **G. 316. e. (144.)**

Sweet are the Charms of her I love. A New Ballad. The Words by Mr. Barton Booth, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (404.)**

[Another edition.] Sweet are the Charms of her I love. *A New Ballad, etc.* *I. Jones:* [*London*, 1710?] *s. sh.* fol. **I. 530. (91.)**

[Another edition.] Sweet are the charms of her I love. *A New Song, etc.* [*London*, 1710?] *s. sh.* fol. **G. 305. (217.)**

[Another copy.] **G. 311. (52.)**

[Another copy.] **G. 316. g. (61.)**

[Sweet are the Charms of her I love.] *See* FAIR. Fair soft and easy Celia walks . . . to the Tune of Sweet are the Charms &c. [By R. Leveridge,] *etc.* [1720?] *s. sh.* fol. **H. 1601. (140.)**

Tell me, Belinda, prithee do. *See* supra: [*The Lady of Fashion.*]

Thus Damon knock't at Celia's Door. *A Song* . . . sung at the Theater. [Words from G. Farquhar's 'Constant Couple.'] [*London*, 1700?] *s. sh.* fol. **H. 1601. (448.)**

[Another edition.] Thus Damon knock't at Celia's door. *A new Song* . . . Sung at y^e^ Theater in Dublin. [*London*, 1710?] *s. sh.* fol. **G. 304. (155.)**

Time Anticipated. [Song.] [*London*, 1725?] *s. sh.* fol. **G. 303. (5.)**

The Tippling Philosophers. [Song, words by E. Ward.] Set and Sung by Mr. Leveridge at the Theatre in Lincoln's Inn Fields. *I. Jones:* [*London*, 1710?] *s. sh.* fol. **Gren. 559. (17.)**

[Another edition.] The tippling Philosophers, *etc.* [*London*, 1715?] *s. sh.* fol. **H. 1601. (136.)**

To gentle Strephon tell your Grief. *See* supra: [*The Quacks.*]

LEVERIDGE (Richard) The Wheel of Fortune. *See* Wheel. The Wheel of Life is turning quickly round ... A Song [composed and] Sung by Mr. Leveridge, *etc.* [1725?] *s. sh.* fol. **G. 312. (21.)**

When Chloe I your Charms survey. *See* supra: [*Plot and no Plot.*]

When Cupid from his Mother fled. *See* supra: [*Love and a Bottle.*]

When Sawney first did woe me. *A new Song* ... Sung at y^e^ Theater in Dublin. [*London*, 1710?] *s. sh.* fol. **G. 304. (173.)**

[Another edition.] When Sawny first did woe me. *A Scotch Song, etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (503.)**

[Another edition.] When Sawny first did woe me, *A Scotch Song, etc.* [*London*, 1715?] *s. sh.* fol. **G. 313. (64.)**

[Another copy.] **G. 305. (6.)**

Why do you with disdain refuse. *A Song*, the Words by a Person of Quality ... exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **I. 530. (93.)**

A Yorkshire Tale. [Song.] [*London*, 1720?] *s. sh.* fol. **G. 307. (6.)**

[Another edition.] A Yorkshire Tale, *etc.* [*London*? 1720?] *s. sh.* fol. **h. 316. d. (93.)**

Young Cupid I find. *A Song.* Set and Sung by Mr. Leveridge at the Theatre. [*London*, 1720?] *s. sh.* fol. **G. 305. (152.)**

See Harmonia Anglicana. Harmonia Anglicana ... A Collection of ... Songs ... by ... Leveridge, *etc.* [1765?] fol. **G. 103. b.**

See Shield (W.) [*The Crusade.*] The Songs ... in the ... Crusade, [a Pasticcio,] composed by ... Carolan, Leveridge, *etc.* [1720.] *obl.* fol. **D. 293. b.**

See Thesaurus Musicus. Thesaurus Musicus. A Collection of ... Part Songs ... by ... Leveridge, *etc.* **H. 73.**

LEVESQUE (Peter) XII. Canzonetts for One, Two and Three Voices, Adapted for the Harpsichord and Piano Forte, with Accompanyments. Opera Secunda. *Printed for the Author by Thos. Straight: London*, [1790?] *obl.* fol. **F. 607. z. (2.)**

LEVONS. Levons nous, un Tribun perfide. Chant. *See* Lesueur (J. F.)

LÉVY ( ) Bacchus, dans ce repas tu vas perdre ta gloire. *Recit de Basse.* Les parolles sont de M^r^ le Chevalier de Lauret, *etc.* [*Paris*,] 1751. *s. sh.* 4°. **298. c. 3.**
Mercure de France, May, 1751.

LÉVY ( ) La Bagatelle. Vaudeville. Les paroles sont de M^r^ Meslé, *etc.* [*Paris*,] 1751. *s. sh.* 4°. **298. c. 5.**
Mercure de France, Sept., 1751.

LEWIS (Matthew Gregory) Evelina's Lullaby. A Favorite Ballad Sung ... at ... Drury Lane by Mrs. Bland. The Poetry and Music by M. G. Lewis, *etc.* *Monzani & Cimador, for Mrs. Bland: London*, [1800?] fol. **H. 2831. a. (14.)**

LEYDING (Johann Dietrich) Zwölf italiænische Arietten aus den dramatischen Wercken des Herrn Abts Metastasio ... in Music gesetzt von J. D. Leyding. Erster Theil. *Bey G. C. Grund: Hamburg*, [1765?] *obl.* fol. **D. 357.**

Oden und Lieder mit ihren eigenen Melodien. *Bey D. Iversen: Altona*, 1757. 8°. **D. 357. a.**

LEYERMANN. Der Leyermann. [Song.] *See* Himmel (F. H.)

L'HOSTE (Spirito) De l'Hoste da Reggio il Primo Libro de Madrigali a Tre Voci ... Nouamente da lui fatti, corretti, & posti in luce. Alto. *Appresso di Francesco et Simone Moscheni: Milano*, 1554. *obl.* 4°. **A. 262.**

LIBER (Anton Joseph) Six Sonates en Trio pour le Clavecin avec Accompagnement de Violon et Basse. [Separate Parts.] *Chez S^r^ Götz: Mannheim*, [1775?] fol. **g. 79. a. (3.)**

LIBÉRA. Le Libéra de la Bourbonnoise. [Song.] *See* Dans. Dans Paris grande ville. [1785?] 8°. **B. 362. i. (40.)**

LIBERATI (Antimo) Lettera scritta dal Sig. Antimo Liberati in risposta ad vna del Sig. Ovidio Persapegi, che gli fà istanza di voler vedere, ed' essaminare i Componimenti di Musica, fatti dalli cinque Concorrenti nel Concorso per il posto di Maestro di Cappella della Metropolitana di Milano, *etc.* *Per il Mascardi: Roma*, 1685. 4°. **556. c. 8.**

LIBERAZIONE DI RUGGIERO. La Liberazione di Ruggiero dall' Isola d' Alcina. Balletto. *See* Caccini (Francesca)

LIBERIA. Liberia's all my Thought and Dream. Song. *See* Barrett (J.) *Organist.*

LIBERTÀ. La Libertà. Canzonetta. *See* Giardini (F.)

La Libertà. Canzonetta. *See* Herbain (d') *Chevalier.*

La Libertà a Nice. [Duetto.] *See* Cherubini (M. L. C. Z. S.)

LIBERTY. Liberty. [Song, begins: 'Since ev'ry Charm on Earth combines.'] *See* HUDSON (R.)

Liberty. Two-Part Song. [Begins: 'Happy Britain!'] *See* R., J.

Liberty. Song. *See* SINCE. Since ev'ry Charm on Earth combines, *etc.* [By R. Hudson.] [1766.] 8°. **P.P. 5438. z.**

Liberty regain'd. Ode. *See* BASILI (A.)

LIBERTY HALL. Liberty Hall. Comic Opera. *See* DIBDIN (C.)

Liberty-Hall. [Song.] *See* OLD. Old Homer, but what have we with him to do? [1775?] *s. sh.* fol. **H. 1994. a. (76.)**

LICAS. Licas adorait Oriane. Romance. *See* PHILIDOR (F. A. Danican)

Licas Amant d'Aminte. *Ah! s'ils s'éveilloient.* [Song.] Air, Tandis que tout someille [by A. E. M. Grétry]. *Chez Camand:* [*Paris*, 1789?] 8°. **B. 362. a. (192.)**

Licas auprès de ma Bergère. *Musette.* [*Paris*,] 1751. *s. sh.* 4°. **298. c. 6.**
Mercure de France, Dec., 1751.

LICHFILD (HENRY) The First Set of Madrigals of 5. Parts: apt both for Viols and Voyces. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Printed for M[atthew] L[ownes], I[ohn] B[rowne] and T[homas] S[nodham] the Assignes of W. Barley: London*, 1613. 4°. **K. 8. f. 5.**

The last two leaves of the Altus are wanting, but have been supplied in facsimile.

LICKL (GEORG) III. Grands Quatuors concertans pour deux Violons, Alto et Violoncelle. Oeuvre 1. [Separate Parts.] *Chez J. André: Offenbach s. M.*, [1800?] fol. **g. 410. a. (9.)**

LICORIS. Licoris Bouquetière. [Song.] *See* JE. Je suis jeune bouquetière. [1780?] 8°. **B. 362. b. (145.)**

LIDARTI (CRISTIANO GIUSEPPE) Six Duetts for a Violin and Violoncello. [Separate Parts.] *Welcker: London*, [1775?] fol. **g. 421. d. (9.)**

Six Sonatas for two German Flutes or Violins with a Thorough Bass for the Harpsichord. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 242. (4.)**

[Another copy.] **h. 2852. a. (12.)**

Sei Trii per Due Violini con Basso ... Opera III. [Separate Parts.] *Au Bureau d'Abonnement Musical: Paris*, [1770?] fol. **g. 1003.**

See GALEOTTI (S.) Six Sonatas for Two Violins, with a Thorough Bass ... one by Sig^r C. G. Lidardi. [1768?] fol. **g. 516. a.**

LIDARTI (GIOVANNI BATTISTA) Sei Trii per due Violini e Basso, *etc.* [Separate Parts.] *Stampati a spese di G. Soderini:* [*London*, 1780?] fol. **g. 409. c. (2.)**

LIDEL (ANDREAS) Six Duettos, for the Violin and Tenor, with a separate part for the Violoncello ... Opera 3^d^. *Printed by the Author: London*, [1779.] fol. **g. 421. (13.)**

[Another edition.] Six Duettos ... Opera 3^d^. [Separate Parts.] *W. Forster: London*, [1780?] fol. **h. 219. (5.)**

A Second Sett of Six Duettos, three for Violin and Tenor, and three for Violin and Violoncello ... Op. VI. [Separate Parts.] *Printed by the Author: London*, [1785?] fol. **g. 421. (12.)**

A Third Sett of Six Duettos for Two Violins or Violin and Violoncello ... Opera VIII. [Separate Parts.] *Printed by the Author: London*, [1785?] fol. **g. 426. b.**

In vain you tell your parting Lover. A Favorite Song. The Words by Prior. *Printed for the Author: London*, [1780?] fol. **G. 309. (101.)**

Six Quartettos, Three for two Violins, Tenor & Violoncello, and three for Flute, Violin, Tenor & Violoncello Obligato ... Opera 2^da^. [Separate Parts.] *Printed for the Author: London*, [1779?] fol. **g. 426.**

Three Quintettos for a Flute, Violin, two Tenors and Violoncello Obligato ... Opera V. [Separate Parts.] *W. Forster: London*, [1784?] fol. **g. 426. a.**

Six Sonatas for Violin, Tenor & Violoncello ... Opera 4^to^. [Separate Parts.] *Printed by the Author: London*, [1780?] fol. **g. 416. (1.)**

[Another edition.] Six Sonatas for Violin, Tenor & Violoncello ... Opera 4^to^. [Separate Parts.] *Printed for W. Forster: London*, [1780?] fol. **g. 420. c. (7.)**

Six Trios for a Violin or Flauto, Violino Secondo, and Violoncello Obligato ... Opera 1^mo^. [Separate Parts.] *Longman, Lukey and Broderip: London*, [1778.] fol. **g. 409. (8.)**

LIDEL (FRANCIS) Music the fiercest Grief can charm. *A favorite Glee, etc. I[ohn] F[entu]m:* [*London*, 1780?] fol. **G. 310. (109.)**

LIDL (ANDREAS) *See* LIDEL.

LIE. Lye on, while my revenge shall be. Glee. *See* BATES (W.)

Lie still my little Heart. Song. *See* WILLSON (J.)

Lie still my trembling Heart. Duetto. *See* REEVE (W.) [*Joan of Arc.*]

LIEBE AUF DEM LANDE. Die Liebe auf dem Lande. Comische Oper. *See* HILLER (J. A.)

LIEBER. Lieber Casper lehr'michs doch. Duetto. *See* MUELLER (W.) [*Die Zauberzitter.*]

Lieber kleiner Gott der Liebe. Aria. *See* MUELLER (W.) [*Das neu Sonntagskind.*]

LIED. Das Lied von Treue. Ballade. *See* ZUMSTEEG (J. R.)

LIEDER. [Fünff und sechzig teütscher Lieder, vormals iñ truck nie ussgangen] V[agans]. [*Apud Petrum Schoeffer. Et Mathiam Apiarium: Argentorati*, 1536.] *obl.* 4°. **K. 8. i. 9.**

The title occurs only in the Tenor part. The following names of composers are given in MS.: Ludwig Senflin [Senffel], Sixt. Die[trich], P. Wiest, T. Sporer, Cosmas Alderinus, W. Gräfinger, M. Greitter, C. Alderinus, Bar. Arthopius, Hul. Prätel [Brättellius], Joh. Wannenmac[her], T. Stoltzer, A. de Brügk, B. Ducis, M. Eckel, Laza. Spengler and Wil. Braittengraser. Other composers are St. Mahu and P. Hoffhaimer.

Lieder der Deutschen mit Melodien. Erstes(–Viertes) Buch. 4 pts. *Bey G. L. Winter: Berlin*, 1767–8. 4°. **85. g. 13.**

Lieder eines Mägdchens, beym Singen und Claviere. *Bey P. H. Perrenon: Münster*, 1774. *obl.* fol. **C. 750.**

LIFE. Life is chequered. [Song.] *See* GREENE (M.)

The Life of a Beau. [Song.] *See* CAREY (H.) [*The Coffee House.*]

The Life of a Belle. [Song.] *See* CAREY (H.)

Life's a Pun. [Song.] *See* DIBDIN (C.) [*Private Theatricals.*]

Life's chequer'd scene of light and shade. *Glee* [for three voices]. As Perform'd at the Pantheon Masquerade, *etc.* *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 310. (56.)**

LIFE'S VAGARIES. I can dance and sing... A Favorite Song sung by Mrs. Lee, in the new Comedy of Life's Vagaries ...The Words by J. O'Keefe. *Preston & Son: London*, [1795.] fol. **G. 249. (38.)**

LIGARIUS (JOHANNES) *See* PSALMS. [*Dutch.*] Dat Woerdische Sangboeck, *etc.* [With a preface by J. Ligarius.] 1647. 12°. **3433. de. 33. (1.)**

LIGHT. Light as thistle down. Song. *See* SHIELD (W.) [*Rosina.*]

LIGHT. The Light Horse Volunteers. Song. *See* SCHROEDER (H. B.)

LIGHT (EDWARD) The Art of Playing the Guitar...To which is added a variety of...Lessons, Airs, Divertimentos, Songs &c. ... adapted for that Instrument. *J. Preston: London*, [1785?] 8°. **e. 321.**

A First Book, or Master and Scholar's Assistant, being a Treatise on, and an Instructor for Learning Music...with... Practical Lessons in progressive order ... in Three Numbers. Composed & arranged by E. Light, *etc.* [No. 1.] *Printed for the Author: London*, [1794.] fol. **h. 3213. g. (6.)**

The Ladies' Amusement, being a Collection of Favourite Songs and Lessons within Compass of the Guitar, *etc.* No. 1. *Printed for the Author: London*, [1780?] *obl.* 4°. **a. 76. (3.)**

Low in a Vale young Willy sat. *A Favourite Scotch Song.* The Words by a young Gent[n]. *Str[aight] & Sk[illern: London*, 1775?] *s. sh.* fol. **I. 530. (95.)**

LIGHT (ROBERT) An Air with Variations and Accompaniments for Flute and Violin obligati, *etc.* [Separate Parts.] *T. Williamson, for the Author: London*, [1800?] fol. **h. 117. (25.)**

LIGHTEN. Lighten our Darkness, we beseech thee O Lord. [Anthem.] *See* JANSEN (L.)

LIGHTLY. Lightly o'er the Village Green. Glee. *See* SPOFFORTH (R.)

LIKE. Like gentle Turtles cooing. *The Happy Swain.* The Words by Mr. A. Bradley, a New Song. [*London*, 1720?] fol. **H. 1601. (293.)**

[Another edition.] Like gentle Turtles cooing. *The Happy Swain.* The Words by Mr. A. Bradley, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 316. g. (40.)**

[Another copy.] **G. 305. (295.)**

Like sparkling Champaigne. [Song.] *See* BATTISHILL (J.) [*The Foundling.*]

LIKENESS. Likeness without Flattery. [Song.] *See* HOOK (J.)

LILIES. The lillies of France and the fair English rose. *The Soldier's Song.* [*London*, 1756.] 8°. **P.P. 5438. z.** *Universal Magazine, Vol. XIX., p.* 183.

The Lillies of France and the fair English Rose. *The Soldier's Song.* [Song.] [*London*, 1756.] 8°. **158. l. 1.** *London Magazine*, 1756, *p.* 500.

The Lillies of France & the fair English Rose. *Soldier's Song.* [*London*, 1756.] *s. sh.* fol. **G. 315. (76.)**

LILIES. [Another edition.] The Lillies of France and the fair English Rose. *Soldier's Song.* [*London*, 1756.] *s. sh.* fol. **G. 312. (77.)**

The Lillies of France and the fair English Rose. *The Lillies of France.* A Favorite Soldier's Song. *Printed for H. Andrews: London*, [1797?] *s. sh.* fol. **G. 360. (50.)**

Lilies! sweet Lilies, buy! Ballad.
See DENMAN (H.)

LILLA. Lilla oder Schönheit und Tugend. [Opera.] *See* MARTIN Y SOLAR (V.) [*Una Cosa Rara.*]

Lilla mia dove sei. Arietta.
See MARTIN Y SOLAR (V.) [*Una Cosa Rara.*]

LILLIPUTIAN. The Lilliputian. [Song.]
See SNIBSON (J.)

LILY. The Lily. [Song, begins: 'In vale retir'd.'] *See* HUDSON (R.)

The Lilly. Song. [Begins: 'Shelter'd from the blythe ambition.']
See PRING (J. C.)

The Lily and the blushing Rose. *Song in Praise of Women.* Set to Music by a Correspondent [of the Lady's Magazine]. [*London*, 1776.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Sept., 1776.

The Lily of the Vale. [Song.]
See HUDSON (R.)

LINCO. Linco found Damon lying. *Linco's Advice to Damon.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 316. e. (72.)**

[Another edition.] Linco found Damon lying. *Linco's Advice to Damon.* [1740?] *s. sh.* fol. **G. 310. (22.)**

LINCO'S TRAVELS. I'll never go abroad again. *Favourite Song in Linco's Travels.* [By J. Vernon.] [*Dublin*, 1770?] *s. sh.* fol. **G. 808. f. (35. b.)**

I saw sprightly France. *Linco's Travels.* [Song, by M. Arne.] Taken from a Favourite Interlude of that name, *etc.* [*Dublin*, 1770?] *s. sh.* fol. **G. 808. f. (35. a.)**

Welcome Linco, welcome home. [Song and Chorus by J. Vernon.] *Linco's Travels*, as Sung by Mr. King. *S. Lee:* [*Dublin*, 1770?] *s. sh.* fol. **G. 808. f. (35. c.)**

Linco's Travels. [Songs.]
See ARNE (M.) and VERNON (J.)

LINDELL (JOHAN) Cantilenarum selectiorum editio nova, in gratiam Scholarium Notis Musicis, Distinctis Strophis aliaque adhibita emendatione evulgata a Joh: Lindell, *etc.* [*Abo*,] 1776. 8°. **B. 438. a.**
Engraved throughout.

LINDENERUS (FRIDERICUS)
See LINDNER.

LINDLEY (ROBERT) Three Duets, for Two Violoncellos ... Op. 1ma. [Separate Parts.] *Printed for Monzani & Cimador: London*, [1800?] fol. **h. 219. (9.)**

[Another copy.] **g. 421. k. (5.)**

LINDNER (FRIEDRICH) Bicinia Sacra, ex Variis Autoribus in Usum Iuventutis Scholasticæ...collecta: Quibus adjuncta est compendiaria in artem canendi Introductio ... Zweystimmige Gesänglein, sampt einem kurtzen vnterricht, wie man soll lernen singen, für die jungen Schuler neulich im druck aussgangen. Vox Inferior. *In officina typographica Catharinæ Gerlachiæ: Noribergae*, 1591. *obl.* 4°. **A. 251. c.**

The names of the composers are: O. di Lassus, Lupi, A. Scandellus, J. Reinerus, Jachet Berchem, Finot, Certon, V. Ruffi, T. Massaino, Gomperth, J. Handl, A. Goswinus, Josquin, Jovan Nasco, R. di Lasso, M. Schram, J. Guami, G. de Antiquis, G. B. Pace, Tarquinio Papa, G. F. Palumbo, F. Facciola, S. Felis, C. M. Pizziolis, G. F. Capoani and C. V. Fanelli.

Corollarium Cantionum Sacrarum Quinque, Sex, Septem, Octo, et Plurium Vocum de Festis Præcipuis Anni. Quarum quædam anteà, a præstantissimis nostræ ætatis Musicis, in Italia separatim editæ sunt, quædam vero nuperrimè concinnatæ ... at nunc in unum quasi corpus redactæ studio ... Friderici Lindneri, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts. *In officina typographica Catharinæ Gerlachiæ: Noribergae*, 1590. *obl.* 4°. **A. 251. b.**

The composers named are: G. Aichinger, J. Cartarius, O. Columbanus, J. Corfinus, J. Florius, A. and G. Gabrieli, M. A. Ingignerius, B. Klingenstein, D. Laurus, O. di Lasso, R. del Mel, C. Merulus, P. de Monte, Sylla Petraloysius, J. P. A. Praenestinus (J. P. Aloisius), A. Scandellus, A. Stabile and A. Trombetti.

[Another copy. Altus. (Bassus.) (Sexta Vox.)] 3 pts. **A. 251. f.**

Gemma Musicalis: Selectissimas varii stili Cantiones (vulgo Italis Madrigali et Napolitane dicuntur) Quatuor, Quinque, Sex et Plurium Vocum Continens: Quæ ex diversis ... Musicorum libellis ... uni quasi corpori insertæ & in lucem editæ sunt, studio ... Friderici Lindneri ... Liber Primus. Canto. (Quinto.) 2 pts.
In officina typographica Catharinæ Gerlachiæ: Noribergae, 1588. *obl.* 4°. **A. 251. d.**

The composers named are: L. Bertani, B. Donato, A. Ferabosco, A. Gabrieli,

G. Gabrieli, O. di Lasso, J. de Macque, L. Marenzio, C. Merulo, G. B. Moscaglia, G. M. Nanino, B. Palavicino, Gioanetto da Palestrina, C. de Rore, F. Soriano, A. Striggio, H. Vecchi, H. Waelrant, J. Werth and A. Zoilo.

Liber Secundus Gemmae Musicalis: Selectissimas varii stili Cantiones, quae Madrigali et Napolitane Italis dicuntur, Quatuor, Quinque, Sex & plurium vocum, continens . . . Editæ studio . . . Friderici Lindneri, *etc.* Canto. *Ex Typographia Musica Catharinae Gerlachiae: Noribergae*, 1589. *obl.* 4°. **A. 251. g.**

The composers named are: G. Gabrieli, A. Gabrieli, G. Croce, L. Marenzio, O. Vecchi, G. de Werth, Cav. Antinori, H. Sabino, G. Ferretti, P. de Monte, G. Biffi, C. da Correggio, G. Conversi, G. Pallavicino, C. Antegnati, N. Faignient and F. Anerio.

Tertius Gemmae Musicalis Liber: Selectissimas diversorum Autorum cantiones, Italis Madrigali & Napolitane dictas, Octo, Septem, Sex, Quinque & Quatuor vocum continens. Nunc primum in lucem editus studio . . . Friderici Lindneri. Canto.

In officina typographica Catharinæ Gerlachiæ: Noribergae, 1590. *obl.* 4°. **A. 251. h.**

The composers named are: G. Werth, G. Eremita, P. Duc, B. Spontoni, O. Vecchi, B. Pallavicino, G. G. Gastoldi, G. Renaldi, Sessa d'Aranda, P. de Monte, A. Coma, P. Marni and F. Cedraro.

Magnificat, Beatissimæ Deiparæque Virginis Mariæ Canticum, Quinque et Quatuor vocibus,—secundum octo vulgares musicæ modos, a diversis nostræ ætatis musicis compositum, . . . in lucem editum opera . . . Friderici Lindneri. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts.

In officina Musica Catharinæ Gerlachiæ: Noribergæ, 1591. fol. **K. 4. h. 5.**

The composers' names are: J. M. Asula, H. Faa, T. Riccius, M. Varotto, V. Ruffius and F. Guerrero.

Missæ Quinque, Quinis Vocibus, a diuersis et ætatis nostræ præstantissimis musicis compositae: Ac in usum Ecclesiæ Dei nuperrimè editæ, studio & opera Friderici Lindeneri. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts.

In officina typographica Catharinæ Gerlachiæ: Noribergae, 1590. *obl.* 4°. **A. 251. e.**

The Masses are by Palestrina, P. de Monte, G. Guami, R. di Lasso and G. Florius.

Sacræ Cantiones, Cum Quinque, Sex et Pluribus Vocibus, de Festis Praecipuis Totius Anni, a praestantissimis Italiae Musicis nuperrime concinnatae . . . in unum Corpus redactæ, studio . . . Friderici Lindneri, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts.

In officina typographica Catharinæ Gerlachiæ: Noribergæ, 1585. *obl.* 4°. **A. 251.**

The composers named are: J. A. Cardillo, J. Corfinus, S. Cornettus, N. Doratus, N. Faignient, A. Ferabosco, J. Guamus, Don Ferdinando de Las Infantas, S. Marazzius, T. Massainus, C. Merulus, Gioannetto da Palestrina, J. Pennequinus, J. P. A. Praenestinus and P. Zallamella.

Continuatio Cantionum Sacrarum Quatuor, Quinque, Sex, Septem, Octo et Plurium Vocum, de Festis Præcipuis Anni, a præstantissimis Italiæ Musicis nuperrimè concinnatarum . . . in unum corpus redactæ, studio . . . Friderici Lindneri, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts.

In officina typographica Catharinæ Gerlachiæ: Noribergae, 1588. *obl.* 4°. **A. 251. a.**

The composers named are: F. Anerius, J. A. Cardillus, A. and G. Gabrieli, J. C. Gabutius, J. L. Hasler, Don F. de las Infantas, L. Marenzio, R. del Mel, N. Parma, C. Porta, V. Ruffus, J. de la Sala and A. Stabile.

LINDOR. Lindor's Sonnet on the Departure of Rosalie. [Song.]
See CARNABY (W.)

LINE. The Line was form'd. [Song.]
See GLORIOUS FIRST OF JUNE.

LING (WILLIAM) The Loyal Briton, a much admired Song, *etc.* *Longman and Broderip: London*, [1798 ?] fol. **G. 376. (24.)**

The Rising of the Lark. A Favorite Welsh Song with an Accompaniment for the Piano Forte or Harp, also Arranged with Variations for the Piano Forte by W. Ling. *W. Rolfe: London*, [1800 ?] fol. **G. 805. k. (7.)**

[Another copy.] **G. 796. (13.)**

A Second Sett of Three Duetts for Two German Flutes, in which are introduced Favorite National Airs . . . Op. 3d. [Separate Parts.] *W. Rolfe: London*, [1800 ?] fol. **g. 225. (5.)**

Three Sonates for the Harpsichord or Piano Forte one with an Accompaniment for a Flute Obligato and two with an Accompaniment for a Violin . . . Opera 1mo. [Separate Parts.] *Printed by the Author: London*, [1795 ?] fol. **g. 161. e. (8.)**

LINGKE (GEORG FRIEDRICH) George Friedrich Lingkens . . . Kurze Musiklehre, in welcher nicht allein die Verwandschaft aller Tonleitern, sondern auch die jeder

zukommenden harmonischen Sätze gezeigt, und mit praktischen Beyspielen erläutert werden. [With a Preface by J. A. Hiller.] *Bey J. G. I. Breitkopf: Leipzig*, 1779. 4°. **7897. cc. 7.**

Die Sitze der Musikalischen Haupt-Sätze in einer harten und weichen Tonart und wie man damit fortschreitet und ausweichet in Zwo Tabellen entworffen, erklärt und mit Exempeln erläutert, *etc.* *B. C. Breitkopf und Sohn: Leipzig*, 1766. 4°. **7897. cc. 6.**

LINK-BOY. The Link-Boy. Song. *See* MOULDS (J.)

LINLEY (FRANCIS) Thirty Familiar Airs for Two German Flutes ... To which are added Remarks on the utility of this Work, *etc.* *Messrs. Hamilton, for the Editor: London*, [1790?] *obl.* 4°. **b. 60. (4.)**

A Christmas **Box**, containing Six Canzonettino's for One, Two or Three Voices, with an Accompaniment for the Piano Forte. Composed by the late F. Linley. Book 1. *E. Riley: London*, [1800?] fol. **H. 1650. j. (5.)**

Three Solos for the German Flute...with an Accompaniment for the Violoncello ad libitum ... by the late F. Linley. [Separate Parts.] *G. Walker: London*, [1800?] fol. **g. 280. g. (17.)**

Through Groves and Flow'ry Fields. A Favorite Song, the Words by T. Dutton. *Lewis, Houston & Hyde: London*, [1796?] fol. **G. 808. e. (32.)**

When Angry Nations. A Favorite Song ... Written by T. Dutton. *Printed for Lewis, Houston & Hyde: London*, [1796?] fol. **G. 808. e. (33.)**

LINLEY (THOMAS) *the Elder.* Twelve Ballads, *etc.* *Printed for A. Portal: London*, (1780.) *obl.* fol. **E. 271. (10.)**

The Camp, an Entertainment, *etc.* [Words partly by R. Tickell.] *Printed for S. & A. Thompson: London*, [1778.] *obl.* fol. **E. 82. b. (2.)**

The Camp. A Musical Entertainment, *etc.* [1800.] *Imperfect, wanting all after p.* 22. *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. IX. [No. 7.] [1797–1802.] 8°. **D. 854.**

The Carnival of Venice, a Comic Opera ... for the Voice and Harpsichord. [Words by R. Tickell.] *Printed for S. A. & P. Thompson: London*, [1781.] *obl.* fol. **E. 82. e.**

—— In my pleasant Native Plains. The Favourite Roundelay, *etc.* *Printed for S. A. & P. Thompson: London*, [1781.] fol. **G. 309. (98.)**

LINLEY (THOMAS) *the Elder.*

—— [Another copy.] **G. 296. (6.)**

—— [Another copy.] **G. 297. (11.)**

—— Young Lubin was a Shepherd Boy ... Song, *etc.* *Printed for S. A. & P. Thompson: London*, [1781.] fol. **G. 297. (14.)**

—— [For songs, &c., published anonymously:] *See* CARNIVAL OF VENICE.

Cheerly my Hearts of Courage true, [Song,] ... Written by R. B. Sheridan, *etc.* *Preston: London*, [1797?] fol. **H. 2830. f. (93.)**

Come my Jolly Lads.
See infra: [*Robinson Crusoe.*]

The Duenna, a Comick Opera ... Composed by Mr. Linley [and T. Linley, Junr.]. [1798.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. V. No. 1. [1797–1802.] 8°. **D. 854.**

—— *See* DUENNA. The Duenna, *etc.* [Music selected and composed by T. Linley and T. Linley, Jun.] [1775.] *obl.* fol. **E. 100. (2.)**

Elegies for three Voices with an Accompanyment for a Harpsichord and Violoncello. *P. Welcker, for the Author: London*, [1770?] fol. **H. 1192. a.**

[Another copy.] **G. 385. (2.)**

[Fortunatus.] The Favorite Song [by T. Linley] sung ... in the revived Pantomime of Fortunatus, *etc.* [1780?] fol. *See* FORTUNATUS, *etc.* **H. 1648. a. (2.)**

[The Generous Impostor.] A Pastoral Interlude ... perform'd in the Comedy [by T. L. Obeirne] of the Generous Impostor, *etc.* *S. A. & P. Thompson: London*, [1780.] *obl.* fol. **E. 601. a. (9.)**

[The Gentle Shepherd.] The Overture, Songs & Duetts in the Pastoral Opera of the Gentle Shepherd, *etc.* [Words adapted from A. Ramsay by R. Tickell. Music by T. Linley.] [1781.] *obl.* fol. *See* GENTLE SHEPHERD. **E. 82.**

The Gentle Shepherd. A Pastoral Opera, *etc.* [1800.] *Imperfect, wanting pp.* 19 *and* 20. *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. X. No. 1. [1797–1802.] 8°. **D. 854.**

[The Glorious First of June.] The Mid-Watch. [For editions of this song published anonymously:]
See GLORIOUS FIRST OF JUNE.

[The Glorious First of June. The Mid-Watch.] When 'tis Night and the Mid-Watch is come. [For editions of this song published anonymously:] *See* WHEN.

In my pleasant Native Plains.
See supra: [*The Carnival of Venice.*]

LINLEY (Thomas) *the Elder.* Love in the East, or Adventures of Twelve Hours, a Comic Opera [written by J. Cobb] ... The Music composed & compiled by Mr. Linley, for the Harpsichord and Voice. *Printed for S. A. & P. Thompson: London,* [1788.] *obl.* fol. **E. 82. d.**

The Mid-Watch.
See supra: [*The Glorious First of June.*]

Ne'er ah ne'er let sorrow's sting.
See infra: [*Selima and Azor.*]

No Flow'r that blows.
See infra: [*Selima and Azor.*]

Richard Cœur de Lion, an Historical Romance ... Music by Monsieur Gretry, adapted ... by Mr. Linley. [1801.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 9.] [1797–1802.] 8°. **D. 854.**

—— *See* Grétry (A. E. M.) [*Richard Cœur de Lion.*] The Songs, Duets, Trios & Chorusses of...Richard Cœur de Lion... Adapted...by Mr. Linley. [1786?] *obl.* fol. **E. 135.**

[Robinson Crusoe.] Come my Jolly Lads. *The Song Sung by Mr. Gaudry* in the New Pantomime of Robinson Crusoe, *etc.* [Words ascribed to R. B. Sheridan.] [*London,* 1781.] fol. **G. 307. (62.)**

The Royal Merchant. A Comic Opera ... The Words by Mr. Hull. *Welcker: London,* [1768.] *obl.* fol. **E. 82. c.**

Sally. A favorite Song. [Begins: "Primroses deck the bank's green side."] *E. Rhames: Dublin,* [1780?] *s. sh.* fol. **H. 1601. b. (95.)**

Selima and Azor, a Persian Tale, *etc.* [Opera, the words imitated from the French of Marmontel by Sir G. Collier.] *Printed for C. and S. Thompson: London,* [1776.] *obl.* fol. **E. 82. b. (1.)**

—— Overture, *etc.* [P.F.] *G. Walker: London,* [1800?] fol. **g. 272. b. (44.)**

—— Ne'er ah ne'er let sorrow's sting. *An Additional Favourite Song* sung by Miss Romanzini, *etc.* *Printed for S. A. & P. Thompson: London,* [1788.] fol. **G. 806. c. (25.)**

—— No Flow'r that blows, *etc.* [Song.] *S[amuel] A[nn and] P[eter] T[hompson: London,* 1780?] fol. **G. 310. (152.)**

—— [No Flow'r that blows.] *See* Carter (C. T.) The celebrated song of the Rose with Variations, *etc.* [1780?] fol. **g. 271. (18.)**

[The Spanish Rivals.] The Overture, Songs, Duetts, &c., in the Spanish Rivals, a Musical Farce, *etc.* [Written by M. Lonsdale.] *Printed for S. A. & P. Thompson: London,* [1784.] *obl.* fol. **E. 100. a. (5.)**

LINLEY (Thomas) *the Elder.* The Strangers at Home, a Comic Opera [written by J. Cobb] ... Selected & Composed by T. Linley. *Printed for Longman & Broderip: London,* [1786.] *obl.* fol. **E. 100. a. (6.)**

[The Triumph of Mirth.] The Tunes, Songs, Glee, &c., in the Pantomime of The Triumph of Mirth, or Harlequin's Wedding ... Composed and Selected by Mr. Linley. *Printed for S. A. & P. Thompson: London,* [1782.] *obl.* fol. **E. 82. a.**

The Overture is by T. Linley the Younger.

When war's alarms entic'd my Willy from me. *Wars alarms entic'd my Willy, etc.* [Song, music by T. Linley the Elder.] [1770?] *s. sh.* fol. *See* When. **I. 530. (179.)**

When War's Alarms. *See* Smart (T.)

When War's Alarms. [By T. Linley.] With Variations, *etc.* [1790?] fol. **h. 141. a. (17.)**

The Woodman. [Song.] Written by W. Pearce, *etc.* *Preston & Son: London,* [1795?] fol. **H. 2821. (19.)**

Young Lubin was a Shepherd Boy.
See supra: [*The Carnival of Venice.*]

See Paisiello (G.) [*Il Barbiere di Siviglia. Saper bramate.*] For tenderness form'd. *A Favourite Song* in...the Heiress...Adapted...by Mr. Linley. [1786.] fol. **H. 131. (40.)**

LINLEY (Thomas) *the Elder* and (Thomas) *the Younger.* The Posthumous Vocal Works of Mr. Linley and Mr. T. Linley, Consisting of Songs, Duetts, Cantatas, Madrigals and Glees. In two Volumes. [Published by Mrs. Linley.] *Preston, for the Proprietor: London,* [1800?] fol. **H. 1192.**

LINLEY (Thomas) *the Younger.* The Duenna, a Comick Opera ... Composed by Mr. Linley [and T. Linley, Junr.]. [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. V. No. 1. [1797–1802.] 8°. **D. 854.**

—— *See* Duenna. The Duenna, *etc.* Music selected and composed by T. Linley, and T. Linley, Junr.] [1775.] *obl.* fol. **E. 100. (2.)**

See Linley (T.) *the Elder* and (T.) *the Younger.* The Posthumous Vocal Works of Mr. Linley and Mr. T. Linley, *etc.* [1880?] fol. **H. 1192.**

LINLEY (William) Six Canzonetts, with an Accompaniment for the Piano Forte or Harp. *Broderip & Wilkinson: London,* [1800?] *obl.* fol. **E. 600. n. (6.)**

LINLEY (William) Flights of Fancy, in Six new Glees for four Voices, *etc.* *Thompson: London*, [1797?] *obl.* fol. **D. 401. (7.)**

Last Whitsunday they brought me. *See* infra: [*Vortigern.*]

The Night was dark. *See* infra: [*A Trip to the Nore.*]

She sung whilst from her Eye ran down. *See* infra: [*Vortigern.*]

[A Trip to the Nore.] The Night was dark. A much admired Song sung by Mrs. Bland in A Trip to the Nore [words by A. Franklin], *etc.* *Longman and Broderip: [London*, 1797.] fol. **G. 250. (24.)**

[Vortigern.] Last Whitsunday they brought me. *Miss Leake's Favorite Song* in Vortigern [words by W. H. Ireland], *etc.* *Longman & Broderip: London*, [1796.] fol. **G. 250. (27.)**

—— She sung whilst from her Eye ran down. *Mrs. Jordan's Favorite Song* in Vortigern [words by W. H. Ireland], *etc.* *Longman & Broderip: London*, [1796.] fol. **G. 250. (26.)**

See Glees. A Selection of Glees from the MSS. of the Concentores, being the Compositions of...W. Linley, *etc.* [1800?] *obl.* fol. **E. 207. a. (1.)**

See Sale (J.) A Collection of New Glees ...To which are added Four Others..., by Dr. Arnold, Messrs. Webb[e], Callcott and Lindley, *etc.* [1800?] *obl.* fol. **E. 600. r. (6.)**

LINNET. The Linnet. [Song, begins: 'As passing by a shady Grove.'] *See* Reeve (W.)

The Linnet. [Song.] *See* Warbling.

The warbling Linnet from his Mate. [1740.] *s. sh.* fol. **G. 312. (130.)**

A Linnet's nest with anxious care. Ballad. *See* Dibdin (C.)

LINNETS. The Linnets. [Song.] *See* As. As bringing home the other Day, *etc.* [1760?] *s. sh.* fol. **H. 1994. a. (166.)**

The Linnets. [Song.] *See* At. At setting Sun, tho' half afraid. [1780?] *s. sh.* fol. **G. 306. (110.)**

LIONEL AND CLARISSA. A School for Fathers; a Comic Opera: as performed at the Theatre-Royal, in Drury-Lane. The Words and Music by the Author [I. Bickerstaffe] and Composer [C. Dibdin] of the Padlock. [A Pasticcio, arranged by C. Dibdin.] *Printed for J. Johnston: London*, [1768.] *obl.* fol. **D. 279. a.**

The composers named in this work are: Dibdin, Scolari, Galuppi, Vento, Dr. Arne, Vinci and Potenza.

LIONEL AND CLARISSA. Lionel and Clarissa, or A School for Fathers, a Comic Opera as perform'd at the Theatre-Royal. [Words] By the Author of Love in a Village [I. Bickerstaffe]. The Music composed by Eminent Masters. [Arranged by C. Dibdin.] *J. Johnston, for the Author: London*, [1770?] *obl.* fol. **D. 279. (2.)**

This edition is the same as that issued as 'A School for Fathers,' with the exception of the title-page.

Lionel and Clarissa; or a School for Fathers. A Comic Opera, *etc.* [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VI. No. 6. [1797–1802.] 8°. **D. 854.**

Lionel and Clarissa...Adapted for the German-Flute Violin Hautboy and Guittar. *I. Johnston, for the Author: London*, [1770?] *obl.* 4°. **a. 19. (3.)**

Hope and Fear. [Song, by C. Dibdin.] Sung by Miss Macklin in...Lionel and Clarissa. [*London*, 1773.] *s. sh.* 4°. **159. n. 5.**

London Magazine, Oct., 1773.

Hope and Fear. [Song, by C. Dibdin.] Sung by Miss Ashmore, in Lionel & Clarissa. *S. Lee: [Dublin*, 1775?] *s. sh.* fol. **G. 316. (96.)**

Oh dry those Tears. A Favorite Song in Lionel and Clarissa...by Galluppi. *J. Lee: [Dublin*, 1780?] fol. **G. 383. j. (19.)**

LIPPARINO (Guglielmo) Sacri Concerti a Cinque Voci con il suo Basso per l'Organo...Libro Primo. Opera Undecima, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Basso per l'Organo.) 6 pts. *Appresso Alessandro Vincenti: Venetia*, 1629. 4°. **D. 1000.**

LIPPIUS (Joannes) Synopsis Musicæ Novæ omnino veræ atque Methodicæ uniuersæ, in omnis Sophiæ Prægustum Παρρέγως inventæ disputatæ & propositæ omnibus Philomusis a M. Joanne Lippio, *etc.* *Impensis Pauli Ledertz, Typis Caroli Kirffer: Argentorati*, 1612. 8°. **7898. aa. 40.**

LIQUORISH (William) The first Regiment of Royal Tower Hamlets Militia, March and Quick Step,...[Full Score] and Adapted for the Piano Forte, *etc.* *W. Hodsoll: London*, [1796?] fol. **g. 133. (36.)**

The Loyal Hampstead Association March and Quick Step, ... [Full Score] and Adapted for the Piano Forte, *etc.* *W. Hodsoll: London*, [1796?] fol. **g. 133. (37.)**

LIRE MAÇONNE. La Lire Maçonne. Recueil de Chansons. *See* Vignoles ( ) and Du Bois ( )

LIROUX (Jean François Espic de) Alise et Arsème. Romance. (Paroles de M. de la Place, *etc.*). [*Paris*,] 1782. 8°.
298. f. 16.

Mercure de France, June, 1781, *p.* 101.

Explication du Système de l'Harmonie, *etc.* *Chez Merigot : Londres*, 1785. 8°.
1042. i. 20.

LISBIA. Lisbia. Canzonet.
See Graeff (J. G.)

LISE. Lise chantoit dans la prairie. Ariette. *See* Dezède (N.) [*Blaise et Babet.*]

Lise d'une main alerte. *Le Verrou, ou la Sage précaution.* [Song.] Air : [Coeurs sensibles] du Mariage de Figaro. *Chez Camand : [Paris*, 1790 ?] 8°.
B. 362. e. (93.)

Lise, entends tu l'orage. Ariette.
See Albanese ( )

Lise fut voir un Médecin. *Le Mal d'Avanture.* [Song.] Air : du Confiteor, *etc.* [*Paris*, 1785 ?] 8°. **B. 362. (228.)**

Lise m'aimoit. Chanson. *See* Dugué (P.)

Lise par fantaisie un jour. *L'Arithmétique.* Air Anglais, adressé à M. de B. . . (Par D. G. J.) [*Paris*, 1790 ?] 8°.
B. 362. a. (135.)

Lise Penitente. Romance. *See* Mon.

Mon père je viens devant vous, *etc.* [1785 ?] 8°. **B. 362. e. (70.)**

Lise voyoit deux pigeons se caresser. Ariette. *See* Albanese ( )

LISE ET COLIN. Lise et Colin. Opéra.
See Gaveaux (P.)

LISETTE. Lisette a un joli rosier. *Les Abricots, ou le Rosier défleuri.* [Song.] Air, Phillis demande son portrait. *Chez Camand : Paris*, [1785 ?] 8°.
B. 362. f. (25.)

Lisette, belle Lisette. Air. *See* Croisée.

Lisette est faites pour Colin. *Colin et Lisette.* Vaudeville. [*Paris*, 1790 ?] 8°.
B. 362. e. (72.)

[Another copy.] **B. 362. b. (112.)**

Lisette et Lubin. [Song.] *See* Petit.

Le petit Dieu charmant, *etc.* [1780 ?] 8°.
B. 362. e. (88.)

Lisette ne possedait rien. [Song.] *Le Cupidon de Lisette*, [words] par M. Déduit. Air : du Tonnelier. [By N. M. Audinot.] *Chez Rayer : Paris*, [1775 ?] 8°.
B. 362. j. (1.)

LISIA. Un Espagnol qui voit venir. *Air de Lisia* [words by Monnet, music by E. Scio] avec Accompagnement de Guitarre. [*Paris*, 1793.] 8°. **B. 362. g. (87.)**

LISIS. Lisis avait de la jeunesse. [Song.] *See* Candeille, afterwards Simon, afterwards Périé (A. J.)

LISLE (de) *See* Delisle.

LISMORE ( ) Le Maître d'École. Opéra-Comique meslé d'Ariettes, *etc.* [Words by Anseaume, music by Lismore.] 1760. 8°. **11738. b. 15. (4.)**

LISON. Lison avec son cher Colin. *Deuxième Faux-Pas ; ou les Amans satisfaits.* Parodie de " Colin disoit à Lise un jour." [Song.] [*Paris*, 1780 ?] 8°.
B. 362. b. (109.)

Lison dormoit dans un bocage. Ariette.
See Julie.

Lison guettoit une fauvette. *Le Trébuchet.* [Song.] [*Paris*, 1780 ?] 8°.
B. 362. b. (118.)

Lison, jeune et timide. Air.
See Dalayrac (N.) [*L'Éclipse Totale.*]

Lison revenant seulette. *L'Heureuse Rencontre.* Ronde a danser. [*Paris*, 1780 ?] 8°. **B. 362. g. (84.)**

Lison revenoit au Village. *Le Soir.* Ariette Nouvelle. [*Paris*, 1780 ?] 8°.
B. 362. b. (102.)

LISTEN. Listen to the carol'd ditty. [Song.] *See* Spencer (J.)

Listen to the Voice of Love. Glee.
See Geary (T. A.)

Listen, listen, to the Voice of Love. Song.
See Hook (J.)

LISTENIUS (Nicolaus) Rudimenta Musicæ, in gratiam studiosę inuentutis diligẽter comportata, *etc.* *Per Henricum Steyner : Augustæ Vindelicorum*, 1536. 8°.
785. b. 47.

Rudimenta Musicæ, *etc.* *Henricus Steyner : Augustæ Vindelicorum*, 1537. 8°.
785. b. 38.

Musica Nicolai Listenii, ab Authore denuo recognita, multisq; nouis regulis & exemplis adaucta. *Apud Iohan. Petreium : Norimbergæ*, 1541. 8°. **7898. e. 30.**

Musica Nicolai Listenii, ab Authore denuo recognita, multisq; nouis regulis exemplis adaucta. *Per . . . Michaelem Blum : Lipsiæ*, 1543. 8°. **785. a. 47.**

Musica Nicolai Listenii. Ab authore denuo recognita, multisq; nouis Regulis & Exemplis adaucta. *Apud Georgium Rhau : Vitebergæ*, 1548. 8°. **K. 4. d. 12.**

Musica Nicolai Listenii, ab Authore denuo recognita, multisq; nouis regulis et exemplis adaucta. *Apud Iohan. Petreium : Norimbergæ*, 1549. 8°. **51. b. 30.**

Musica Nicolai Listenii, denuo recognita, multisque nouis regulis & exemplis adaucta, ac correctius quàm antea edita. *Excudebatur, in Officina Katharinæ Gerlachin, & Hæredum Iohannis Montani : Noribergæ*, 1577. 8°. **1042. e. 4.**

LISUART UND DARIOLETTE. Lisuart und Dariolette, oder die Frage und die Antwort. Romantisch-comische Oper. *See* HILLER (J. A.)

LITANIES. Litaniæ Septem Deiparæ Virgini Musice decantandae.
Petrus Phalesius : Antuerpiæ, 1598. 8°.
K. 8. c. 16.

LITANY. A New Littany, design'd for this Lent, *etc.* *See* FROM. From Counsels of Six, *etc.* 1684. *s. sh.* fol.
1872. a. 1. (128*.)

LITTLE. The Little Beggar Girl. [Song.] *See* DENNING (T.)

Little Bess the Ballad Singer. Song. *See* ARNOLD (S.)

Little Bingo. [Song.] *See* FARMER. The Farmer's Dog leapt o'er the Stile, *etc.* [1780?] *s. sh.* fol. **G. 312. (178.)**

Little Bird with Bosom red. [Glee.] *See* HOOK (J.)

Little Boy Blue. Glee. *See* ABRAMS (H.)

The Little Butcher Boy. Song. *See* IF. If you'll attend I'll sing a Song. [1799.] *s. sh.* fol. **G. 249. (56.)**

Little Colin and little Phillis. [Song.] *See* HAPPY. The Happy Hour is almost come, *etc.* [1800.] *s. sh.* 4°. **P.P. 5141.**

The Little Coquette. [Song.] *See* THOUGH. Tho' still so Young and scarce Fifteen, *etc.* [1770?] *s. sh.* fol. **G. 312. (136.)**

Little Dermot one Morn. *The Irish Lover's Morning Walk.* [Song.] The Words by A. Smith. The Music an Original Irish Tune. *G[eorge] S[mart : London*, 1780?] *s. sh.* fol. **G. 310. (55.)**

Little Fairy succour lend. *Fairy Song.* Sung by Mrs. Warrel at Vauxhall.
S[amuel and] A[nn] T[hompson : London, 1778.] *s. sh.* fol. **G. 310. (40.)**

Little Jack Horner. A Favorite Duett or Trio ... Adapted for Juvenile Performers. *Printed for J. Dale : London*, [1800?] fol. **G. 352. (17.)**

Little Kitty. Song. *See* SANDERSON (J.) [*The Jew and the Gentile.*]

Little Piggy. Duetto. *See* SALE (J. B.)

A Little pretty Creature. *The pretty Creature.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 306. (119.)**

Little Robin Red-Breast sat upon a Tree, a Song for the Nursery, with an Accompaniment for the Piano Forte. [By E. S. Biggs.] *R. Birchall : London*, [1800?] fol. **H. 1250. (11.)**

The Little Sailor Boy. Ballad. *See* CARR (B.)

Little Sue. Ballad. *See* COPE (W. P. R.)

LITTLE. Little Syren of the Stage. *The Syren of the Stage.* [Song, the words addressed to Signora Cuzzoni by A. Phillips : the music by H. Holcombe.] [*London*, 1728?] *s. sh.* fol. **G. 305. (46.)**

[Another copy.] **G. 310. (2.)**

Little Taffline. Song. *See* STORACE (S.) [*The Three and the Deuce.*]

The Little Waist defended. Song. *See* HOOK (J.)

LITTLE PEGGY'S LOVE. Little Peggy's Love. Ballet. *See* BOSSI (C.)

LITURGIES. [Liturgical works containing music are catalogued in the General Catalogue under the heading Liturgies.]

LIVERPOOL PRIZE. A cruizing we will go. A Song [to the tune of 'The dusky night rides down the sky'] sung at the Theatre Royal at Covent Garden in the Liverpool Prize. [Words by F. Pilon.] *A. Portal :* [*London*, 1779.] *s. sh.* fol. **G. 306. (196.)**

LIVERY RAKE. The Livery Rake, and Country Lass. An Opera [written by E. Phillips] ... With the Musick prefix'd to each Song. *Printed for J. Watts : London*, 1733. 8°. **843. h. 2. (1.)**

[Another copy.] **161. f. 23.**

Come be free my lovely lasses. [Song.] *Sung in the Livery Rake.* [Words by E. Phillips.] [*London*, 1733?] *s. sh.* fol. **I. 530. (30.)**

[Another edition.] Come be free, my lovely Lasses. *Sung in the Livery Rake, etc.* [*London*? 1735?] *s. sh.* fol. **G. 316. d. (84.)**

LIVREZ. Livrez-vous, belle Jeunesse. Chansonnette. *See* BOUVARD (F.)

LIVRONS. Livrons-nous à la gaité. Air. *See* DESAUGIERS (M. A.)

Livrons-nous à la tendresse. Musette. *See* BOUVARD (F.)

LO. Lo conosco a quegli occhietto. Duett. *See* PAISIELLO (G.) [*La Serva Padrona.*]

Lo! he cometh, countless Trumpets. *Hymn.* [Words by J. Cennick.] [*London*, 1778.] 8°. **P.P. 716. b.**
Gospel Magazine, Jan., 1778.

Lo tuovai per accidente. Quartetto. *See* PAISIELLO (G.) [*La Locanda.*]

LOB DER MUSIK. Lob der Musik. Kantate. *See* SCHUSTER (J.)

LOBWASSER (AMBROSIUS) *See* PSALMS. [*Italian.*] Li Cencinquanta Sacri Salmi di Davide...Accordati alle Melodie di A. Lobvasser, *etc.* 1740. 8°. **845. b. 1.**

LOBWASSER (Ambrosius) *See* Psalms.

[*Italian.*] Li CL Sacri Salmi di Davide ... accomodati alle Melodie di A. Lobvasser, *etc.* 1740. 8°. **3090. de. 12.**

See Psalms. [*Romansch, of the Lower Engadine.*] Ils Psalms de David, segond Melodia de A. Lobvasser, *etc.* 1762. 12°. **885. e. 15.**

LOCATAIRE. Le Locataire. Opéra Comique. *See* Gaveaux (P.)

LOCATELLI (Pietro Antonio) L'Arte del Violino. XII Concerti, cioè, Violino Solo, con XXIV Capricci ad Libitum ... Violino Primo, Violino Secondo, Alto, Violoncello Solo, e Basso ... Opera Terza. [Separate Parts.] *M. C. Le Cene: Amsterdam*, [1733.] fol. **g. 294. c.**

L'Arte del Violino. XII Concerti con XXIV Capricci ad libitum ... Opera Terza. Violino Solo. *Chez Des Lauriers: Paris*, [1780?] fol. **h. 1663. b.**

XII. Concertos in Eight Parts, for Violins and other Instruments; with a Through Bass for the Harpsichord ... Opera Prima. [Separate Parts.] *Printed for I. Walsh: London*, [1736?] fol. **g. 294. a.**

XII. Sonate a Flauto Traversiere Solo e Basso ... Opera Seconda. *Appresso l'Autore: Amsterdam*, [1732.] fol. **g. 294. b.**

[XII. Sonate. Op. 2. Nos. 2, 1, 9, 10, 4 and 7.] Solos for a German Flute or Violin with a Through Bass for the Harpsicord or Bass Violin ... Opera Seconda. *Printed for I. Walsh: London*, [1736?] fol. **g. 280. i. (5.)**

Six Sonatas or Duets for Two German Flutes or Violins ... Opera Quarta. *Printed for I. Walsh: London*, [1745?] fol. **g. 225. a. (2.)**

Sei Sonate a Tre, o Due Violini, o Due Flauti Traversieri, e Basso per il Cembalo ... Opera Quinta. [Separate Parts.] *Appresso l'Autore: Amsterdam*, [1736.] fol. **h. 1663.**

[6 Sonate a Tre. Op. 5.] VI Sonatas for two German Flutes or two Violins with a Thorough Bass for the Harpsicord or Violoncello ... Opera Terza. [Separate Parts.] *Printed for I. Walsh: London*, [1745?] fol. **g. 241. (5.)**

XII. Sonate a Violino Solo e Basso, da Camera ... Opera Sesta. *Appresso l'Autore: Amsterdam*, (1746.) fol. **h. 1663. a.**

XII. Sonate a Violino Solo e Basso da Camera ... Opera Sesta. Gravées par De Gland, *etc.* *Chez Mr Le Clerc le Cadet: Paris*, [1750?] fol. **g. 294.**

See Pagin (A. N.) Six Solos ... for a Violin ... by ... Locatelli, *&c.* [1750?] fol. **g. 422. g. (3.)**

LOCATELLO (Giovanni Battista) Primo Libro de Madrigali a Due, Tre, Quattro, Cinque, Sei, et Sette Voci. Con il Basso Continuo per sonar il Clauecimbalo, & altri stromenti simili, *etc.* Basso. (Basso Continuo.) 2 pts. *Appresso Alessandro Vincenti: Venetia*, 1628. 4°. **D. 184.**

LOCCIOLETTE. Locciolette che andate di notte. Cavatina. *See* Marescial ( )

LOCHABER. Lochaber. Song. *See* Bach (J. C.)

[Another setting.] Lochaber. Glee. *See* Callcott (J. W.)

[Another setting.] Lochaber. A Two Part Song. *See* Farewell. Farewell to Lochaber. [1750?] *s. sh.* fol. **G. 316. d. (149.)**

[Another edition.] Lochaber. [Two-Part Song.] *See* Farewell. Farewel to Lochaber, *etc.* [1770?] *s. sh.* fol. **H. 1994. a. (81.)**

[Another setting.] Lochaber. Glee. *See* Knyvett (W.)

LOCHON ( ) Motets en Musique ... Sçavoir, Neuf à Voix seule. Un à deux Voix. Deux à trois Voix, avec la B-C. Et un Oratorio, à six Parties, pièce particulière. Livre Premier. *Chez Christophe Ballard: Paris*, 1701. fol. **H. 7.**

LOCK. The Lock and Key. [Song.] *See* Good. Good mother, if you please you may, *etc.* [1780?] *s. sh.* fol. **H. 1994. (30.)**

LOCK AND KEY. The Lock and Key Musical Farce. *See* Shield (W.)

LOCKE (Matthew) Matthew Locke his Little Consort of Three Parts: containing Pavans, Ayres, Corants and Sarabands, for Viols or Violins. In two several Varieties: The first 20 are for Two Trebles and a Basse: The last 20 for Treble, Tenor & Basse. To be performed either alone or with Theorbo's and Harpsecord. Treble and Tenor. *W. Godbid for John Playford: London*, 1656. *obl.* 4°. **a. 30.**

The English Opera; or the Vocal Musick in Psyche, [words by T. Shadwell], with the Instrumental therein Intermix'd. To which is Adjoyned the Instrumental Musick in the Tempest. *London, T. Ratcliff and N. Thompson for the Author: London*, 1675. 4°. **K. 2. a. 10.**

[Macbeth.] The Original Songs, Airs, and Choruses which were introduced in the Tragedy of Macbeth, in Score ... Revised & Corrected by Dr. Boyce. [The words chiefly taken from Middleton's Tragi-Comedy of "The Witch."] *I. Iohnston: London*, [1770?] fol. **G. 242. (2.)**

LOCKE (Matthew) [Macbeth.] The Original Songs, Airs & Choruses, which were introduced in the Tragedy of Macbeth, in Score: ... Revised & corrected by Dr. Boyce, *etc.* *R. Birchall: London*, [1795?] fol. **G. 149.**

Melothesia: or Certain General Rules for Playing upon a Continued-Bass. With a choice Collection of Lessons for the Harpsicord and Organ of all Sorts ... All carefully reviewed by M. Locke...The First Part. *Printed for J. Carr: London*, 1673. *obl.* 4°. **K. 4. a. 3.**

The composers named in this work are: M. Locke, Chr. Preston, J. Roberts, W. Gregorie, W. Hall, R. Smith, J. Banister, J. Moss and G. Diesnet.

Modern Church-Musick Pre-accus'd, Censur'd, and Obstructed in its Performance before His Majesty, Aprill 1. 1666. Vindicated by the Author M. Lock, *etc.* [*London*, 1666.] fol. **K. 10. b. 23.**

Observations upon a Late Book, entituled, An Essay to the Advancement of Musick, &c. Written by Thomas Salmon, *etc.* *W[illiam] G[odbid]: London*, 1672. 8°. **1042. d. 36. (3.)**

Psyche.
See supra: The English Opera, *etc.*

See Dering (R.) Cantica Sacra...both Latine and English...by R. Dering... M. Locke, and others, *etc.* 1674. fol. **K. 3. m. 6.**

See Salmon (T.) A Vindication of an Essay to the Advancement of Musick, from Mr. Matthew Lock's Observations, *etc.* 1672. 8°. **1042. d. 55.**

LOCKHART (Charles) An Epithalamium or Nuptial Ode, written by the Rev[d] Mr. Moses Browne...Set to Music for the Voice and Harpsicord, *etc.* *Printed for the Author: London*, [1775.] fol. **G. 805. r. (1.)**

Female Advice, a Favorite Song. *Printed for W. Cope: London*, [1795?] fol. **G. 366. (30.)**

Hobbinol. [Song.] Sung by Mr. Keene at Sadler's-Wells, *etc.* [*London*, 1766.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XV., p. 213.

A March ... in Honor of the Lambeth Loyal Association, *etc.* [P. F.] *Printed for W. Cope: London*, [1795?] fol. **g. 133. (39.)**

Prince Ernest's March. [P. F.] *W. Cope: London*, [1795?] fol. **g. 133. (38.)**

The Rural Gift. A Favorite Song. *W. Cope: London*, [1796?] fol. **G. 366. (29.)**

A favorite Sonata for the Harpsichord or Forte-Piano. *W. Cope: London*, [1795?] fol. **g. 141. (22.)**

LOCKHART (Charles) Four Songs and a Hunting Cantata...for the Voice and Harpsichord, *etc.* *Printed for the Author: London*, [1775?] fol. **G. 424. d. (6.)**

LODI. Lodi Devote. *See* Laudi.

LODI (Joseph Ludwig) Grand Concerto pour le Pianoforté ou Clavecin avec deux Violons, deux Altos, deux Hautbois, deux Flutes, deux Cors, deux Bassons et Basse ...Oeuvre x. [Separate Parts.] *Chez I. C. Gombart et Comp.: Augsbourg*, [1795?] fol. **h. 70. a. (2.)**

LODOISKA. Overture to Lodoiska. [By R. Kreutzer. P. F.] *Printed for I. Dale: London*, [1794.] *obl.* fol. **e. 104. (19.)**

Celebrated Overture to Lodoiska [by R. Kreutzer]. Arranged as a Duett for Two Performers on one Piano Forte. *Printed for A. Hamilton: London*, [1800?] fol. **g. 272. p. (7.)**

[La douce clarté de l'Aurore.] Adieu, my Floreski, for ever, a Favorite Romance, as sung by Mrs. Crouch, in Lodoiska [words by I. P. Kemble, music by R. Kreutzer]. *Printed for J. Dale: London*, [1794.] fol. **G. 250. (55.)**

Lodoïska. Comédie héroique.
See Cherubini (M. L. C. Z. S.)

Lodoiska. [Opera.] *See* Kreutzer (R.)

Lodoiska. Musical Romance.
See Storace (S.)

LOE (R.) [A Trip to the Jubilee.]
See Come. Come bring us Wine in plenty. *A Song to a Tune call'd a Trip to the Jubillee.* [By R. Loe.] [1705?] *s. sh.* fol. **G. 304. (35.)**

LOEHLEIN (Georg Simon) G. S. Löhlein's Anweisung zum Violinspielen mit praktischen Beyspielen und ... mit zwölf kleinen Duetten erläutert, zum dritten Mahl mit Verbesserungen und Zusätzen auch mit zwölf Balletstücken aus der Oper Andromeda und der Oper Brenno vermehrt herausgegeben von J. F. Reichardt. *Bey F. Frommann: Leipzig und Züllichau*, 1797. *obl.* 4°. **7896. aa. 6.**

G. S. Löhleins Clavier-Schule, oder kurze und gründliche Anweisung zur Melodie und Harmonie, *&c.* *Auf Kosten der Waisenhaus- und Frommannischen Buchhandlung: Leipzig und Züllichau*, 1765. *obl.* 4°. **b. 165.**

Trois Concertos, pour le Clavecin, ou Piano-Forte. Avec Accompagnement de Deux Violons, et Basse ... Œuvre VII. [Separate Parts.] *Chez Guera: Lyon*, [1770?] fol. **h. 3590.**

LOEHLEIN (Georg Simon) Six Sonates pour le Clavecin ou Piano Forte. Trois, avec Accompagnement d'un Violon et Violonc: ad libit: ... Oeuvre Sixieme.
Chez l'Auteur: Leipsic, [1770?] *obl.* fol. **c. 59.**

Wanting the accompaniments.

See Knecht (J. H.) Erklärung einiger . . . Grundsätze aus der Voglerschen Theorie ... Nebst angehängten Anmerkungen über Herrn Löhleins Einleitung in den zweyten Theil seiner Clavierschule. 1785. 4°. **7897. cc. 37.**

LOEILLET (Jean Baptiste) *of Ghent.* Sonatas or Solos for a Flute with a Through Bass for the Harpsicord or Bass Violin...Parte Prima.
Printed for J. Walsh & J. Hare: London, [1710?] fol. **i. 26. (1.)**

XII. Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin...Opera 2da.
Printed for I. Walsh and I. Hare: London, [1715?] fol. **i. 26. (2.)**

XII. Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin...Opera Terza.
Printed for I. Walsh and I. Hare: London, [1715?] fol. **i. 26. (3.)**

VI. Sonates à une Flute Traversière, un Haubois ou Violon & Basse Continue... Cinquième Ouvrage, Livre Premier.
Chez Jeanne Roger: Amsterdam, [1725?] fol. **g. 685. b. (2.)**

VI. Sonates à deux Flutes Traversières, Haubois ou Violons...Cinquième Ouvrage, Livre Second. [Separate Parts.]
Chez Jeanne Roger: Amsterdam, [1725?] fol. **g. 685. b. (3.)**

Six Sonatas of two Parts, Fitted and Contriv'd for two Flutes. [Separate Parts.]
Printed for I. Walsh and I. Hare: London, [1715?] fol. **g. 71. e. (9.)**

LOEILLET (John) *of London.* Sonata's for Variety of Instruments Viz. for a Comon Flute a Hoboy or Violin also for two German Flutes with a Bass for the Violoncello and a Thorough Bass for y^e^ Harpsicord ... Opera prima. [Separate Parts.] *Printed for Ino. Walsh and Messiers In^o^ and Ioseph Hare: London*, [1725?] fol. **g. 685. b. (1.)**

[Another copy.] **h. 17. (6.)**

The Thorough Bass part only.

XII Sonatas in three Parts. Six of which are for two Violins and a Bass three for two German Flutes and three for a Hautboy & common Flute with a Bass for the Violoncello and a Thorough Bass for the Harpsicord . . . Opera Seconda. [Separate Parts.]
Printed for I. Walsh and In^o^ and Ioseph Hare: London, [1725?] fol. **g. 685.**

LOEILLET (John) *of London.* XII Solos. Six for a Common Flute and Six for a German Flute with a Thorough Bass for the Harpsicord or Bass Violin...Opera Terza.
Printed for I. Walsh and Ios. Hare: London, [1725?] fol. **h. 3845. a.**

[Another edition.] Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord or Bass Violin...Opera Terza.
Printed for I. Walsh and Ioseph Hare: London: [1726?] fol. **h. 3845.**

Six Suits of Lessons for the Harpsicord or Spinnet, in most of the Keys with Variety of Passages and Variations throughout the Work.
I. Walsh and I^n^ & Ioseph Hare: London, [1725?] fol. **g. 685. a.**

LOESSENER (Abraham) Etzliche Schöne Trostsprüche, aus dem Alten vnd Newen Testament, mit vier vnd fünff Stimmen componirt, *etc.* Tenor. (Discantus.) (Altus.) (Bassus.) 4 pts.
[*Wittemberg,*] 1564. *obl.* 4°. **K. 2. h. 1.**

The title occurs in the Tenor part only. The Quinta Vox part is printed with the Tenor. A presentation copy from the composer.

LOEWE (Johann Jacob) Johann-Jacob Löwen...Synfonien, Intraden, Gagliarden, Arien, Balletten, Couranten, Sarabanden, mit 3. oder 5. Instrumenten. Violino Primo. (Violino Secondo.) (Viola da Braccio Prima.) (Viola da Braccio Secunda ad placitum.) (Basso pro Viola ô Fagotto.) (Basso Continuo.) 6 pts.
Bey Jacob Köhlern: Bremen, 1658 (1657). fol. **g. 22.**

The Second Viola da Braccio & Basso Continuo parts are dated 1657.

LOEWENSTERN (Matthaeus Apelles von) *See* L., M. A. v.

LOGAN. Logan Braes. Song.
See Hook (J.)

LOHR (Michael) Newe Teutzsche Kirchen Gesänge, so nicht allein zusingen, sondern auch auff allerhand Instrumenten jederzeit füglichen zugebrauchen, sampt einem Basso continuo, mit 7. vnd 8. Stimmen, *etc.* Cantus (Altus) (Tenor) (Bassus) I. & Superioris Chori. (Cantus (Altus) (Tenor) (Bassus) II. & Inferioris Chori.) 8 pts. *Georg Hoffman: Freybergk*, 1629. 4°. **D. 100. 5.**

Wanting the title-pages to the Cantus and Altus of the 1st Choir and the Bassus of the 2nd Choir.

LOHR (Michael) Ander Theil. Newer Teutscher vnd Lateinischer Kirchen Gesänge vnd Concerten, so nicht allein zu singen, sondern auch auff allerhand Instrumenten zugebrauchen, sampt einem Basso Continuo. Mit 5. 6. vnd 8. Stimmen, *etc.* Tenor (Bassus) I et Superioris Chori. (Cantus (Altus.) (Tenor) II et Inferioris Chori.) (Bassus Continuus, *etc.*). 6 pts.
Gedruck bey Wolff Seyffert, in verlegung des Autoris : Dressden, 1637. 4°.
D. 1005. a.

[Another copy. Tenor (Bassus) I. et Superioris Chori. (Tenor II. et Inferioris Chori.)] 3 pts. **D. 1005. b.**

LOI. Une loi formelle et précise. [Song.] *See* Au Retour.

LOIN. Loin d'ici froide indifference. *Menuet.* [*Paris,*] 1736. *s. sh.* 4°.
297. b. 15.
Mercure de France, August, 1736.

Loin de ces lieux. Air.
See Mouret (J. J.)

Loin de l'amant que j'adore. *Les Regrets d'une Bergère.* [Song.] Air : Dans ces desertes campag^e. Avec acc^t de Guit^e. *Chez Frère :* [*Paris*, 1790 ?] 8°.
B. 362. e. (8.)

Loin de l'objet de ma tendresse. Vaudeville. *See* Sorcier.

Loin de nous le vain délire. Hymne.
See Pleyel (I. J.)

Loin de succomber à ses peines. Air.
See Fête de Flore.

Loin des soucis, des allarmes. [Song.]
See Tonnelier.

Loin du Berger que j'ayme. *Brunette.* [*Paris,*] 1733. *s. sh.* 4°. **298. a. 30.**
Mercure de France, Sept., 1733.

Loin du hameau sans peine et sans allarmes. *Romance.* *Chez Bignon :* [*Paris*, 1785 ?] 8°. **B. 362. b. (172.)**

Loin du tendre Berger qu'on aime. Chanson. *See* Dobet ( )

LOISEAU ( ) Canons, tambours, trompettes. *Air sur la Paix* [for three voices, words by Chesnon]. [*Paris*, 1679.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Jan., 1679, *p.* 40.

LOLLI (Antonio) L'École du Violon en Quatuor . . . Opera viii. [Separate Parts.] [*London*, 1785 ?] fol. **h. 3846.**

Six Solos for a Violin with a Thoro' Bass for the Harpsicord . . . Opera Primo.
Longman & Broderip : London, [1785 ?] *obl.* fol. **e. 730.**

Sei Sonate a Violino e Basso . . . Opera Seconda. *Chez J. J. Hummel : Amsterdam*, [1775 ?] fol. **h. 219. e. (5.)**

LOLLI (Antonio) Sei Sonate a Violino solo col Basso . . . Opera Terza. Gravé par M^lle Vendôme et le S^r Moria.
Chés M^r de la Chevardiere : Paris, [1770 ?] fol. **g. 422. a. (2.)**

Six Sonates pour le Violon et Basse . . . Œuvre 5^e. *Chez M^r Le Duc : Paris*, [1785 ?] fol. **g. 510. a. (5.)**

Six Sonates pour Violons . . . Œuvre 9^me. *Chez le S^r Sieber : Paris*, [1790 ?] fol.
g. 422. a. (3.)

LOLLI (Luigi Bichi) Three Easy Divertimentos for Violoncello & Bass, *etc.*
Monzani & Cimador, for the Author : London, [1800 ?] fol. **h. 204. b. (7.)**

LOLLY (Antonio) *See* Lolli.

LOLOTTE ET FANFAN. Amis, ne craignons point les blancs. *Chanson des Caraïbes* dans Lolotte et Fanfan. Avec Accomp^t de Guittare. *Chez Imbault : Paris*, [1795 ?] 8°. **B. 362. c. (46.)**

O fleur d'amour. *Romance Nègre* dans Lolotte et Fanfan. Avec Accomp^t de Guittare. *Chez Imbault : Paris*, [1795 ?] 8°. **B. 362. c. (46^c.)**

O Soleil ! prête moi tes flammes. *Cantique des Caïciens* dans Lolotte et Fanfan. Avec Accomp^t de Guittare.
Chez Imbault : Paris, [1795 ?] 8°.
B. 362. c. (46^b.)

O vous belle dormeuse. *Romance Nocturne* dans Lolotte et Fanfan. Avec Accomp^t de Guittare. *Chez Imbault : Paris*, [1795 ?] 8°. **B. 362. c. (46^d.)**

Oh ! que n'ai-je assés de larmes. *Romance du Solitaire* dans Lolotte et Fanfan. Avec Accomp^t de Guittare. *Chez Imbault : Paris*, [1795 ?] 8°. **B. 362. c. (46^e.)**

Oiseaux qui gazouillés. *Romance des Enfans* dans Lolotte et Fanfan. Avec Accomp^t de Guittare. *Chez Imbault : Paris*, [1795 ?] 8°. **B. 362. c. (46^a.)**

LOMBARDINI, afterwards **SYRMEN** (Maddalena Laura) Six Concertos for the Harpsichord or Piano Forte . . . adapted for the Harpsichord by Sig^r Giordani. *Printed for Longman & Broderip : London*, [1785 ?] fol. **h. 78.**

Six Duetts for two Violons, *etc.* [Separate Parts.] *Printed for W. Napier : London*, [1775 ?] fol. **g. 421. r. (12.)**

[Another copy.] **g. 421. s. (7.)**

[Another copy.] **h. 2910. (5.)**

Six Trios à deux Violons et Violoncello obligé . . . Oeuvre Première. [Separate Parts.] *Welcker : London*, [1770 ?] fol.
g. 471.

See Syrmen (L.) and Lombardini, afterwards Syrmen (M. L.)

LOMNICKÝ (Šimon) Kancyonal aneb: Pijsnie Nowé Hystorycké, na dni obzwlásstnij Swátečnij přes celý Rok, zwlásst' kteřj se od starodáwna w Cýrkwi Božij, a w této Křestianské Czeské Zemi Swětj . . . w nowé . . . wydané: od Ssimona Lomnick ého. *Wytisstěno . . . v Giřijka Nygrina z Nygropontu: w . . . Starém Městě Pražském*, 1595. 4°. **C. 52. d. 15.**

LONBONANGE. La Lonbonange [i.e. Lontananza]. Canzonett.
See Erbaci (A. G.)

LONDON. A Set of London Cries for three Voices. *See* Gentleman.

The London Ditty. [Song.] *See* O. Oh London is a fine Town. [1710?] *s. sh.* fol. **H. 1601. (327.)**

The London Hunt. [Song.] *See* Though. Tho' far from Field Sports, *etc.* [1780?] *s. sh.* fol. **G. 312. (139.)**

The London Lass. [Song.]
See Bach (J. C.) [*Carattaco. Non è ver ch'assise in trono.*]

London Lasses. Song. *See* With. With the Morning's Dawn we wake, *etc.* [1773.] *s. sh.* 4°. **159. n. 5.**

LONDON'S GLORY. London's Glory, or, The Lord Mayor's Show.
See Jordan (T.)

LONE. Lone Dweller of the Rock. [Glee.] *See* Callcott (J. W.)

LONG. Long at thy altar, God of love. *Affectation a Cure for Love.* [Song.] [*London*, 1763.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXII., p. 157.

Long by an idle passion tost. *The Power of Reason.* A New Song. [Music by Sappho, *pseud.*] [*London*, 1757.] 8°. **P.P. 5438.**
Literary Magazine, Vol. II., p. 94.

Long by an Idle Passion tost. Song.
See Sappho, *pseud.*

Long Cold Nights, when Winter-Frozen. *The Scotch Lasses Choice*, or, Jennys Love for Jockey's Kindnes: An Excellent New Song . . . to a pleasant New Scotch Tune. *Printed for J. Deacon: [London*, 1687?] *s. sh.* fol. **Case 39. k. 6. (26.)**
The tune is represented by an incorrect series of notes.

Long cold Winters when Storms were past. *A Scotch Song.* [*London*, 1710?] *s. sh.* fol. **G. 310. (33.)**

Le long d'un bois Colin passoit. [Song.]
See Sara.

Le long de ce coteau. *Nelle Chasse.* [Song.] [*Paris*, 1780?] 8°. **B. 362. b. (15.)**

Long from y^e^ Force of Beauty's Charms. *A New Song.* [*London*, 1740?] *s. sh.* fol. **G. 316. e. (73.)**

LONG. [Another setting.] Long from the force of beauty's charms. *The Conquest.* A New Song. [*London*, 1755.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XVII., p. 174.

Long had the foes of England joined. *The Naval Prince.* [Song.] Written on the Glorious Victory obtain'd over the Spanish Admiral Don Juan Langara by . . . Admirals Rodney, Ross, Digby, & the Royal Prince William Henry near Cape Vincent. *Sk[illern: London*, 1782.] *s. sh.* fol. **G. 310. (59.)**

Long had the French Navy with that of proud Spain. *Anson and Warren.* [Song. Words by Lockman, music by L. C. A. Granom.] [*London*, 1750?] *s. sh.* fol. **G. 316. (97.)**

Long had the French Navy with that of proud Spain. *Anson and Warren.* A Song. [By L. C. A. Granom.] [*London*, 1753.] 8°. **157. l. 15.**
London Magazine, 1753, *p.* 135.

Long has Amintor been the swain. *The fair Example.* [Song.] [*London*, 1750?] *s. sh.* fol. **H. 1994. (41.)**

Long life and happiness. *Song and Glee* sung at The Ladies Catch & Glee Concert by Messrs. Harrison, Knyvett & Bartleman. *Longman & Broderip: London*, [1795?] *obl.* fol. **D. 400. (8.)**

Long Life is sure a Blessing, Sir. Song.
See Walsh (W.)

Long life to each Brother. *The Honorary Free Mason's Song.* [*London*, 1720?] fol. **G. 303. (293.)**

Long, long I despair'd. *Willy.* [Song,] sung by Miss Stevenson. [*London*, 1760?] *s. sh.* fol. **G. 316. e. (59.)**

Long time a Swain had courted Sue. *The Crying Shepherd.* [Song, by J. Potter.] Sung by Mr. Vernon. [*W. Randall: London*, 1775?] fol. **G. 310. (46.)**
Printed from the plates of Potter's 'Favourite Collection of New Songs sung at Vauxhall Gardens.'

Long time have I strove. *The Slighted Lover.* [*Song.*] [*London*, 1725.] *s. sh.* fol. **H. 1601. (284.)**

Long time I serv'd young Rosalind. [Song, by T. A. Arne.] *Sung by Mr. Jagger at Vauxhall.* [*London*, 1762.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. IV., p. 271.

Long time I serv'd young Rosalind. [Song, by T. A. Arne.] *Sung by Mr. Jagger at Vauxhall.* [*London*, 1762.] 8°. **P.P. 5441.**
Royal Magazine, Vol. VII., p. 259.

Long time I serv'd young Rosalind. [Song.] *See* Arne (T. A.)

LONG. Long time in anguish and despair. *The Kiss . . .* [Song.] The Words by a Lady. [*London*, 1800?] *s. sh.* fol. **G. 383. h. (66.)**

Long time my heart had rov'd. *A Song* [by W. Defesch]. [*London*, 1750?] *s. sh.* fol. **G. 310. (6.)**

Long young Jockey toy'd and sported. *Cotillon Song.* The Words by Miss Swift of Worcester. [*London*, 1770?] *s. sh.* fol. **G. 316. j. (13.)**

LONG (SAMUEL) Four Lessons and two Voluntarys for the Harpsichord or Organ. *C. & S. Thompson, for the Widow:* *London*, [1770?] *obl.* fol. **e. 5. g. (7.)**
Wanting the Voluntaries.

May the Mother of Love, *etc.* [Song.] [*London*, 1763?] *s. sh.* fol. **G. 312. (121.)**

[Another edition.] May the Mother of Love, *etc.* [Song.] [*London*, 1765?] *s. sh.* fol. **H. 1994. c. (55.)**

May the Mother of Love. [For editions published anonymously:] *See* VIRGIN. The Virgin when softned by May, *etc.*

Ye Foplings & Smarts. *Song for the Mall*, 1761. [*London*, 1761.] *s. sh.* fol. **G. 316. f. (127.)**

See RILEY (W.) Psalms and Hymns for the Use of the Asylum . . . for Female Orphans . . . The Music by . . . Long, *etc.* [1765?] 4°. **E. 482.**

LONGMAN AND BRODERIP. Longman and Broderip's Collection of Original Music for the Grand and Small Piano Forte. No. 1(–10). 10 Nos. [Separate Parts.] *Longman & Broderip:* *London*, [1795?] fol. **g. 192. (4.)**

Longman and Broderip's Compleat Collection of 100 of the most favorite Minuets . . . set for the Harpsichord, Violin, Hautboy or Ger^{n} Flute. Vol. 1. *The Editors:* *London*, [1775?] *obl.* 4°. **a. 228.**

Longman and Broderip's Pocket Companion for the German Flute, Containing . . . Airs, Minuets, Marches, Duets and Songs, *etc.* Vol. I. *The Editors:* *London*, [1790?] *obl.* 4°. **A. 872.**
This work contains the following names of composers: Bertoni, Noferi, Giordani and Theo. Smith.

Longman & Broderip's Selection of Music for the Pedal Harp . . . including . . . Compositions of the following . . . Authors: Krumpholtz, Haydn, Elouis, Petrini, Dussĕk, Cardon, Pleyel, Hinner, Seybold, Delaval, &c. &c. No. 1. *Longman & Broderip:* *London*, [1795?] fol. **h. 3200. (5.)**

LONGMAN AND BRODERIP. Longman and Broderip's Selection (Second—Fifth Selection) of the most favorite Country Dances, Reels &c. with their proper Figures, for the Harp, Harpsichord and Violin, *etc.* 5 Books. *Longman and Broderip:* *London*, [1790?] *obl.* 8°. **b. 63.**
Imperfect, wanting pp. 9, 10 *of the Second*, 19, 20, 23, 24 *of the Third, and* 13, 14 *of the Fifth Selection.*

[Another copy. Fourth Selection.] **b. 55. (6.)**

LOOK. Look down, triumphant God of War. *On Prince Eugene's Victory over the Turks.* [Song.] The Words by Mr. H. Huddy, *etc.* [*London*, 1717.] *s. sh.* fol. **H. 1601. (283.)**

Look ere you leap. Serenata. *See* HOOK (J.)

Look from your Window, my Dear. [Song.] *See* BEAU DEMOLISHED.

Look, Neighbours, look. Catch. *See* HARINGTON (H.)

Look, Swains within that gloomy Grove. *Advice to the Swains.* A New Song. [*London*, 1720?] *s. sh.* fol. **G. 310. (20.)**

LOOSE. Loose were her Tresses. Song. *See* GIORDANI (T.)

LOOTENS (W.) Six Divertimentos for the Piano Forte. *Broderip & Wilkinson:* *London*, [1800?] fol. **g. 141. (10.)**

LOPEZ (ISIDRO) *See* PEREZ CALDERON (M.) Explicacion de Solo el Canto-llano . . . Todo lo que . . . ha dispuesto y da á luz el P. Fr. Isidro Lopez, *etc.* 1779. 4°. **7898. bb. 20**

LOPEZ DE VELASCO (SEBASTIAN) *See* MONTANOS (F. de) Arte de Canto Llano . . . enmendado por S. Lopez de Velasco, *etc.* 1648. 4°. **K. 1. f. 6*.**

LORD. Lord, I am thine, but thou wilt prove. *Hymn.* [*London*, 1779.] 8°. **P.P. 716. b.**
Gospel Magazine, 1779.

Lord, I would spread my sore distress. Hymn. *See* E., H.

The Lord is King. Solo Anthem. *See* PURCELL (H.)

The Lord is risen! *A Hymn for Easter.* [*London*, 1763.] 8°. **P.P. 324. n.**
The Christian's Magazine, April, 1763, *p.* 182.

The Lord is my Shepherd. *A Divine Pastoral*, from Psalm xxiii. [*London*, 1762.] 8°. **P.P. 324. n.**
The Christian's Magazine, Nov., 1762, *p.* 517.

LORD. The Lord is risen. Anthem.
See WAINWRIGHT (J.) or (R.)

Lord Mayor's Day. [Song.]
See DIBDIN (C.) [*Will of the Wisp.*]

The Lord of Glory is my light. *Hymn.* [Words by Dr. Watts.]
[*London*, 1779.] 8°. **P.P. 716. b.**
Gospel Magazine, 1779.

The Lord of the Castle. Ballad.
See WINTER (I. D')

Lord! what's come to my Mother. Song.
See CLARKE (J.) [*The Bath.*]

Lord, when I cry. *Psalm xli.* [Words] By Sir J. Denham. [*London*, 1763.] 8°. **P.P. 324. n.**
The Christian's Magazine, Feb., 1763, *p.* 88.

LORD CHIEF JEFFERY DUNCAN. Lord Chief Jeffery Duncan. Cantata.
See ON. On Ludgate Hill, *etc.*
[1780?] fol. **G. 310. (242.)**

LORD MAYOR'S DAY. The old Woman under the Hill. Sung . . . in Lord Mayor's Day [or a Flight from Lapland. A Pantomime, words by J. O'Keeffe, music selected and composed by W. Shield]. *Bland:* [*London*, 1782.] *s. sh.* fol. **H. 1601. b. (20.)**
[Another copy.] **G. 312. (188.)**

The Rolling Tailor. [Song.] Sung . . . in Lord Mayor's Day [or a Flight from Lapland. A Pantomime, words by J. O'Keeffe, music selected and composed by W. Shield.] *Bland:* [*London*, 1782.] *s. sh.* fol. **G. 309. (125.)**

The Lord Mayor's Day. Pantomime.
See SHIELD (W.)

LORD OF THE MANOR. Rest Beautious Flowr's. A favourite New Song, sung by Mrs. Johnston in the Lord of the Manor. [By W. Jackson, of Exeter.] *Joshua Stokes: Dublin*, [1782?] *s. sh.* fol. **H. 1601. a. (1.)**

The Lord of the Manor. Comic Opera.
See JACKSON (W.) *of Exeter.*

LORD WARKWORTH. Lord Warkworth. [Song.] *See* GRANOM (L. C. A.)

LORD (JOHN) Two Sonatas for the Piano Forte, with an Accompaniment for a Violin . . . To which is annexed a Favorite Selected Sonata. *R. Birchall, for the Author: London*, [1792?] fol. **g. 188. (11.)**

LORDLY. Lordly Gallants. Glee.
See CALLCOTT (J. W.)

LORDS. Lords and Ladies, who deal in the Sport. *The Pleasures of Belsize.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (291.)**

LORENTE (ANDRES) El Porque de la Musica, en que se contiene los quatro artes de ella, Canto llano, Canto de Organo, Contrapunto, y Composicion, *etc.*
Nicolas de Xamares: Alcala de Henares, 1672. fol. **558*. c. 20.**
Imperfect, wanting the frontispiece, one or more of the preliminary leaves, and pp. 587–90.

LORENZITI (ANTONIO) Sei Duos a due Violini . . . Mis au jour par M^{d} Heina. Opera VIII^{e}. Gravé par M^{lle} Fleury. [Separate Parts.] *Chez M^{d} Heina: Paris*, [1775?] fol. **g. 218. d. (4.)**

Saggio per ben sonare il Flautotraverso, *etc.* *Per Francesco Modena: Vicenza*, 1779. 4°. **7897. h. 3.**

LORITUS (HENRICUS) *Glareanus.* Glareani Λωδεκαχορδον, *etc.*
Per Henrichum Petri: Basileae, 1547. fol. **785. m. 6. (1.)**

[Another copy.] FEW MS. NOTES. **786. l. 23.**

Uss Glareani Musick ein vssug, mit verwilliging vñ hilff Glareani, allen Christēlichē kilchen alt vñ Götlich gsang ze lernen, ouch zů verstan gantz nutzlich vñ denen zů hilff, so der Mathematick vñ villicht der Latinschen sprach nitt gantz vnderricht. MS. NOTES. *Heinrich Petri: Basel*, 1557. 4°. **K. 1. e. 17.**

Isagoge in Musicen Henrici Glareani . . . e quibusq; bonis authorib' latinis & græcis ad studiosorū utilitatē multo labore elaborata, *etc.* [*Basel*,] 1516. 4°. **K. 1. h. 12.**

Musicæ Epitome sive Compendium ex Glareani Dodecachordo [made by J. Wonnegger]. *Per Henricum Petri: Basileæ*, 1557. 4°. **785. b. 44.**

See BOETHIUS (A. M. T. S.) Anitii Manlii Severini Boethii . . . Opera, quæ extant, omnia . . . Inter quos . . . Henrichus Loritus Glareanus Arithmeticam & Musicam demonstrationibus & figuris auctiorem redditam suo pristino nitori restituit, *etc.* 1546. fol. **524. i. 13.**

See BOETHIUS (A. M. T. S.) Anitii Manlii Severini Boethi . . . Opera omnia . . . Praeter reliquos doctiss. uiros, Henricus Loritus Glareanus, Arithmeticam & Musicam demonstrationibus & figuris auctiorem redditam, suo pristino nitori restituit, *etc.* 1570. fol. **673. i. 7, 8.**

LORSQUE. Lorsque dans une tour obscure. Romance. *See* PRISONNIER.

Lorsque de dieu la main féconde. *Le Mouvement et le Repos.* [Song.] Air: Avec les jeux. [*Paris*, 1875?] 8°. **B. 362. (176.)**

LORSQUE. Lorsque de Jupiter les foudroyantes armes. Récit. *See* LARDEAU ( )

Lorsque j'estois aymé de la jeune Lisette. Air. *See* GOUET ( )

Lorsque je fis present à la jeune Lizette. Muzette. *See* ADNIN ( )

Lorsque sur ta musette. Musette. *See* D***, *Mlle*.

Lorsque sur ta musette. Musette. *See* LEGAI ( )

Lorsque Tircis me parut infidelle. Air. *See* BRIE (de)

Lorsque tu m'étois fidèle. *La Bergère Sensible.* [Song.] Avec Accompagnemt de Guithare. *Chez Frère:* [*Paris*, 1780?] 8°. **B. 362. e. (17.)**

LOSS. The Loss of Innocence. [Song.] *See* WILLIAMSON (T. G.)

The Loss of the Royal George. Song. *See* TOLL. Toll for the Brave. [1795?] **H. 2830. f. (94.)**

LÖSSENER (ABRAHAM) *See* LOESSENER.

LOSSIUS (LUCAS) Erotemata Musicæ Practicæ, ex probatissimis quibusque huius . . . artis scriptoribus, . . . selecta, & exemplis ad puerilem institutionem præcipue accommodatis illustrata. Ad usum scholæ Luneburgensis . . . olim à Luca Lossio in lucem edita: iam verò recens ab eodem diligenter recognita. Cum Tabella erudita summam continente artis Musicæ, autore Christophoro Prætorio, *etc.* *In Officina Theodorici Gerlatzeni: Noribergæ*, 1570. 8°. **1042. e. 5. (2.)**

Psalmodia, hoc est, Cantica Sacra Veteris Ecclesiæ selecta, *etc.* *Apud Hær. Georgij Rhau: Witebergæ*, 1561. 4°. **C. 76. a.**

Psalmodia, hoc est, Cantica Sacra Veteris Ecclesiæ selecta . . . recens . . . recognita, & multis . . . cantionibus aucta, *etc.* *Ioh. Schwertelius: Witbergæ*, 1569. 4°. **556. a. 8.**

Psalmodia, hoc est, Cantica Sacra Veteris Ecclesiæ selecta. Quo ordine, & Melodijs per totius anni curriculum cantari vsitate solent in templis . . . Iam primum ad Ecclesiarum, & Scholarum vsum . . . collecta, & breuibus ac pijs Scholijs illustrata, per Lucam Lossium . . . Cum Præfatione Philippi Melanthonis. *Apud Gabrielem Hayn: Noribergæ*, 1553. fol. **E. 1425.** *Wanting pp. XXVII–XXXIV.*

Psalmodia, hoc est, Cantica Sacra Veteris Ecclesiæ selecta . . . In Libros quatuor aptè distincta, *etc.* *Antonius Schön: Witebergæ*, 1579. 4°. **C. 76.**

LOST. Lost, in anxious doubts tormenting. Song. *See* BIANCHI (F.)

Lost is my love. Cantata. *See* CORBETT (W.)

LOST. Lost is my quiet for ever. A Favorite Song with an Accompaniment for the Piano-Forte or Harp: also, adapted for Three Voices. *Printed for J. Dale: London*, [1800?] fol. **G. 805. h. (29.)**

[Another setting.] Lost is my Quiet for ever. [Duet.] *See* PURCELL (H.)

The Lost Shepherd. [Song.] *See* OSWALD (J.)

Lost to the World alone I pine. Song. *See* HOLDER (J. W.)

LOTARIO. The Favourite Songs in the Opera call'd Lotarius [by G. F. Haendel]. *Printed for I. Walsh and Ioseph Hare: London*, [1729?] fol. **I. 49. (3.)**

Lotharius. Opera. *See* HAENDEL (G. F.)

LOTERIE. La Loterie ambulante. [Song.] *See* À. À certaine loterie, *etc.* [1785?] 8°. **B. 362. (201.)**

Chanson de La Loterie Royalle. [Song.] *See* DU. Du jeu de la Loterie, *etc.* [1789?] 8°. **B. 362. (200.)**

LOTHARIA. Lotharia. [Song.] *See* ARNE (T. A.)

LOTHARIUS. *See* LOTARIO.

LOTTCHEN AM HOFE. Lottchen am Hofe. Comische Oper. *See* HILLER (J. A.)

LOTTERY. The Lottery. A Farce. [Words by Henry Fielding, music chiefly by — Seedo.] As it is Acted at the Theatre-Royal in Drury-Lane . . . With the Musick prefix'd to each Song. *Printed for J. Watts: London*, 1732. 8°. **11775. e. 66.**

Songs in the Lottery . . . the Tunes proper for the German Flute, Violin & Common Flute. *The Musick Shops: London*, [1731.] 8°. **A. 869. a. (2.)** *Engraved throughout. This work bears Walsh's number*, (300).

The Lottery. [Song.] *See* I. I am a young Damsel, *etc.* [1760?] *s. sh.* fol. **G. 316. e. (51.)**

LOTTI (ANTONIO) Duetti, Terzetti, e Madrigali à piu Voci, *etc.* *Appresso Antonio Bortoli: Venezia*, 1705. fol. **H. 8.**

LOUD. The Loud Alarms of War must cease. [Duet.] *See* ECCLES (J.) [*The Mad Lover.*]

The Loud Wind roar'd. Song. *See* DALE (Joseph)

LOUET (ALEXANDRE) La Marmotte en vie. Celebre Chanson Savoyarde . . . Imprimé par permission de Mr A. de Bausset. *R. Wornum: Londres*, [1800?] fol. **H. 2815. f. (21.)**

LOUIS IX. Du Français asservi j'ai sçu briser les chaines. *Air de Louis IX.* [by J. B. Le Moyne]. Avec Accompt de Guittare. *Chez Imbault: Paris*, [1790.] 8°. **B. 362. h. (35.)**

LOUIS XVI. Louis XVI. à son Peuple. [Song.] *See* BEECKE (I. von)

Louis the Sixteenth's Lamentation. [Song.] *See* STEVENSON (*Sir* J. A.)

LOUIS FERDINAND, *Prince of Prussia.* Quatuor pour le Piano Forte, Violon, Viole et Violoncelle. [Op. 6. Separate Parts.] *Chez Breitkopf & Härtel: Leipsic,* [1800?] fol. **h. 2793. a.**

LOUIS ( ) *Madame. See* BAYON, afterwards LOUIS ( ) *Madame.*

LOUISA. Louisa. Song. *See* BROOKS (J.)

Louisa. Ballad. *See* MOULDS (J.)

LOUISE. Louise. Operette. *See* BENDA (F. L.)

LOULIÉ (ETIENNE) Eléments ou Principes de Musique mis dans un nouvel Ordre . . . divisez en Trois Parties . . . Avec l'Estampe, la Description & l'Usage du Chronometre, *etc.* *Chez E. Roger: Amsterdam,* 1698. 8°. **1042. e. 12.**

LOUP. Le Loup Apprivoisé. [Song.] *See* QUEL. Quel embarras, hélas que faire. [1780?] 8°. **B. 362. a. (129.)**

LOVE. Love. Song [begins: 'O Love, soft Love']. *See* RIMBAULT (S. F.) Select Songs. No. 8.

Love. Song. *See* To. To thine altar O love, *etc.* [1780?] *s. sh.* fol. **G. 312. (101.)**

Love alone can here alarm us. *Love's Fights.* A New Song. [Words from Motteux's "Loves of Mars and Venus."] [*London,* 1740?] *s. sh.* fol. **G. 310. (61.)**

Love alone shall here alarm you. Song. *See* PRELLEUR (P.)

Love and a Bumper, or Fanny's Delight. A new Medley Song. Adapted to the German Flute. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 57. [1760?] fol. **G. 433.**

Love and Beauty. [Song.] *See* FORGIVE. Forgive me Cælia if I prove, *etc.* [1735?] *s. sh.* fol. **H. 1994. (24.)**

Love and Beauty. Song [begins: 'Ador'd Fancelia']. *See* LULMAN (C.)

Love and Folly were at Play. *Love and Folly. A New Song. Sung by Miss Stephenson at Vaux-Hall.* [*London,* 1750?] fol. **H. 1994. b. (50.)**

[Another edition.] Love and folly were at play. *Love and Folly. Sung by Miss Stevenson at Vaux Hall.* [*London,* 1760?] *s. sh.* fol. **G. 310. (7.)**

[Another edition.] Love and Folly were at Play. *Love and Folly, etc. See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 2. [1760?] fol. **G. 433.**

[Another setting.] Love and Folly were at play. [Song.] *See* BARRETT (J.) *Organist.*

LOVE. [Another setting.] Love and Folly were at play. Song. *See* WESLEY (S.)

Love and Freedom. [Song.] *See* FREEDOM. Freedom is a real treasure. [1756.] *s. sh.* 8°. **P.P. 5439. ab.**

Love and Friendship. Song. *See* OSWALD (J.)

Love and Honour. [Song, begins: 'Of all the joys in life possessed.'] *See* COOKE (S.)

Love and Honour. [Song.] *See* I. I wish and long for that which I. [1740?] *s. sh.* fol. **G. 309. (115.)**

Love and Innocence. Song. *See* ANGELIC. Angelic fair, beneath yon pine, *etc.* [1769.] 8°. **P.P. 5438. z.**

Love and Innocence. Ballad. *See* ANGELIC. Angelic fair beneath yon Pine, *etc.* [1770?] *s. sh.* fol. **G. 306. (147.)**

Love and Innocence. Song. *See* MY. My days have been so wondrous free. [1710?] *s. sh.* fol. **H. 1601. (309.)**

Love and Innocence. [Song, begins: 'Wanton pleasures far away.'] *See* SMART (T.)

Love and Loyalty. [Song.] *See* GRAVES (J.)

Love and Music. [Song.] *See* COSTELLOW (T.)

Love and Opportunity. [Song.] *See* LET. Let us fill the circling Glass. [1779?] *s. sh.* fol. **G. 310. (39.)**

Love and Reason. [Song.] *See* OSWALD (J.)

Love and Satire. Song. *See* WHEN. When Phæbus does rise, *etc.* [1715?] *s. sh.* fol. **H. 1601. (497.)**

Love and Sparkling Wine. Glee. *See* PECK (J.)

Love and war. Song. *See* BLEWITT (J.)

Love and Wine. [Song, words] By C. F. Weisse. *See* ALL. All bereft of Love and Wine, *etc.* [1800.] *s. sh. obl.* 4°. **266. l. 29.**

Love and Wine, an Excellent Drinking Song. [Begins: 'A Plague on Miss Chloe.'] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 47. [1760?] fol. **G. 433.**

Love and Wine united. [Song.] *See* WHEN. When we drink, my charming Phillis. [1725?] *s. sh.* fol. **G. 316. f. (102.)**

Love at Fifty. [Song.] *See* DIBDIN (C.) [*Christmas Gambols.*]

Love at first Sight. [Song.] *See* 'TWAS. 'Twas once on a Time, *etc.* [1730?] *s. sh.* fol. **G. 312. (150.)**

Love can disturb the steady Soul. *The Resolution.* A New Song. [*London,* 1750?] *s. sh.* fol. **G. 316. a. (35.)**

Love for Love. [Song.] *See* SUE. Sue venal Belinda, *etc.* [1756.] *s. sh.* 8°. **P.P. 5439. ab.**

LOVE. Love for Love. [Song.] *See* SUE. Sue venal Belinda, *etc.*
[1760?] *s. sh.* fol. **G. 311. (125.)**

Love from those bright eyes. Song. *See* MOZART (W. A.) [*An Chloe.*]

Love grows fiercer by denials. *A New Song.* Sung by Mr. Bartholomew Platt at Sadlers Wells. [Words by P. A. Motteaux, adapted to 'Ch'io lasci mai d'amare,' from Handel's 'Amadigi.']
[*London*, 1720?] *s. sh.* fol.
H. 1601. (292.)

Love has possess'd my heart. [Song.] *See* STANLEY (J.)

Love, Honour and Truth. Song. *See* WEBBE (S.) *the Elder.*

Love I defy thee. Cantata. *See* PURCELL (D.)

Love in Disguise. Song. *See* AT. At Totterdown hill there dwelt an old pair, *etc.* [1768.] 8°. **P.P. 5438. z.**

Love in Disguise. [Song.] *See* AT. At Totterdown Hill there dwelt an old pair, *etc.* [1770?] *s. sh.* fol.
H. 1994. a. (149.)

Love in her Bosome end my Care. Song. *See* WELDON (J.) [*The Agreeable Disappointment.*]

Love in her eyes sits playing. Song. *See* HAENDEL (G. F.) [*Acis and Galatea.*]

Love in the Groves. Song. *See* ONE. One Evening as I lay, *etc.*
[1710?] *s. sh.* fol. **H. 1601. (337.)**

Love in thine Eyes. Canzonet. *See* JACKSON (W.) *of Exeter.* [12 *Canzonets. Op.* 13. *No.* 7.]

Love in thy youth, fair maid be wise. Glee. *See* COOKE (M.)

Love is a God, whose charming Sway. Song. *See* ECCLES (J.) [*Women will have their Wills.*]

Love is all Fancy. *A new Song.* The words by Mr. H. F. Within compass of the Flute. [*London*, 1720?] *s. sh.* fol.
H. 1601. (287.)

Love is an empty airy name. Song. *See* ECCLES (J.) [*The City-Lady.*]

Love is lost. [Song, music by T. Brown.] [*London*, 1715?] fol. **G. 310. (11.)**
[Another copy.] **G. 315. (21.)**

Love is lost. Song. *See* BROWN (T.) *Song-Writer.*

Love is now become a Trade. Song. *See* BARRETT (J.) *Organist.*

Love, Music and Friendship. Glee. *See* AMATEUR.

Love never more shall give me Pain. [Song, words by R. Crawford,] *Sung by Mr. Lowe.* [*London*, 1755?] *s. sh.* fol.
H. 1994. b. (51.)

LOVE. [Another edition.] Love never more shall give me Pain. *My Peggie if thou die.* Sung by Mr. Lowe at Marybon Gardens. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 51. [1760?] fol.
G. 433.

[Another edition.] Love never more shall give me Pain. *My Peggie if thou die.* [Song.] Sung by Mr. Lowe at Marybon Gardens. [*London*, 1765?] *s. sh.* fol.
G. 316. e. (74.)

[Another setting.] Love never more shall give me Pain. *A Favorite Scotch Song.* Sung by Mr. Vernon at Vauxhall. *J[ohn] R[utherford: London*, 1775?] *s. sh.* fol. **G. 310. (73.)**
This is a different song from that sung by Lowe at Marylebone Gardens.

Love of no Party. Song. *See* ONE. One Aprill Morn w^n^ from the Sea.
[1705?] *s. sh.* fol. **G. 305. (275.)**

Love, our greatest Blessing. [Song.] *See* DEPRIVED. Depriv'd of Love and all it's Joys. [1760?] fol. **G. 316. d. (106.)**

Love preferable to Liberty. [Song.] *See* HOWARD (S.)

[Another edition.] Love preferable to Liberty. [Song.] *See* MARKWELL ( )

Love relaps'd. [Song.] *See* ARNE (T. A.)

Love Rewarded. [Song.] *See* WITH. With Phæbus I often arose.
[1750?] *s. sh.* fol. **G. 313. (172.)**

Love shall be my Guide. Song. *See* HOOK (J.)

Love sounds th' alarm. Song. *See* HAENDEL (G. F.) [*Acis and Galatea.*]

Love sounds the Trumpet of Joy. Song. *See* REEVE (W.)

Love sweet poison. *See* HAENDEL (G. F.) [*Alcina. Verdi prati.*]

Love thou pleasing teazing Power. Song. *See* PLEYEL (I. J.)

Love thou Sweet Passion. Song. *See* HAYDEN (G.)

Love to Madness. Song. *See* STEVENSON (*Sir* J. A.)

Love Triumphant. [Song.] *See* WHEN. When I beheld Clarinda's Eyes, *etc.*
[1715?] *s. sh.* fol. **G. 313. (42.)**

Love when 'tis true needs not the aid. *Indifference excused.* [Song, the words by Sir C. Sedley.] [*London*, 1730?] *s. sh.* fol. **G. 305. (151.)**

[Another copy.] **G. 310. (67.)**

Love, Wine, & Friendship. Song. *See* BUSBY (T.)

Love, Wine, and Music. Song. *See* SINCE. Since love such extacy can give, *etc.* [1769.] 8°. **P.P. 5438. z.**

LOVE. Love would invade me. [Song.] *See* THOMYRIS.

Love's a Bubble. [Song.] Sung by Mrs. Warrel at Vauxhall. *S[amuel and] A[nn] T[hompson : London,* 1778.] *s. sh.* fol. **G. 310. (44.)**

Love's a distemper. Song. *See* BARRETT (J.) *Organist.*

Love's a gentle gen'rous Passion. *The Constant Lover.* [Song.] Set for y^e^ German-Flute. [Words from Carey's farce, "The Honest Yorkshireman."] [*London,* 1740?] *s. sh.* fol. **G. 310. (66.)**

[Another setting.] Love's a gentle gen'rous Passion. [Song.] *See* CAREY (H.)

Love's a sweet and soft Musician. Song. *See* MUSICAL LADY.

Love's a vain deluding joy. [Song.] *See* HUDSON (R.)

Love's Bacchanal. [Song.] *See* VINCENT (J.)

Love's but the frailty of the Mind. Song. *See* ECCLES (J.) [*The Way of the World.*]

Love's Conquest over Reason. [Song.] *See* LESBEA. Lesbea's smiles shall ne'er deceive me. [1715?] *s. sh.* fol. **G. 316. g. (37.)**

Love's Fights. Song. *See supra:* Love alone can here alarm us, *etc.* [1740?] *s. sh.* fol. **G. 310. (61.)**

Love's Force on the Heart. Song. *See* To. To ease my heart, *etc.* [1790?] fol. **H. 1653. (32.)**

Love's Goddess in a myrtle Grove. *Bonny Jean.* [Song, words by A. Ramsay.] [*London,* 1730?] *s. sh.* fol. **G. 310. (4.)**

[Another copy.] **G. 303. (19.)**

[Another edition.] Love's Goddess in a Myrtle Grove. *Bonny Jean.* [Song.] [*London,* 1735?] *s. sh.* fol. **G. 316. e. (71.)**

Love's Lesson. [Song.] *See* DIBDIN (C.) [*The General Election.*]

Love's Likeness. [Song.] *See* DIBDIN (C.) [*Will of the Wisp.*]

Love's Passion never knew till this. Song. *See* FRANCK (J. W.)

Love's Probation. [Song.] *See* DIBDIN (C.) [*The Sphinx.*]

Love's the Devil. [Song.] *See* THAN. Than Summers Suns more bright I own. [1760?] *s. sh.* fol. **G. 312. (182.)**

Love's true Object. [Song.] *See* ARNE (T. A.)

Love's Victim. [Song.] *See* MATTOX ( )

LOVE AND MONEY. Love and Money. [Musical Farce.] *See* ARNOLD (S.)

LOVE AND WINE. Wine's a Mistress gay and easy. [Song.] *Sung by Mr. Leveridge in the Entertainment of Love & Wine.* [*London,* 1720?] *s. sh.* fol. **H. 1601. (528.)**

[Another edition.] Wine's a Mistress gay and easy. *Bass Song, etc.* *London,* [1725?] *s. sh.* fol. **G. 305. (29.)**

LOVE FINDS THE WAY. How dear I love her. [Song.] Sung by Mrs. Farrel in "Love finds the Way." [Words by T. Hull.] *Sk[illern : London,* 1777.] *s. sh.* fol. **G. 308. (131.)**

Oh Love thou Delight. [Song.] Sung by Mrs. Farrel in "Love finds the Way" [Words by T. Hull]. *Sk[illern : London,* 1777.] *s. sh.* fol. **G. 310. (269.)**

LOVE IN A CAMP. Love in a Camp. Comic Opera. *See* SHIELD (W.)

LOVE IN A FOREST. What shall he have that kill'd the Deer. *The Huntsmans Song* in Love in a Forest. [Words from Shakespeare's 'As you like it,' altered by C. Johnson, music by H. Carey.] [*London,* 1723?] fol. **H. 1601. (524.)**

[Another edition.] What shall he have that kill'd the Deer. The Huntsman's Song, *etc.* [*London,* 1723?] *s. sh.* fol. **G. 313. (49.)**

LOVE IN A RIDDLE. Love in a Riddle. A Pastoral. As it is Acted at the Theatre-Royal . . . Written by Mr. Cibber. (The Tunes to the Songs, *etc.*) *Printed for J. Watts : London,* 1719 [1729.] 8°. **841. d. 32. (2.)**

The date 1719 *is a misprint.*

Love in a Riddle. A Pastoral . . . Written by Mr. Cibber. (The Tunes to the Songs in the foregoing Pastoral.) *Printed for J. Watts : London,* 1729. 8°. **841. d. 32. (2.)**

[Another copy.] **841. f. 55. (1.)**

[Another copy.] **T. 1678. (4.)**

[Another copy.] **643. h. 12. (2.)**

LOVE IN A VILLAGE. Love in a Village. A Comic Opera . . . The Music by Handel, Boyce, Arne, Howard, Baildon, Festing, Geminiani, Galuppi, Giardini, Paradies, Agus, Abos. For the Harpsicord, Voice, German Flute, or Violin. *Printed for I. Walsh : London,* [1763.] *obl.* fol. **D. 269.**

Love in a Village . . . Set for a German Flute, Hoboy or Violin, *etc.* *Printed for I. Walsh : London,* [1763.] 8°. **D. 269. a.**

Wanting pp. 5 *and* 6.

LOVE IN A VILLAGE. A New Edition of Love in a Village. A Comic Opera . . . The music by Abel, Agus, Dr. Arne, Baildon, Dr. Boyce, Carey, Festing, Galuppi, Geminiani, Giardini, Handel, Dr. Howard, Oswald, Paradies, Weldon, &c. To which is added the . . . Bravura Song introduced by Mrs. Billington. Composed by Sig[r] Giordani.
Printed for R. Birchall: London, [1795?] fol. **H. 108.**

Love in a Village. A Comick Opera ... The Musick by Handel, Boyce, Arne, Howard, Baildon, Festing, Geminiani, Galuppi, Giardini, Paradies, Agus, Abos, &c., for the Piano Forte, Voice, German Flute or Guitar. [1797.] *See* PERIODICAL PUBLICATIONS. — *London.* The Piano-Forte Magazine. Vol. I. No. 9. [1797–1802.] 8°. **D. 854.**

Cease, gay Seducers. *A Favourite Air in Love in a Village.* The Music lately introduced and sung by Miss Catley.
[*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, April, 1773. *In some editions the composition of this song is attributed to Anne Catley. It is different from the setting in the early editions of the opera and also from that by T. A. Arne which appeared later.*

Cupid God of soft Persuasion. [Song, by F. Giardini.] Sung by Miss Hallam in Love in a Village. [*London*, 1765?] *s. sh.* fol. **H. 1994. a. (194.)**

Cupid God of soft Persuasion. [Song.] Sung by Miss Hallam, in Love in a Village. Set by Sig[r] Giardini. [*London*, 1765?] *s. sh.* fol. **G. 316. j. (10.)**

Hope, thou Nurse. [Duet, the music by J. Weldon.] Sung by Miss Brent and Miss Hallam in Love in a Village. For the Harpsicord, and Guittar.
[*London*, 1780?] fol. **G. 296. (15.)**

How blest the Maid. [Song, adapted to 'La pastorella al prato,' music by B. Galuppi.] Sung by Miss Brent in Love in a Village. [*London*, 1780?] *s. sh.* fol. **G. 296. (13.)**

How much Superior Beauty. [Song.] Sung by Mr. Mattocks in Love in a Village. Set by Mr. Howard. [*London*, 1765?] *s. sh.* fol. **G. 308. (107.)**

How much superior Beauty awes. [Song.] Sung by Mr. Mattocks, in Love in a Village. Set by Mr. Howard.
R. Falkener: London, [1775?] *s. sh.* fol. **H. 1994. a. (47.)**

In Love shou'd there meet a fond Pair. Sung by Miss Brent, in Love in a village. Set by Mr. Barnard. *R. Falkener: London,* [1775?] *s. sh.* fol. **H. 1994. a. (87.)**

LOVE IN A VILLAGE. [Another edition.] In Love shou'd there meet. Sung by Miss Brent in Love in a Village. [Music by — Barnard.]
Sk[illern: London, 1775?] *s. sh.* fol. **G. 309. (163.)**

In vain I ev'ry Art essay. [Song.] Sung Mr. Mattocks ... Set by Dr. Arne.
[*London*, 1765?] *s. sh.* fol. **H. 1994. c. (7.)**

My Dolly was the fairest thing. [Song.] *Sung by Mr. Beard in Love in a Village.* [Adapted to 'Let me wander not unseen,' from Handel's 'L'Allegro.'] [*London*, 1770?] *s. sh.* fol. **G. 310. (122.)**

O! had I been by fate decreed. [Song, by S. Howard.] Sung by Mr. Mattocks, *etc.* [*London*,] 1763. 8°. **P.P. 5441.**
Royal Magazine, Vol. VIII., p. 155.

O! had I been by fate decreed. [Song, by S. Howard.] *Sung by Mr. Mattocks, etc.* [*London*, 1763.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. IV., p. 357.

O! had I been by Fate decreed. [Song.] Sung by Mr. Mattocks in Love in a Village. Set by Mr. Howard. [*London*, 1765?] *s. sh.* fol. **G. 310. (251.)**

O! had I been by fate decreed. [Song] ... Set by Mr. Howard. *R. Falkener: London,* [1775?] *s. sh.* fol. **H. 1994. c. (48.)**

Oh had I been by fate decreed. A favorite Song [by S. Howard] sung by Mr. Incledon in ... Love in a Village.
G. Walker: London, [1800?] fol. **G. 383. h. (68.)**

Oh! how shall I in Language weak. Song by Mr. Mattocks ... Set [to 'The Power of Beauty,'] by Mr. Carey. *R. Falkener: London,* [1770?] *s. sh.* fol. **H. 1994. a. (208.)**

[Another edition.] Oh! how shall I. Sung by Mr. Mattocks, *etc.* [*London*, 1770?] *s. sh.* fol. **H. 1994. b. (60.)**

Oh! how shall I in Language weak, *etc.* [Song, the words by I. Bickerstaffe, adapted to H. Carey's 'Power of Beauty.'] [*London*, 1797?] fol. **G. 805. i. (10.)**

Still in hopes to get the better. *A Song in Love in a Village.* Sung by Mr. Mattocks. Set by Dr. Arne. [*London*, 1765?] *s. sh.* fol. **G. 311. (144.)**

'Tis not Wealth. [Song.] Sung by Mrs. Pinto in Love in a Village. Set by Sig[r] Giardini. [*London*, 1770?] *s. sh.* fol. **G. 312. (142.)**

Under the Rose. [Song.] Sung by Mr. Beard in Love in a Village. Set by Dr. Arne. *R. Falkener: London,* [1775?] *s. sh.* fol. **H. 1994. a. (207.)**

LOVE IN THE CITY. Love in the City, a Comic Opera ... for the Voice, Harpsichord, or Violin. [Libretto] By the Author of Love in a Village [I. Bickerstaffe]. [Music arranged and compiled by C. Dibdin.] *J. Johnston, for the Author: London*, [1767.] *obl.* fol. **D. 282. (5.)**

The composers named in this work are: Vento, Cocchi, Galuppi, Picini, Barthelemon, H. M. K. P., Dibdin, Pergolesi and Jomelli.

LOVE IN THE EAST. Love in the East. Comic Opera.
See LINLEY (T.) *the Elder.*

LOVE'S TRIUMPH. Songs in the New Opera, call'd Love's Triumph, as they are perform'd at the Queen's Theatre. [Words adapted from the Italian of Cardinal Ottoboni by P. A. Motteux, music by C. F. Cesarini and F. Gasparini.] *I. Walsh and I. Hare: London*, [1708.] fol. **H. 227.**

Gay, kind and airy sweet. [Song.] *Sung by Mrs. Lindse* in the Opera call'd Love's Triumph. [*London*, 1708.] *s. sh.* fol. **G. 305. (155.)**

[Another copy.] **H. 1601. (169.)**

[Another copy.] **I. 600. (58.)**

Kindly thus my Treasure. *A Favorite Song* in the Opera call'd the Tryumphs of Love. [*London*, 1708.] *s. sh.* fol. **H. 1601. (263.)**

LOVELIEST. Loveliest Charmer. *A Song by Mr. Robr Brereton* being an Invitation to a Lady in ye Spring. [*London*, 1740?] *s. sh.* fol. **G. 316. e. (63.)**

LOVELY. Lovely beauty, close those eyes. Song. *See* HAENDEL (G. F.) [*The Triumph of Time and Truth.*]

Lovely Bett. [Song.] *See* CROME (R.)

The Lovely Cælia. Song.
See DIEUPART (C.)

Lovely Charmer, dearest Creature. Song.
See PURCELL (D.) [*The Island Princess.*]

The Lovely Charmer. Song [begins: 'Wilt thou ever']. *See* VANBRUGHE (G.)

Lovely cruel charming fair. *A New Song* after the Italian Manner. [*London*, 1715?] *s. sh.* fol. **H. 1601. (282.)**

Lovely Delia. [Song.] *See* DALE (Joseph)

Lovely Goddess, sprightly May. Song.
See BARNES (J.)

Lovely Harriote. A Crambo Song.
See BURNEY (C.)

A lovely Lass to a Fryar came. *The Fryar and the Nun.* [Song.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (26.)**

[Another edition.] A lovely Lass to a Fryar came, *etc.* [*London*, 1715?] *s. sh.* fol. **G. 305. (31.)**

LOVELY. A Lovely Lass to a Fryar came, *etc.* [Another copy.] **G. 306. (56.)**

Lovely Mira. [Song.] *See* DAY (J. K.)

Lovely Nan. [Song.] *See* DIBDIN (C.) [*Great News.*]

Lovely Nancy with Variations for the Harpsicord. *Printed for Longman, Lukey & Broderip: London*, [1778?] *s. sh.* fol. **g. 272. p. (8.)**

Lovely Nancy, with Variations. *See* How. How can you lovely Nancy. [1760?] *s. sh.* fol. **H. 1994. a. (172.)**

Lovely Nymph, asswage my anguish. Song. *See* MIDAS.

Lovely Peggy. [Song.] *See* ONCE. Once more I'll tune the Vocal shell. [1750?] *s. sh.* fol. **I. 530. (124.)**

Lovely Peggy. [Song.] *See* To. To you, fair Nymph I tune the Lyre. [1780?] fol. **G. 312. (200.)**

Lovely Polly. [Song.] *See* HAYES (P.)

Lovely Ruler of my Heart. Song.
See CAREY (H.) [*The Contrivances.*]

Lovely Sally. Ballad. *See* LEGOUX (L. R.)

Lovely seems the Moon's fair Lustre. [Song.] *See* ADAMS (J. B.) A New Air, *etc.* No. 4.

The Lovely Spring. [Song.]
See BORGHI (L.)

Lovely Susan. Canzonet. *See* LANZA (G.)

LOVER. The Lover. [Song, begins: 'Long by some fair one.'] *See* DIBDIN (C.) [*King and Queen.*]

The Lover. [Song, begins: 'If love be a fault.'] *See* HOWARD (S.)

The Lover. Canzonet [begins: 'In vain the wary lover tries']. *See* MOZART (W. A.) [*Das Traumbild.*]

The Lover and the Friend. A New Song. [Words by E. Moore, music by J. Worgan.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 90. [1760?] fol. **G. 433.**

The Lover and the Friend. Song.
See WORGAN (J.)

The Lover for the Favour presses. [Song.]
See MYRTILLO.

The Lover of Liberty. [Song.]
See HOWARD (S.)

The Lover with Reason. [Song.]
See RAMONDON (L.)

The Lover's Absence. Song. *See* HAD. Had I but the wings of a dove, *etc.* [1749.] 8°. **157. l. 11.**

The Lover's Address. [Song.] *See* CHARMER. Charmer permit me to make a Surrender, *etc.* [1730?] *s. sh.* fol. **G. 307. (47.)**

The Lover's Address. Song [begins: 'Beloved, each anxious fear'].
See ESSEX (M.) Select Songs. No. 6.

LOVER. The Lover's Catechism. Song. *See* HOOK (J.)

The Lover's Complaint, a New Song, *etc.* [Begins: 'Cruel Amynta, can you see.'] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 85. [1760?] fol. **G. 433.**

The Lover's Complaint. [Song.] *See* HARK. Hark! the Trumpets sounds to Arms. [1720?] *s. sh.* fol. **G. 305. (267.)**

The Lover's Complaint. [Song.] *See* WHEN. When I to Sleep address my Mind, *etc.* [1738.] 8°. **249. c. 8.**

The Lover's Complaint. [Song.] *See* WHILE. While pensive on the Lonely plain. [1760?] *s. sh.* fol. **G. 316. (158.)**

The Lover's Declaration. [Song.] *See* OLIVE (J.)

The Lover's fatal Journey. Ballad. *See* SANDERSON (J.)

The Lover's Litany. [Song.] *See* BY. By that Mole on thy Bosom. [1740?] *s. sh.* fol. **G. 316. d. (60.)**

The Lover's Petition. [Song.] *See* ARNE (T. A.)

The Lover's Prayer. [Song.] *See* GENTLE. Gentle Cupid, ever roving. [1750?] *s. sh.* fol. **G. 308. (21.)**

The Lover's Prayer. [Song.] *See* O. O my fairest you're my Dearest. [1730?] *s. sh.* fol. **G. 310. (255.)**

The Lover's Progress. [Song.] *See* STANLEY (J.)

The Lover's Resolution. [Song.] *See* A., J.

The Lover's Treasure. [Song.] *See* HOLDEN (F.)

The Lover's Wish. Song. *See* YE. Ye ruling Pow'rs, *etc.* [1765.] 8°. **P.P. 5438. z.**

LOVER HIS OWN RIVAL. The Lover his own Rival. A Ballad Opera. As it is Perform'd at the New Theatre in Goodman's-Fields. By Mr. Langford. *Printed for J. Watts: London*, 1736. 8°. **11775. e. 2. (1.)**

The Lover his own Rival. A Ballad Opera, *etc.* *Printed for J. Watts: London*, 1753. 8°. **162. i. 41.**

LOVER'S OPERA. The Lover's Opera ...[Written] By Mr. Chetwood...The Third Edition, with...the Musick prefix'd to each Song. *Printed for J. Watts: London*, 1730. 8°. **841. d. 17. (2.)**

[Another copy.] **82. e. 36.**

LOVERS. The Lovers' Quarrel. Dialogue. *See* HOOK (J.)

The Lovers' Toast. Part Song. *See* STEVENSON (J. A.)

LOVERS. Lovers, who listen to Reason's persuasion. Song. *See* STORACE (S.) [*The Pirates.*]

LOVESICK. Lovesick Jockey. Song. *See* CROFT (W.)

The Love-Sick Soldier. [Ballad.] *See* WHY. Why did the God of Love wound a Commander, *etc.* [1693?] *s. sh.* fol. **Case 39. k. 6. (45.)**

LOW. Low down in the Broom. Song. *See* MY. My Daddy is a canker'd Carle, *etc.* [1760.] 8°. **158. l. 5.**

Low down in the broom. [Song.] *See* MY. My Daddy is a cross old man. [1770?] fol. **I. 530. (104.)**

Low in a Vale young Willy sat. Song. *See* LIGHT (E.)

LOW (THOMAS) *See* BANISTER (J.) and LOW (T.) New Ayres and Dialogues... Together with Lessons for Viols or Violins, *etc.* 1678. 8°. **K. 2. a. 6.**

LOWE (EDWARD) *See* L., E.

LÖWENSTERN (MATTHAEUS APELLES VON) *See* LOEWENSTERN.

LOWLAND. Lowland Cot. Song. *See* OFFLEY (H. F.)

The Lawland Lads think they are fine. *The Highland Laddie.* [Song, by M. Arne.] [*London*, 1750.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. VII., p. 25.

The Lawland lads think they are fine. *The Highland Laddie.* [Song.] Written ...by Allan Ramsay, and now sung at Ranelagh and all the other Gardens, *etc.* [By M. Arne.] [*London*, 1750.] 8°. **249. c. 20.**

Gentleman's Magazine, Vol. XX., p. 325.

The Lawland Lads think they are fine. *The Highland Laddie.* [Song, by M. Arne.] [*London*, 1770?] *s. sh.* fol. **I. 530. (86.)**

The Lawland maids go spruce and fine. *The Highland Lassie.* A New Song. [*London*, 1751.] 8°. **157. l. 13.**

London Magazine, 1751, *p.* 468.

[Another setting.] The Lawland Maids gang trig and fine. *The Highland Lassie.* [Song.] *Str[aight] & Sk[illern: London*, 1775?] *s. sh.* fol. **G. 312. (180.**

Lowland Willy. Song. *See* HOOK (J.)

LOYAL. The Loyal Briton. Song. *See* LING (W.)

The Loyal Cobler. Comic Song. *See* REEVE (W.)

LOYAL. The Loyal Health. [Song.]
See Ye. Ye Monarchy haters, *etc.*
1684. fol. **11630. ff. 2. (9.)**

The Loyal Highland Lass. Song.
See To. To Hanover from Edinbro'.
[1715?] *s. sh.* fol. **G. 312. (92.)**

The Loyal London Military Association.
[Song.] *See* Olive (J.)

The Loyal Scot. [Song.] *See* Bread.
Bread of Geud! I think the Nation's mad, *etc.* [1682?] *s. sh.* fol.
Case 38. i. 25. (15.)

The Loyal Sherifs of London and Middlesex. [Song.] *See* Now. Now at last the Matter is dicided, *etc.* 1682. *s. sh.* fol.
Case 38. i. 25. (14.)

The Loyal Sherifs of London and Middlesex. Upon their Election, *etc.* [Ballad.] *See* Now. Now at last the Matter is Dicided, *etc.* 1682. *s. sh.* fol.
1872. a. 1. (44.)

The Loyal Swain: or, The Happy Pair. [Ballad.] *See* Ianthe. Ianthe the Lovely, *etc.* [1705?] *s. sh.* fol.
Case 40. m. 9. (98.)

The Loyal Tar. [Song.]
See Carter (C. T.)

The Loyal Tars. Song.
See Reeve (W.) [*Don Juan.*]

The Loyal Toasts. [Song.] *See* Six. Six Subjects as loyal. [1760?] *s. sh.* fol.
G. 316. e. (131.)

Loyal Volunteers. [Song.]
See Ball (S.)

LOYALIST. The Loyalist. [Song.]
See When. When Britain first her fair domain. [1795?] fol. **G. 385. c. (15.)**

LOYALTY. Loyalty. Song.
See Blewitt (J.) [*Fashionable Rallery.*]

Loyalty Triumphant, or Phanaticism Display'd. [Song.] *See* Ye. Ye Monarchy haters, *etc.* 1684. fol.
11630. ff. 2. (9.)

LUBIN. Lubin's Return. Ballad.
See Williamson (T. G.)

LUCARIUS. (Joannes Jacobus) D. Ioannis Iacobi Lucarii Concentuum qui uulgo Motetta nuncupantur. Liber Primus Quatuor Vocum. Tenor.
Apud Antonium Gardane: Venetijs, 1547. *obl.* 4°. **K. 3. c. 3.**
The last two motets are headed 'Tomasi cimelli' and 'Alchali sepinatis.'

LUCAS. Lucas, ayant le cœur joyeux. [Song.] *See* R., *M^r.*

Lucas, du Cabaret sortant. Air.
See Bouvard (F.)

Lucas prêt [*sic*] de mourir. [Song.] *Recit de Basse.* [*Paris,*] 1745. *s. sh.* 4°.
297. c. 2.
Mercure de France, July, 1745.

LUCAS, *of Mechlin, a Capuchin.* *See* Hymns. [*Dutch.*] Den Boeck der gheestelijcke Sanghen bedeelt in twee deelen. Den Blijden Requiem ende Geluckighe Uyt-vaert van een Salighe Siele...Door eenen Religieus van d' Oorden van Sinte Francois [i.e. Lucas of Mechlin], *etc.*
1631. 8°. **A. 567.**

LUCETTE. Lucette avoit déjà quinze ans. *L'Heureuse Découverte.* [Song, written] Par M^r Létang de Margeanville.
[*Paris,* 1780?] 8°. **B. 362. b. (171.)**

LUCETTE ET LUCAS. Lucette et Lucas. Comédie.
See Z., D., *Mademoiselle.*

LUCILE. Lucile, Comédie en un Acte, meslée d'Ariettes, *etc.* [Words by J. F. Marmontel, music by A. E. M. Grétry.]
Chez Merlin: Paris, 1769. 8°.
164. f. 61.
This edition only contains the voice-parts of the Finale.

Lucile, Comédie en un Acte, *etc.* 1774.
See Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 3. 1777. 8°.
11735. b. 2.

Ariettes de Lucile [by A. E. M. Grétry].
[*Paris,* 1780?] 8°. **B. 362. h. (34.)**

Chantons deux époux. *Ronde de Lucile* [by A. E. M. Grétry].
[*Paris,*] 1773. *s. sh.* 8°. **298. e. 23.**
Mercure de France, August, 1773.

Où peut on être mieux. *Quatuor de Lucile* [by A. E. M. Grétry].
[*Paris,* 1780?] 8°. **B. 362. (39.)**

Qu'il est doux de dire en aimant. *Air* chanté dans Lucile [by A. E. M. Grétry].
Récoquilliée: [*Paris,*] 1769. *s. sh.* 8°.
297. e. 24.
Mercure de France, May, 1769.

Lucile. Comédie.
See Grétry (A. E. M.)

LUCINDA. Lucinda. Song.
See Bryan (J.)

Lucinda by a secret art. Song.
See Strollger (J.)

Lucinda is bewitching fair. Song.
See Purcell (H.) [*Abdelazor.*]

Lucinda is quite forgotten now. Song.
See Cotterell (J.)

Lucinda Mira. Song. *See* Graves (J.)

Lucinda's Name with sweetest Sound. [Song.] *See* Howard (S.)

Lucinda's Wish. [Song.] *See* Come. Come, Strephon, come, *etc.*
[1710?] *s. sh.* fol. **H. 1601. (108.)**

LUCINI (Francesco) *See* Gemme. Le Gemme, Madrigali a Cinque, *etc.* [With a dedication by F. Lucini.] 1590. 4°.
C. 215.

LUCIO VERO. The Favourite Songs in the Opera call'd Lucius Verus. [Words by Apostolo Zeno, music by Attilio Ariosti.] *Printed for I. Walsh and Ioseph Hare : London*, [1727.] fol. **G. 206. c. (3.)**

Lucius Verus. Opera. *See* HAENDEL (G. F.)

Lucio Vero. Opera. *See* SACCHINI (A. M. G.)

LUCIUS VERUS. *See* LUCIO VERO.

LUCKLESS. Luckless Love. [Song.] *See* CORFE (J.)

The Luckless Lover. Song. *See* ABINGTON (L.)

LUCKY. The Lucky Escape. [Song.] *See* DIBDIN (C.) [*Private Theatricals.*]

LUCRETIA. Lucretia. [Song.] *See* BETTS (E.)

LUCY. Lucy. A New Song. *See* FIELDS. The Fields are green, *etc.* [1761.] 8°. **P.P. 5441.**

Lucy. Song. *See* FIELDS. The fields are green, *etc.* [1761.] 8°. **P.P. 5140.**

Lucy and Collin. [Song.] *See* OF. Of Linster fam'd for Maidens fair, *etc.* [1735?] *s. sh.* fol. **G. 316. e. (104.)**

Lucy, or Fixt Air. Cantata. *See* BURLETTI ( ), *pseud.*

LUCY GRAY. Lucy Gray of Allendale. Song. *See* HOOK (J.)

LUD. Lud don't you keep teazing me so. [Song.] *See* WHEN. When Strephon the rover, *etc.* [1780?] *s. sh.* fol. **G. 313. (191.)**

LUDUS DIANAE. *See* DIANA.

LUDUS MELOTHEDICUS. Ludus Melothedicus, ou Le Jeu de Dez Harmonique, Contenant plusieurs Calculs par lesquels toute personne composera differents Menuets avec l'accompagnem[t] de Basse en jouant avec deux Dez même sans sçavoir la Musique, *etc.* Gravé par J. P. Oger. *Chez M[r] de la Chevardiere : Paris*, [1760?] fol. **f. 105.**

LUETGERT (F. H.) *See* TELEMACH PRINZ VON ITHACA. Euch ihr Herren mit stolzen Blicken. Arie...fürs Clavier...eingerichtet von F. H. Lütgert. [1800?] *obl.* fol. **E. 1766. c. (4.)**

LUFF. Luff, thus, Nonnear. *A Sailor's Song, set for the German Flute.* [*London*, 1750?] *s. sh.* fol. **G. 316. e. (65.)**

LUIS (DAVID) The Youth's Desire. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. d. (129.)**

LUKAS UND BAERBCHEN. Lukas und Bärbchen. Operette. *See* BENDA (G.)

LUKEWARM. The Lukewarm Lover. [Song.] *See* WHILST. Whilst I gaze on Chloe trembling. [1750?] *s. sh.* fol. **G. 316. a. (56.)**

LULLI (GIOVANNI BATTISTA) [Achille et Polixène. Act I.] *See* COLASSE (P.) Achille . . . le premier Acte par feu M[re] J. B. de Lully, *etc.* 1687. fol. **I. 316.**

Acis et Galatée, Pastorale Héroique, *etc.* [Words by J. G. de Campistron. Full Score.] *C. Ballard : Paris*, 1686. fol. **I. 306. l.**

—— Ouverture, Passacaille & Tous les autres Airs à jouer de l'Opéra d'Acis & Galatée, *etc.* [String Parts.] *Aux depens d'E. Roger : Amsterdam*, [1700?] *obl.* 4°. **a. 148. (5.)**

Alceste. Tragédie [written by P. Quinault] ... Première Edition. Gravée par H. de Baussen. *Paris*, 1708. fol. **I. 306. c.**

—— Ouverture & Tous les autres Airs à jouer de l'Opera d'Alceste, *etc.* [String Parts.] *Aux depens d'E. Roger : Amsterdam*, [1715?] *obl.* 4°. **a. 148. (10.)**

Amadis. Tragédie, *etc.* [Written by P. Quinault. Full Score.] *C. Ballard : Paris*, 1684. fol. **I. 303. a.**

Amadis ... Nouvelle Édition. Œuvre XIV. *De l'Imprimerie de J. B. C. Ballard : Paris*, 1725. fol. **I. 303.**

—— Ouverture avec tous les Airs à jouer de l'Opéra d'Amadis, *etc.* [String Parts.] *Chez E. Roger : Amsterdam*, [1720?] *obl.* 4°. **a. 148. (2.)**

Armide. Tragédie, *etc.* [Words by P. Quinault. Full Score.] *Christophe Ballard : Paris*, 1686. fol. **I. 306. g.**

Armide. Seconde Édition. Gravée par H. de Baussen. *Paris*, 1710. fol. **I. 305. a.**

Armide ... Nouvelle Edition. Œuvre XVIII. *De l'Imprimerie de J. B. C. Ballard : Paris*, 1725. fol. **I. 305.**

—— Ouverture, Chaconne & Tous les autres Airs à jouer de l'Opéra d'Armide, *etc.* [String Parts.] *Aux depens d'E. Roger : Amsterdam*, [1710?] *obl.* 4°. **a. 148. (6.)**

Atys. Tragédie ... [written by P. Quinault.] Gravée par H. de Baussen. Seconde Edition. *Paris*, 1708. fol. **H. 500.**

—— Ouverture. Avec tous les airs à jouer de l'Opéra d'Atis, *etc.* [String Parts.] *Chez E. Roger : Amsterdam*, [1720?] *obl.* 4°. **a. 148. (11.)**

LULLI (Giovanni Battista) Bellérophon. Tragédie, *etc.* [Words by T. Corneille, Fontenelle and Boileau. Full Score.] *C. Ballard: Paris*, 1679. fol. **I. 306. f.**

Bellérophon . . . Seconde Edition. *Chez C. Ballard: Paris*, 1714. fol. **I. 306.**

—— Ouverture avec tous les Airs à jouer de l'Opéra de Bellérophon, *etc.* [String Parts.] *Chez E. Roger: Amsterdam*, [1720?] *obl.* 4°. **a. 148. (7.)**

[Cadmus et Hermione.] Ouverture avec tous les airs à jouer de l'Opéra de Cadmus, *etc.* [String Parts.] *Chez E. Roger: Amsterdam*, [1720?] *obl.* 4°. **a. 148. (8.)**

L'Eglogue de Versailles.
See infra: Idylle sur la Paix, *etc.*

Idylle sur la Paix [words by J. Racine], avec l'Eglogue de Versailles [words by P. Quinault], et plusieurs Pièces de Symphonie, *etc.* [Full Score.] *C. Ballard: Paris*, 1685. fol. **I. 306. a.**

Isis. Tragédie. [Words by P. Quinault. Full Score.] [*C. Ballard: Paris*, 1677.] fol. **I. 306. e.**
Wanting the title-page.

—— Ouverture. Avec tous les Airs à jouer de l'Opéra d'Isis, *etc.* [String Parts.] *Chez E. Roger: Amsterdam*, [1720?] *obl.* 4°. **a. 148. (4.)**

Lessons for the Harpsichord or Spinet, viz[t] Almands, Corants, Sarabands, Airs, Minuets & Jiggs. *D. Wright: London*, [1700?] *obl.* fol. **e. 132.**

The Old Cebell. *See* Lard. Lard, how men can Claret drink. *A Dialogue* . . . to the Tune of the old Cebell [attributed to G. B. Lulli], *etc.* [1707?] *s. sh.* fol. **G. 305. (208.)**

The Old Cebell. *See* Pray. Pray now John let Jug prevail. *A Dialogue* . . . to the Famous Old Cebell [attributed to G. B. Lulli]. [1710?] *s. sh.* fol. **H. 1601. (372.)**

Persée, Tragédie, *etc.* [Written by P. Quinault. Full Score.] *C. Ballard: Paris*, 1682. fol. **I. 302.**

—— Ouverture avec tous les airs à jouer de l'Opéra de Persée, *etc.* [String Parts.] *Chez E. Roger: Amsterdam*, [1720?] *obl.* 4°. **a. 148. (12.)**

Phaëton, Tragédie, *etc.* [Written by P. Quinault. Full Score.] *C. Ballard: Paris*, 1683. fol. **I. 306. k.**

—— Ouverture. Avec tous les Airs à jouer de l'Opéra de Phaeton, *etc.* [String Parts.] *Ches E. Roger: Amsterdam*, [1720?] *obl.* 4°. **a. 148. (9.)**

Proserpine, Tragédie, *etc.* [Written by P. Quinault. Full Score.] *C. Ballard: Paris*, 1680. fol. **H. 500. c.**

LULLI (Giovanni Battista) Proserpine, Tragédie, *etc.* Ouverture avec tous les airs à jouer de l'Opéra de Proserpine, *etc.* [String Parts.] *Chez E. Roger: Amsterdam*, [1720?] *obl.* 4°. **a. 148. (13.)**

[Psyché.] Ouverture. Avec tous les Airs à jouer du Ballet de Psiché, *etc.* [String Parts.] *Chez E. Roger: Amsterdam*, [1720?] *obl.* 4°. **a. 148. (3.)**

Roland, Tragédie, *etc.* [Written by P. Quinault. Full Score.] *C. Ballard: Paris*, 1685. fol. **I. 301.**

Roland . , . Gravée par H. de Baussen. Seconde Édition. *Paris*, 1709. fol. **I. 306. i.**
With the arms of Prince Maximilian Joseph of Bavaria on the covers.

—— Ouverture. Avec tous les Airs à jouer de l'Opéra de Roland, *etc.* [String Parts.] *Chez E. Roger: Amsterdam*, [1720?] *obl.* 4°. **a. 148. (1.)**

Ballet du Temple de la Paix, *etc.* [Written by P. Quinault. Full Score.] *C. Ballard: Paris*, 1685. fol. **I. 306. d.**

—— Ouverture avec tous les airs à jouer de l'Opéra du Temple de la Paix, *etc.* [String Parts.] *Chez E. Roger: Amsterdam*, [1720?] *obl.* 4°. **a. 148. (14.)**

Thesée. Tragédie, *etc.* [Words by P. Quinault. Full Score.] *C. Ballard: Paris*, 1688. fol. **I. 306. h.**

Thesée . . . Seconde Edition. Œuvre iv. *De l'Imprimerie de J. B. C. Ballard: Paris*, 1720. fol. **I. 304.**

Les Trio des Opéra de Monsieur de Lully, mis en ordre pour les concerts. Propres à chanter, & à jouer sur la Flute, le Violon, & autres Instruments. Premier Dessus. (Basse.) [Arranged, with a preface, by A. Le Chevallier.] 4 pts. *P. & J. Blaeu: Amsterdam*, 1690 (1691). *obl.* 4°. **C. 404. (1.)**

Les Trio des Opéra de Monsieur de Lully, mis en ordre pour les concerts. Propres à chanter, & à jouer sur la Flûte, le Violon, & autres Instruments. (Second Dessus.) 2 pts. *Chez C. Ballard: Paris*, [1690?] *obl.* 4°. **C. 404. a.**

Le Triomphe de l'Amour, Ballet Royal [written by J. de Benserade and P. Quinault. Full Score]. *C. Ballard: Paris*, 1681. fol. **K. 7. i. 1.**
The arms and monogram of the composer are on the binding.

See Anglebert (J. H. d') Pièces de Clavecin . . . Diverses Chaconnes, Ouvertures, et autres Airs de Monsieur de Lully mis sur cet Instrum[t], *etc.* [1689.] *obl.* fol. **e. 382.**

LULLI (Giovanni Battista)
See Colasse (P.) Ballet des Saisons... Seconde Édition augmentée de toute la Musique de feu Monsieur de Lully qui manquoit dans la première. 1700. *obl.* 4°. **C. 396. a.**

LULLY (Jean Louis de)
See Lully (L. de) and (J. L. de)

LULLY (Louis de) and (Jean Louis de) Zéphire et Flore. Opéra, *etc.* [Written by M. Duboulay. Full Score.] *C. Ballard: Paris*, 1688. fol. **I. 300.**

LULMAN (Charles) As gentle Strephon kept his Sheep. *A Pastoral Sonnet*, by a Gentleman of Norwich, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (10.)**

[Another edition.] As gentle Strephon kept his sheep. *A Pastoral Sonnet, etc. T. Cross:* [*London*? 1725?] *s. sh.* fol. **G. 316. h. (30.)**

Love and Beauty. A New Song, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (17.)**

[Another copy.] **G. 305. (157.)**

LULY (Baptiste) *See* Lulli (G. B.)

LULY (Jean)
See Loeillet (J. B.) *of Ghent.*

LUMIÈRE. La Lumière la plus pure. *La Lumière.* [Song.] *W. Forster:* [*London*, 1790?] *s. sh.* fol. **G. 310. (60.)**

LUNA ( ) *See* Minuets. Eighteen New Spanish Minuets...Compos'd by... Sig^r Luna, *etc.* [1760?] *obl.* 4°. **a. 25. (1.)**

LUNATIC. The Lunatic. [Song.]
See Holder (J. W.)

LUNGI. Lungi dal caro bene. Cavatina.
See Sarti (G.) [*Giulio Sabino.*]

LUPACCHINO DAL VASTO (Bernardino) Lupacchino a Cinque. Il Primo Libro di Madrigali a Cinque uoci nouamente composto, *etc.* Bassus.
Apresso di Antonio Gardane: Venetia, 1547. *obl.* 4°. **K. 3. c. 4.**

LUPACCHINO DAL VASTO (Bernardino) and **TASSO** (Giovanni Maria) Di Bernardino Lupachino, et di Ioan Maria Tasso. Il Primo Libro à due Voci. Con l' Aggiunta di alcuni Canti di diuersi Autori. Et in questa vltima impressione emendato dal Canonico Florido de Siluestris da Barbarano. Canto. (Tenore.) 2 pts. *Per Andrea Fei, ad instanza di' G. D. Franzini: Bracciano*, 1642. 4°. **D. 157.**

LUPI (Gemignano Capi) *See* Capilupi.

LUPUS (Joannes) *See* Morales (C.) and Lupus (J.) Quinque Missarum Harmonia cum Quinque Vocibus quarum nomina subsequuntur...Ioannis Luppi. Surrexit Pastor bonus. Veni sponsa Christi, *etc.* 1565. *obl.* 4°. **A. 296. b.**

LUSCINIUS (Ottomarus)
See Nachtgall (O.)

LUSINGA. Lusinga del mio core. [Song.] *See* Idaspe.

LUSINGHE. Lusinghe vezzo si di speme. [Song.] *See* Arminio.

LUSITANO (Vincentio)
See Vicente, *Lusitano.*

LUSORIUM. The Lusorium; Being a Collection of Convivial Songs, Lectures, &c. ... with Music, Cuts, &c. &c. The Second Edition. [By W. O'Brien.] *C. O'Brien: Stratford*, 1783. 16°. **1079. i. 8.**

LUSSE (Charles de) Le Chevalier et la Fille du Berger. Romance Ancienne. (Paroles de M. D. La P****.) [*Paris*,] 1765. *s. sh.* 8°. **298. d. 30.**
Mercure de France, Dec., 1765.

Pour nous faire un destin aimable. *Duo Bacchique, etc.* [Words] Par M. Laffichard. [*Paris*,] 1744. *s. sh.* 4°. **298. b. 24.**
Mercure de France, Feb., 1744.

Le Tombeau de Laure, ou les Regrets de Pétrarque, Romance, *etc.* [*Paris*,] 1765. *s. sh.* 8°. **298. d. 30.**
Mercure de France, Nov., 1765.

See also L***(de)

LUSSY ( ) *See* Du Lussy.

LUSTIG (Jacob Wilhelm) Inleiding tot de Muziekkunde; Tweede Druk: in bevalliger vormen gegooten, *etc.*
By Hindrik Vechnerus, voor den Auteur: [*Groningen*,] 1771. 8°. **1042. i. 17.**

Muzykaale Spraakkonst; of Duidelyke Aanwyzing en Verklaaring van allerhande weetenswaardige dingen, die in de gehoele Muzykaale Practyk tot eenen grondslag konnen verstrekken, *etc.* *A. Olofsen: Amsteldam*, 1754. 8°. **7897. f. 12.**

See Mahaut (A.) Maendelyks Musikaels Tydverdryf, *etc.* (Verfolg van het Musikaels Tydverdryf, bestaande in Drie Stukjes ... in 't Muzyk gebragt... door J. W. Lustig, *etc.*) (1751-2.) 4°. **F. 653.**

See Werckmeister (A.) Orgel-Proef, ... uit het Hoogduitsche vertaald . . . door J. W. Lustig, *etc.* [1755.] 12°. **7899. aa. 7.**

LUSTIGE SCHUSTER. Der Lustige Schuster. Comische Oper.
See Hiller (J. A.)

LUSTY. The Lusty Young Blacksmith. [Song.] *See* Leveridge (R.)

LUTE. The Lute of Lisette. Canzonet. *See* BRYAN (M. A.)

LUTHER (JOHN CHRISTIAN) A Set of Easy Familiar Introductory Lessons, calculated for the use of Young Performers on the Harpsichord or Piano Forte. *Printed for the Author: London,* [1780?] *obl.* fol. **e. 284. a. (9.)**

A Favourite Set of Easy and Familiar Songs . . . The Words chiefly written by T. S. Dupuis. *Sold by the Author: London,* [1785?] fol. **H. 2818. d. (6.)**

Eight Sonatas for the Harpsicord or Piano Forte, *etc. Printed for the Author: London,* [1780?] *obl.* fol. **e. 5. f. (7.)**

Two Sonatas for the Harpsichord or Piano-Forte, *etc. G. Smart, for the Author: London,* [1785?] *obl.* fol. **e. 217. f. (3.)**

Eight Easy and Familiar Songs . . . The words chiefly written by T. S. Dupuis. [1800.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. XIII. [No. 1.] [1797–1802.] 8°. **D. 854.**

See BACH (J. C.)—3. b. Quartets.—Four Sonatas . . . adapted for the Harpsichord . . . with Accompaniment for a Violin, by J. C. Luther. [1785?] fol. **h. 60. (2.)**

LUTHER (MARTIN) Deudsche Messe vnd ordnung Gottis diensts. Wittemberg. [*Michael Lotter:*] *Wittemberg,* 1526. 4°. **K. 8. c. 10.**
24 *leaves; sig. A–F, without pagination.*

[Another edition.] Deutsche Messe vnd Ordnūg Gotes diensts, zu Wittemberg, fürgenomen. 1526. [1526?] 4°. **K. 8. c. 13.**
25 *leaves, sig. A–G. This is probably a South German reprint.*

[Another edition.] Deudsche Messe vnd ordnung Gottes diensts, zu Wittemberg, fürgenomen. [*Wittemberg?*] 1526. 4°. **Gren. 11895.**
26 *leaves; sig. A–E in fours, F in two, G in four, without pagination. The last leaf is blank.*

[Another edition.] Deudsche Messe vnd Ordnunge Gottes diensts. Wittemberg. *Wolffgang Meyerpeck: Zwickaw,* [1526?] 4°. **K. 8. c. 11.**
24 *leaves, sig. A–F, without pagination.*

[Another edition.] Deudsche Messe vnd ordnunge Gottis diensts. Wittemberg. [*Wittemberg?* 1526?] 4°. **K. 8. c. 12.**
20 *leaves; sig. A–E, without pagination.*

Geistliche Lieder zu Wittemberg, *etc.* [With a preface by M. Luther.] 1543. 8°. *See* HYMNS. [*German.*] **1220. b. 2.**

LUTHER (MARTIN) Geystliche Lieder. Mit einer newen vorrhede, D. Mart. Luth., *etc.* (Psalmen vnd Geistliche lieder, welche von fromen Christen gemacht vnd zusamen gelesen sind.) 2 pts. *Valentin Babst: Leipzig,* 1545. 8°. **3437. e. 51.**
Wanting sig. E 7 of Part I.

Enchiridion Geistlicher Lieder vnd Psalmen, durch D. Mart. Luth. vnd andere frome Christen, auffs new zugericht. *J. Eichorn: Franckfurt an der Oder,* 1556. 8°. **3425. e. 20. (1.)**

Geystliche Lieder. Mit einer newen Vorrede D. Mart. Luth., *etc.* (Psalmen vnnd Geistliche Lieder, welche von frommen Christen gemacht vnd zusamen gelesen sind. Auffs newe vbersehen, gebessert vnd gemehret.) 2 pts. *Valentin Bapst: Leipzig,* 1557. 8°. **1221. b. 32.**

Geystliche Lieder. Mit einer newen Vorrede D. Mart. Luther, *etc.* (Psalmen vnnd Geystliche Lieder . . . Auffs newe vbersehen, gebessert vnd gemehret.) 2 pts. *Gedruckt . . . durch Gabrielem Heyn: Nürmberg,* 1558. 8°. **1221. b. 33.**

Geystliche Lieder D. Martin Luthers, von newem zugericht, mit vil schönen Psalmen vnd Liedern gemehret, *etc. Valentin Newber: Nürnberg,* 1570. 8°. **1221. b. 52.**

Gesangbüchlin von Psalmen, Kirchengesängen, vnd Gaistlichen Lidern. D. Mar. Luthers. Auch viler anderer Gotseligen Leut: . . . inn ain bekömlich Handbüchlin zusamen geordnet, vnd aufs neu vbersehen vnd gemehret. [Compiled by I. F. G. M., i.e. Johann Fischart genannt Mentzer.] *Bei Bernhart Jobin: Strasburg,* 1576. 8°. **Case 25. b. 29.**

Neu-eingerichtetes Gesang-Buch, Herrn D. Martini Lutheri, und Anderer . . . Christen Gebräuchlicher Kirchen-Lieder, mit ihren Melodeien, unter Discant und Basso. *See* PSALMS.—*German.* Geistreiches Gesang-Buch, an D. Cornelij Beckers Psalmen, *etc.* 1676. 4°. **3425. m. 18.**

Gesangbuch: Christlichen Psalmen, vnd Kirchen Lieder, D. Martini Lutheri, vnd anderer frommen Christen, *etc.* (Der Ander Theil: Die Gebreuchlichsten . . . Gesenge, D. Mart. Luth. vnd anderer frommen Christen, *etc.*) 2 pts. 1594 (1593). 4°. *See* FRITZSCH (M.) **3435. g. 20. (2.)**

Neu-vermehrtes Gesang-Büchlein, Geistreicher . . . Kirchen-Lieder, Herrn Doct. Martin Luthers und anderer Gottesgelehrten Männer, *etc.* 1716. *See* PSALMS. [*German.*] Des Königlichen Propheten Davids . . . Psalmen . . . Zum dritten mal aufgelegt, *etc.* 1717. 12°. **3425. bbb. 2. (1.)**

LUTHER (Martin) D. Martin Luthers und anderer Gottseliger Männer Geistliche Lieder und Psalmen, anjetzo noch mit Joachimi Neandri . . . Bundes-Liedern vermehret, auch mit denen nöthigsten Melodeyen versehen, *etc.* 1757. *See* Psalms. [*German.*] D. Ambrosius Lobwassers Psalmen Davids, *etc.* 1758, *etc.* 8°.
3425. bbb. 31.

Harmonia Cantionum Ecclesiasticarum. Kirchengesenge, vnd Geistliche Lieder, D. Lutheri vnd anderer frommen Christen, *etc.* 1598. 8°. *See* Calvisius (S.)
A. 59.

See Brandaw (J. G.) Psalmodia Davidis in Templis Hassiacis usitata...darinnen alle Psalmen und Gesänge D. Martini Luthers und anderer Gottfürchtige Christen in . . . zweystimmige partitur . . . befindlich, *etc.* 1675. 4°. **C. 108.**

See Crueger (J.) Geistliche Kirchen-Melodien, Uber die von...D. Luthero... auffgesetzte Geist- und Trost-reiche Gesänge und Psalmen, *etc.* 1649. 4°.
B. 114. d.

See Crueger (J.) Des Königs ... Davids Geistreiche Psalmen, nach Frantzösischen Melodien in Deutsche Reimen gebracht durch D. Ambrosium Lobwasser, denen auch des Hrn. D. Lutheri ... Lieder und Psalmen beygefüget, *etc.* 1700. 8°.
3425. bbb. 28.

See Crueger (J.) Praxis Pietatis Melica. Das ist: Ubung der Gottseligkeit in Christlichen ... Gesängen ... Martini Lutheri, *etc.* 1656. 12°. **3438. ee. 62.**

See Crueger (J.) Psalmodia Sacra, Das ist: Des Königes...Davids...Psalmen... Denen...des H. D. Lutheri...so wol alte als neue Lieder...beygefüget, *etc.* 1658. 8°. **B. 114. a.**

See Hymns. [*German.*] Vollständige Kirchen- und Haus-Music...Durch D. Martin Luthern, und andere...Männer gestellet, *etc.* [1720?] 8°. **3425. e. 24.**

See Schein (J. H.) Cantional . . . in welchem des Herrn D. Martini Lutheri... Lieder vnd Psalmen, *etc.* 1645. 8°.
B. 133. f.

See Vopelius (G.) Neu Leipziger Gesangbuch...in welchem...des sel. Herrn D. Lutheri...Gesänge ... zusammen getragen, *etc.* 1682. 8°. **C. 5.**

See Walther (J.) Lob vnd preis, Der Himlischen Kunst Musica: Mit einer ... Vorrede des...Doctoris Martini Lutheri, *etc.* 1564. 4°. **7899. aaa. 45.**

LUZZASCHI (Luzzasco) Quinto Libro de' Madrigali a Cinque Voci, *etc.* Canto. (Tenore.) 2 pts. *Appresso Vittorio Baldini: Ferrara*, 1595. 4°. **C. 225. a.**

LUZZASCHI (Luzzasco) Secondo Scelta delli Madrigali a cinque voci dello Zascho Luzzaschi. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Gio. Giacomo Carlino: Napoli, 1613. 4°. **C. 225.**

LYNDON (James) Six Solos for a Violin, and Thorough Bass, *etc. Michael Broome: Birmingham*, 1751. fol. **f. 83.**

LYON (Thomas) Six Canzonets, for the Voice with an Accompaniment for the Harpsichord or Piano Forte, and a Glee for 4 Voices, *etc. Printed for the Author: London*, [1795?] fol. **G. 358. (7.)**

LYRA BRITANNICA. Lyra Britannica. Songs. *See* Boyce (W.)

LYRA DAVIDICA. Lyra Davidica: or, a Collection of Divine Songs and Hymns. *See* Hymns. [*English.*]

LYRIC. The Lyric Test. [Song.] *See* Dibdin (C.) [*The Sphinx.*]

LYRIC POEMS. Lyric Poems; being Twenty Four Songs (Never before Printed:) by the late Matthew Prior; Set to Music by Several Eminent Masters. *Printed for S. Harding:* [*London,*] 1741. fol. **F. 1566.**
*The composers named are: De Fesch, Smith, *** and C. R.*

LYS. Le lis par sa blancheur efface. Air. *See* Mouret (J. J.) [*Zéphire et Flore.*]

LYTTICH (Johann) Applausus Musicus, (ex lib. Sap.) 8 Vocum harmoniâ donatus et honori . . . Dominorum Philosophiæ Candidat:...Cum ijsdem in ... Academiâ Lipsensi...summus in Philosophiâ gradus 25. die Januarij Anno 1610...Conferretur, *etc.* 4 pts. [*Leipzig*, 1610.] 4°. **B. 117. (2.)**

Braut Lied ... zu Hochzeitlichen Ehren, ... Johannis Schneidern ... vnd ... Margarethæ, des ... Herrn Lucas Bayers ...Tochter. Mit acht Stimmen componirt, *etc.* 4 pts. *Gedruckt durch Valentin:* [*Leipzig,*] 1610. 4°. **B. 117. (1.)**

Musicalische Streitkräntzlein: hiebevorn von den allerfürtrefflichsten vnnd berhümtesten Componistē in Welscher sprach ... mit 6. Stimmen auffgesetzt, vnd dannenhero Triumphi di Dori...genennet ... mit ... Teutschen Texten ... auffgesetzt, vnd in Druck verfertiget, durch Johannem Lyttichium, *etc.* Cantus. (Tenor.) (Basis.) (Sexta Vox.) 4 pts. *Gedruckt durch A. Wagemann, in verlegung D. Kauffmanns: Nürnberg*, 1612. 4°. **B. 117. a.**
This German version of the 'Trionfo di Dori' does not contain the madrigals in the original by F. Anerio, L. Balbi, L. Bertani, P. E. Bonini, G. Costa, G. Florio, G. G. Gastoldi, R. Giovanelli, L. Leoni, Palestrina, C. Porta, A. Striggio and G. Zerto.

M. *See* HAYDN (F. J.) [*Symphonies. B. & H. N°* 53. *Andante.*] Je ne vous dirai pas. *Romance du Fat Dupé . . .* Accomp[t] par M. [1800 ?] fol. **G. 547. (6.)**

M***, *Comtesse de.* Six Romances, pour une voix, avec Accompagnements de Forte Piano, *etc.* *Printed for the Authoress : London*, [1800 ?] *obl.* fol. **E. 270. (19.)**

M**, *M. de.* Je croyois trouver le bonheur. *Air Nouveau.* [Words] Par M. de C***. [*Paris,*] 1768. *s. sh.* 8°. **297. e. 14.**
Mercure de France, March, 1768.

M. . ., *M[me].* Sur le Mot Quatre. *Chanson sur le Nombre Quatre*, par M[r] H***. Musique de M[me] M... [*Paris*, 1780 ?] 8°. **B. 362. b. (28.)**

M., B. DE. Petite Brunette. Ariette. (Les paroles sont de M. de M.) [*Paris,*] 1724. *s. sh.* 4°. **297. a. 7.**
Mercure de France, April, 1724.

M., F. The Constant Tarr. [Song.] [*London*, 1720 ?] *s. sh.* fol. **G. 310. (36.)**

M., F. X. A. Prototypon Longo-Breve Organicum, exhibens super Tonos figuratos ...Fugas et Præambula, *etc.* [By F. X. A. Murschhauser.] 2 pts. *Sumtibus Wolfgangi Mauritij Endteri : Noribergæ*, [1700.] *obl.* fol. **c. 24.**
The composer's initials are given in a monogram on the title-page of the first part.

M., J. The Budget. [Song.] [*London*, 1780 ?] *s. sh.* fol. **G. 306. (153.)**

A Set of Easy Lessons for the Harpsichord ... Opera Trentesima Prima. [With a Preface signed : J. M.] *Printed for J. Hill : London*, [1770 ?] *obl.* fol. **e. 5. e. (5.)**

The New Somersetshire March, *etc.* [P. F.] ... Compos[d] by J. M[athews]. *Printed for J. Mathews : Bath*, 1797. fol. **g. 133. (73.)**

M., L. *See* UNION VILLAGEOISE. Amis prenons nous par la main. *Ronde* ... Avec Accompagnement de Guittare par L. M. [1793 ?] 8°. **B. 362. d. (13.)**

See UNION VILLAGEOISE. Citoyens pour qui je vais voir renaître. *Air* ... Avec Accompagnement de Guittare, par L. M., *etc.* [1793 ?] 8°. **B. 362. d. (13*.)**

M., M. Partition de Félix, ou l'Enfant Trouvé. Comédie en trois Actes, en Vers, et en Prose [by M. J. Sédaine] ... Mise en Musique par M[onsieur] M[onsigny], *etc.* *Chez M[r] Bailleux : Paris*, [1781.] fol. **G. 288. a.**

M., R. Medulla Musicæ ; Being a Choice Collection of Airs ... Extracted from the Works of . . . Corelli, Bomporti, Torelli, Tibaldi, Albinoni, Bononcini, Pepusch, S[t] Helene &c. In two Volumes, Treble & Bass. The Bass Figur'd for the Harpsichord ... Colligit R. M. Philomusicus.
Cluer : London, [1727 ?] 8°. **c. 25.**
The following composers are also named : Masciti, Purcell and Scarlatti.

M., T. Will you come to the Bow'r, A ... New Song with an Accompaniment for the Piano Forte. Written and composed by T[homas] M[oore] Esq.
Hime : Dublin, [1798.] fol. **G. 356. (3.)**

See PSALMS. [*English.*] The Whole Book of Psalms ... : with the Singing Notes ... Set to every Syllable, *etc.* [With a Dedication signed T. M.] 1688. 12°. **3433. b. 22.**

MA. Ma Barque légère. Ariette.
See ROSIÈRE DI SALENCI.

Ma belle avec un air sévère. *Couplets à ma Belle.* Air : des Deux Jumeaux, La Foy que vous m'avez promise. [By M. A. Desaugiers. Words] Par M. Baudier.
Chez les Frères Savigny : Paris, 1782.] 8°. **B. 362. b. (148.)**

Ma belle Coquette. Song. *See* HOOK (J.)

Ma charmante petit[e] fille. Ballad.
See MOULDS (J.)

Ma chère Amie. Song. *See* HOOK (J.)

Ma chère Ursule. *Le Scrupule.* [Song.] Parodie de l'Air Italien, Cola sul Praticello. [*Paris*, 1760 ?] 8°. **640. e. 22. (6.)**

Ma femme te paroit aymable. Chanson.
See FREMEAUX ( )

Ma fille avec componction. *Le Méa Culpa.* [Song.] Air : du Confitéor.
[*Paris*, 1780 ?] 8°. **B. 362. c. (29.)**

Ma fille, je vais vous punir. *La Pleureuse.* [Song.] Avec Accomp[t] de Guitare par Alberti. *Chez M. Camand : Paris*, [1785 ?] 8°. **B. 362. g. (15.)**

Ma foi, c'est agir sans façon. Duo.
See NICODÈME DANS LA LUNE.

Ma foi ! vive Marseille. *Chanson Nouvelle.* [*Paris*, 1780 ?] 8°. **B. 362. a. (80.)**

Ma foy ! si Diamantine. Couplets.
See GILLIER (J. C.) [*La Princesse de la Chine.*]

Ma mère je viens devant vous. *La Tendresse rejettée.* Couplets Dialogués. Air de Lise [fut voir un Médecin].
[*Paris*, 1790 ?] 8°. **B. 362. c. (30.)**

Ma raison veut que je me vange. Air.
See GOUET ( )

MAASMANN (Alexander) A Compleat Suite of Lessons for the Harpsicord, as Overture, Allemand, Saraband, Corant, Gavott, Chacoon, Jigg & Minuett, *etc.* *Printed for I. Walsh and I. Hare: London*, [1708?] fol. **g. 16.**

MACARONI. The Macaroni. [Song.] *See* Ye. Ye Bell's and Beau's of London Town. [1775?] *s. sh.* fol. **G. 316. (167.)**

MACBETH. Einige Hexenscenen aus ... Macbeth. *See* Reichardt (J. F.)

MAC DONALD (Malcolm) A Second Collection of Strathspey Reels, &c. with a Bass for the Violoncello, or Harpsichord. *Printed for the Author: Edinburgh*, [1789.] fol. **g. 229. a. (2.)**

MACDONALD (Patrick) A Collection of Highland Vocal Airs ... To which are added a few ... Country Dances or Reels of the Northern Highlands, & Western Isles: and some Specimens of Bagpipe Music, *etc.* *Printed for the Publisher: Edinburgh*, [1784.] fol. **h. 726. i. (15.)**

MACÉ (Denis) Recueil des Chansons à Danser et à Boire de D. Macé, *etc.* *See* Chansons.—2.—Recueil de Differens Livres de Chansons pour Boire et pour Danser. Livr. iii. 1699. 8°. **A. 428. (3.)**

MACE (Thomas) Musick's Monument; or, a Remembrancer of the Best Practical Musick, both Divine and Civil ... Divided into Three Parts, *etc.* *T. Ratcliffe and N. Thompson, for the Author: London*, 1676. fol. **785. l. 24.**

MACG. (J.) The Strathspey Fencibles March, *etc.* [P. F.] *N. Stewart & Co.: Edinburgh*, [1795?] fol. **g. 272. z. (14.)**

MAC GIBBON (William) A Collection of Scots Tunes for the Violin or German-Flute and a Bass for the Violoncello or Harpsichord ... With some Additions by R. Bremner. Book i(–iv). *R. Bremner: London*, [1770?] *obl.* 4°. **b. 66.**

A Collection of Scots Tunes. Some with Variations for a Violin Hautboy or German Flute. With a Bass for a Violincello or Harpsichord. 3 bks. *N. Stewart: Edinburgh*, [1795?] *obl.* fol. **e. 343. (1.)**

Six Sonatas for two German Flutes. *Printed for J. Simpson: London*, [1745?] 8°. **e. 463.**

MAC GIBBON (William) and **OSWALD** (James) A Favourite Collection of Scots Tunes & Highland Airs for the Violin or German Flute. With a Bass for the Violoncello or Harpsichord. By W. MacGibbon, J. Oswald & Others. Book 1st. Ms. note [by A. Moffat]. 2 pts. *A. Mc. Goun: Glasgow*, [1795.] *obl.* 4°. **b. 66. a.**

MAC GLASHAN (Alexander) A Collection of Reels, consisting chiefly of Strathspeys, Athole Reels, &c., with a Bass for the Violoncello or Harpsichord. *N. Stewart: Edinburgh*, [1781.] *obl.* fol. **e. 265. (3.)**

[Another edition.] A Collection of Reels, consisting chiefly of Strathspeys, Athole Reels, *etc.* *N. Stewart & Co.: Edinburgh*, [1795?] *obl.* fol. **e. 265. a. (2.)**

A Collection of Scots Measures Hornpipes Jigs Allemands Cotillons and ... Country Dances. With a Bass for the Violoncello or Harpsichord. *N. Stewart for the Publisher: Edinburgh*, [1778.] *obl.* fol. **e. 265. (2.)**

A Collection of Strathspey Reels, with a Bass for the Violoncello or Harpsichord. *N. Stewart, for A. M^c Glashan: Edinburgh*, [1778.] *obl.* fol. **e. 265. (1.)**

[Another edition.] A Collection of Strathspey Reels, *etc.* *N. Stewart: Edinburgh*, [1795?] *obl.* fol. **e. 265. a. (1.)**

MAC INTOSH (Mary) Six Easy Airs calculated for the Voice and Harpsichord or Piano Forte. *Printed for the Authoress: [London*, 1790?] fol. **G. 296. (30.)**

[Another copy.] **H. 2831. h. (17.)**

MACKENZIE (Joseph) Be calm my Soul, a Canzonet, with an Accompaniment for the Piano Forte. *E. Riley, for the Author: London*, [1800?] fol. **G. 798. (31.)**

MAC KERRELL (John) The Circle. A favorite Song. *Longman & Broderip, for the Author: London*, [1795?] fol. **G. 366. (26.)**

A Familiar Introduction to the First Principles of Music, to which is added Twenty-Four Progressive Lessons ... on the Harpsichord or Piano Forte. Opera 11^d^. *Longman, Clementi & Co., for the Author: [London*, 1800?] *obl.* fol. **e. 140. (5.)**

Three Sonatas for the Harpsichord or Piano Forte...Opera Prima. *J. Preston, for the Author: [London*, 1785?] fol. **h. 820.**

The title-page is signed by the composer.

MACKINTOSH (Robert) Captain O'Kaine. A Favourite Irish Air, with Variations for the Piano Forte, *etc.* *J. Hamilton: Edinburgh*, [1800?] fol. **g. 139. (32.)**

Lady Charlotte Campbells Reel . . . Arranged as a Rondo by L. Jansen. [P. F.] *J. & H. Caulfield: London*, [1800?] fol. **h. 1480. x. (14.)**

[Another copy.] **g. 140. (37.)**

MACKINTOSH (Robert) Lord Kelly's Strathspey. With Variations for the Piano-Forte or Harp, *etc.* *J. Hamilton: Edinburgh*, [1800?] fol. **g. 139. (31.)**

Sixty eight New Reels, Strathspeys and Quicksteps. Also some slow Pieces with variations for the Violin & Piano Forte, with a Bass for the Violoncello or Harpsichord, *etc.* *Printed for the Author: Edinburgh*, [1792.] fol. **g. 229. (3.)**

A 3d Book of Sixty eight New Reels and Strathspeys. Also above forty old Famous Reels for the Violin and Piano Forte, with a Bass for the Violoncello or Harpsichord. Compiled and composed by R. Mackintosh, *etc.* *Printed for the Author: Edinburgh*, [1793.] fol. **g. 229. (4.)**

MACKLEAN (Charles) *See* MacLean.

MAC LEAN (Charles) A Collection of Favourite Scots Tunes with Variations for the Violin &c. and a Bass for the Violoncello & Harpsichord. By the Late Mr. C. McLean and other Eminent Masters. *Printed by N. Stewart: Edinburgh*, [1770?] *obl.* fol. **e. 343. (2.)**

Twelve Solo's or Sonatas for a Violin and Violoncello, with a Thorough Bass for the Harpsichord ... Opera Prima.

R. Cooper, for the Author: Edinburgh, 1737. fol. **g. 683.**

MAC LEAN (J.) The Bagshot Quick March, *etc.* [Full Score and Harpsichord.] *Longman and Broderip: London*, [1795?] fol. **h. 3213. k. (9.)**

[Another copy.] **g. 133. (40.)**

The Bagshot Slow March, *etc.* [Full Score and Harpsichord.] *Longman and Broderip: London*, [1795?] fol. **h. 1568. b. (10.)**

[Another copy.] **g. 133. (41.)**

The Brighton Camp March, *etc.* [Full Score and Harpsichord.] *Longman and Broderip: London*, [1795?] fol. **g. 133. (42.)**

The Brighton Camp Quick March, *etc.* [Full Score and Harpsichord.] *Longman and Broderip: London*, [1795?] fol. **g. 133. (43.)**

MACPHERSON (James) *See* Gray (T. B.) McPherson's Collection of Ancient Music, in the Poems & Songs of Ossian ... Adapted by T. B. Gray, *etc.* [1800?] fol. **G. 376. (60.)**

MACQUE (Giovanni di) *See* Macque (J. de)

MACQUE (Jean de) Di Giovanni de Macque Il Secondo Libro de Madrigali a Sei Voci, nouamente composti & dati in luce. Quinto. *Appresso Angelo Gardano: Venetia*, 1589. *obl.* 4°. **A. 276.**

MACQUE (Jean de) Di Giovanni de Macque ... Il Terzo Libro de Madrigali à quattro Voci. Alto. *Nella Stampa di G. B. Gargano, & L. Nucci: Napoli*, [1610.] 4°. **C. 289.**

MAC VITY (John) Select Psalm and Hymn Tunes, adapted to the Use of Public Congregations and Private Families ... The Second Edition ... Enlarged and improved. *George Bonham: Dublin*, 1787. *obl.* 4°. **A. 1046.**

MAD. Mad Bess. [Song.] *See* Purcell (H.)

The Mad Family. [Song.] *See* There.

There was a Mad Man, *etc.* [1780?] *s. sh.* fol. **G. 312. (193.)**

Mad Loons of Albany. Song. *See* Corbett (W.)

The Mad Lover. [Song, begins: 'I love to madness.'] *See* De la Sale ( )

The Mad Lover. [Song, begins: 'What if I'm mad.'] *See* Dibdin (C.) [*The General Election.*]

Mad Maudlin. Song. *See* To. To find my Tom of Bedlam, *etc.* [1790?] fol. **G. 800. m. (57.)**

Mad Peg. [Song.] *See* Dibdin (C.) [*Will of the Wisp.*]

Mad Tom. [Song, begins: 'In my triumphant Chariot hurl'd.'] *See* Hayden (G.)

Mad Tom. Song. [Begins: 'Forth from my dark and dismal cell.'] *See* Purcell (H.) [*Doubtful and Spurious Works.*]

Mad with the Plunder of the World. *British Blood;* a National Song, by the Author of the Tipling Deities [T. Combe]. *Goulding: London*, [1799?] fol. **G. 376. (55.)**

MAD LOVER. Ah how lovely sweet and dear. *A Song in the Mad Lover.* [Words by P. A. Motteaux, music by J. Eccles.] [*London*, 1715?] fol. **G. 304. (117.)**

In John Eccles' 'Collection of Songs,' p. 115, *this song is given as part of 'A Dialogue between Acis and Galatea.'*

Proud Woman I scorn you. *A Dialogue in the Mad Lover*, between Mr. Bowman and Mr. Dogget in Women's Cloaths. [Words by P. A. Motteux, music by J. Eccles.] [*London*, 1701?] fol. **H. 1601. (361.)**

The Mad Lover. [Opera.] *See* Eccles (J.)

MADAM. Madam, as you did me the Honour. *Mr. Decamp's Letter and impromtu Verses to my Lady ——.* [Song.] [*London*, 1720?] fol. **G. 316. g. (42.)**

Madam Ime just come from Colledge. Dialogue. *See* Manley ( )

MADAM. Madam, old Homer. Song. *See* CORELLI (A.) [*Sonate da Camera. Op.* 2. *No.* 11. *Giga.*]

MADAM VANDERCROUT. Madam Vandercrout. [Song.] *See* DIBDIN (C.) [*Tom Wilkins.*]

MADAME VÉTO. Madam Véto avait promis. *La Carmagnole des Royalistes.* [Song.] *Chez le Citoyen Imbault: Paris,* [1793?] 8°. **B. 362. a. (14.)**

MADAN (MARTIN) A Collection of Psalm and Hymn Tunes, *etc.* [For the use of the Chapel of the Lock Hospital. Edited, with a dedication signed by M. Madan.] [*London,* 1769.] *obl.* fol. **E. 1429.**

The composers are indicated by initials only. They are: M. M[adan]; F. [Giardini]; W. B.; F. E.; J. B.; J. W[organ]; I. B.; Dr H.; C. B[urney]; M. V[ento]; I. W.; T. H.; C. L[ockhart]; W. I.; S. A[rnold] and F. A[lessandri].

A new, and improved Edition of the Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital, with considerable additions.

Printed for the Benefit of the Charity: London, [1792.] *obl.* fol. **E. 1429. a.**

A Sonata for the Harpsichord or Piano Forte, *etc.* *H. Holland: London,* [1895?] fol. **g. 272. w. (15.)**

The Spacious Firmament on high. [Hymn, written by] Mr. Addison. [*London,* 1775?] fol. **G. 295. (11.)**

See JESU. Jesu, Lover of My Soul, *etc.* [Music by M. Madan.] [1776.] 8°. **P.P. 716. b.**

See SALVATION. Salvation! O the joyful Sound, *etc.* [Tune ascribed to M. Madan.] [1774.] 8°. **P.P. 716. b.**

MADELON. Madelon gardant son troupeau. *Le Mal d'Amour.* [Song.] Air: Chantez, dansez [by A. E. M. Grétry]. [*Paris,* 1780?] 8°. **B. 362. (170.)**

MADLSEDER (NONNOSUS) Miserere V. et Stabat Mater I. pro Tempore Quadragesimali à 4. Vocibus ordinariis, Violinis duobus, Viola obligata, Clarinis, Cornibus, & tribus Trombis ad libitum, cum duplici Basso...Opus III. [Separate Parts.] *Sumptibus Matthæi Rieger & Filiorum: Augustæ Vindelicorum,* 1768. fol. **G. 914. a.**

Offertoria XV. Solemnia de Festis Sanctorum in Communi à Quatuor Vocibus ordinariis, Violinis duobus obligatis, Viola obligata, Clarinis vel Cornibus ad libitum, cum duplici Basso ... Opus II. [Separate Parts.] *Sumptibus Matthæi Rieger & Filiorum: Augustæ Vindelicorum,* 1767. fol. **G. 914. b.**

MADLSEDER (NONNOSUS) Offertoria XV. pro Principalioribus Festivitatibus Domini à Quatuor Vocibus ordinariis, Violinis duobus obligatis, Viola obligata, Clarinis vel Cornibus ad libitum, cum duplici Basso . . . Opus I. [Separate Parts.] *Sumptibus Matthæi Rieger: Augustæ Vindelicorum,* 1765. fol. **G. 914.**

Wanting the 1*st Trumpet part.*

MADRIGALS. [*Arranged chronologically.*]

[For anonymous collections published under a distinctive heading, e.g., 'Amorosi Ardori,' 'Dolci Affetti':] *See* under the heading required.

Il Secondo Libro de li Madrigali de Diversi Ecclentissimi Autori a misura di Breve novamente stampato. A Quattro Voci. Bassus. *Apud Antonium Gardane: Venetijs,* 1543. *obl.* 4°. **A. 277. d.**

This collection contains compositions by Archadelt, Alfonso, Lamberto, Corteggia, J. Gero, and C. Festa.

Il Vero Terzo Libro di Madrigali de Diuersi Autori a note negre, Composti da Eccellentissimi Musici, con la canzon di cald' arrost, nouamente dato in luce. A Quatro Voci. Tenor. *Appresso Antonio Gardane: Venetia,* 1549. *obl.* 4°. **A. 277. g.**

This collection contains compositions by Archadelt, H. Scaffen, I. Gero, Yuo, Cimello, Il Conte, Tiberio Fabrianese, Anselmo de Reulx, Adriano, C. Festa, V. Ferro, G. Nasco, V. Ruffo, I. Contino, Perissone and Iaques de Ponte.

Il Primo Libro de Madrigali, a Quatro Voci. De Diuersi Autori. A notte negre. Con la Gionta di Quatro Madrigali, Nouamente Ristampato, &...coretto. Tenor. (Bassus.) 2 pts. [*Girolamo Scoto: Vinegia,*] 1558. *obl.* 4°. **A. 277. a.**

The composers named in this collection are: Jachet Berchem, C. Festa, F. Rosello, Ubert Naich, Archadelt, Anselmo de Reulx, Yvo, Ferabosco, Iaques de Ponte, Adriano [*Willaert*], *Jaques Buus, P. Brachario, Verdelot and C. Porta.*

Madrigali a Cinque Voci, Nouamente posti in luce. [By Guglielmo Gonzaga, Duke of Mantua.] Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia,* 1583. *obl.* 4°. **K. 3. g. 8.**

De Floridi Virtuosi d'Italia. Il Terzo Libro de Madrigali à Cinque Voci, *etc.* [With a dedication by G. Vincenzi.] Quinto. *Presso G. Vincenzi, & R. Amadino, compagni: Venetia,* 1586. 4°. **C. 123.**

The composers named in this collection are: G. A. Dragoni, G. M. Nanino,

A. Zoilo, N. Parma, G. Belli, O. Vecchi, A. Striggio, H. Sabino, B. Pallavicino, F. Anerio, M. Carrara, D. Micheli, G. P. L. Palestrina, A. Griffi, P. Masenelli, A. Coma, B. Sponton, G. B. Mascaglia and C. Accelli.

Madrigali a Otto Voci. De Diuersi Eccellenti et Famosi Autori. Con alcuni Dialoghi, & Echo, per Cantar & Sonar à Due Chori. Nouamente Raccolti & dati in luce. [With a dedication by Pietro Phalesio.] Tenore. *Appresso Pietro Phalesio: Anuersa*, 1596. *obl.* 4°.
A. 234.

The composers of this collection are: Andrea Gabrieli, A. Striggio, G. Gabrieli, C. Verdonch, G. G. Gastoldi, F. di Monte, G. M. Nanino, R. Giovanelli, H. Vecchi, J. Corsini, C. Porta, Claudio Correggio, O. Lasso, Giulio Eremita, M. A. Ingegneri, P. Philippi, Alfonso Preti, F. Anerio, L. Marenzio, Hippolito Sabino and Cesare Carletti.

Madrigali a Tre Voci de Diversi Eccellentissimi Autori. Nouamente con ogni diligenza ristampati. Libro Primo. Basso. *Appresso Angelo Gardano: Venetia*, 1597. *obl.* 4°. **A. 277. f.**

The composers of this collection are: A. Willaert, C. Rore, Lupacchino, I. Gero, G. Nasco, — Olivier, Animuccia, — Nadale, V. Ruffo, B. Donato, G. Berchem, V. Ferri, H. Ghibelli, F. Portinaro and Archadelt.

De Floridi Virtuosi d' Italia Madrigali a Cinque Voci ridotti in un Corpo. Nouuamente...Stampati & seguendo l' ordine de suoi Toni posti in Luce. [With a dedication by Pietro Phalesio.] Tenore. (Basso.) 2 pts. *Appresso Pietro Phalesio: Anuersa*, 1600. *obl.* 4°. **A. 233.**

The verso of the last leaf of the Basso contains a French song in MS. The composers of this collection are: G. M. Nanino, O. Vecchi, A. Orologio, P. Masnelli, A. Zoilo, V. Bell'haver, L. Bertani, N. Peruve, N. Parma, A. Coma, B. Palavicino, C. Verdonch, G. Palestina, B. Mosto, G. Gabrielli, C. Accelli, H. Baccusi, G. P. L. Prenestini, B. Sponton, G. Cavaccio, M. Cararra, J. Massaino, O. Griffi, F. Anerio, A. Striggio, H. Sabino, G. Belli, G. A. Dragoni, G. de Macque, G. Bassano, G. Eremita, G. B. Moscaglia, G. B. Mosto, L. Marenzio and D. Micheli.

Ghirlanda di Madrigali a Sei Voci, di Diuersi Eccellentissimi Autori de nostri Tempi. Raccolta di Giardini di Fiori odoriferi Musicali, *etc.* [With a dedication by Pietro Phalesio.] Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Pietro Phalesio: Anuersa*, 1601. *obl.* 4°.
A. 232.

The composers of this collection are: H. Sabino, G. Croce, P. Vinci, G. Eremita, C. Carletti, G. P. Sweling, C. Zanotti, G. Cavaccio, L. Bertani, P. Virchi, C. Verdonch, L. Marenzio, O. Tigrini, G. Guami, P. Vecoli, B. Palavicino, P. Philippi, H. Baccusi, C. Malvegis, Rinalde del Melle, G. G. Gastoldi, F. de Monte, A. Coma, L. Bati and A. Ferabosco.

Il Primo Libro de Madrigali. Senza Nome. A Cinque Voci. Nouamente Ristampato. [By A. Fontanelli. With a preface by O. Vecchi.] Canto. (Basso.) 2 pts. *Appresso Angelo Gardono: Venetia*, 1603. 4°. **C. 123. a.**

The composer's name appears in the signature.

Madrigali a Cinque Voci. Libro Primo (-Quarto). Nouamente Ristampato. [By Carlo Gesualdo, Prince of Venosa. Books I. and II. with dedications by S. Stella, Books III. and IV. by H. Gesualdo.] Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano, & Fratelli: Venetia*, (1603-)1607. 4°. **D. 232.**

Book I. is dated 1607 *; Books II. and III.*, 1603 *; Book IV.*, 1604. *The printer of Books II.-IV. is Angelo Gardano.*

Madrigali a Cinque Voci. [By Carlo Gesualdo, Prince of Venosa. Book II., Edited by Scipione Stella.] Tenore. (Quinto.) 2 pts. *Stampato in Ferrara, et ristampato in Napoli, Per Costantino Vitale. Ad istanza di Stefano Colacurcio*, 1604. 4°. **D. 232. a.**

Madrigali Pastorali a Sei Voci descritti da Diuersi et posti in Musica da altri tanti Auttori di nouo stampati. Tenore. *Appresso Pietro Phalesio: Anuersa*, 1604. *obl.* 4°. **A. 277. e.**

The composers named in this collection are: A. Striggio, B. Pallavicino, O. Lasso, G. B. Mosto, A. Rota, G. Florio, H. Baccusio, H. Vecchi, C. Porta, G. M. Nanino, G. Cavaccio, B. Spontone, L. Balbi, L. Bertani, M. A. Ingegneri, L. Leoni, C. Zanotti, G. Croce, S. Felio, P. A. Bonini and G. Wert.

Two Favorite Madrigals for Three Voices. 1st. Jack & Jill went up a Hill. 2d. There was a Little Man & he wood a Little Maid. *A. Bland & Weller: London*, [1795 ?] fol. **G. 808. g.** (22.)

Madrigali Ariosi a Quattro Voci. [For editions of this series, also published as Le Muse:] *See* MUSE.

MADROUX ( ) Buvons, amis, à tasse pleine. *Chanson, etc.* [Words] Par un Bourgeois de Montmartre.
[*Paris,*] 1765. *s. sh.* 8°. **298. d. 29.**
Mercure de France, Oct., 1765.

MAECHTIGSTER. Mächtigstər, Heiligster. Kantate. *See* MOZART (W. A.)

MAEDCHEN. Das Maedchen an ihren Geliebten. [Song.] *See* HURKA (F. F.)

Die Mädchen die Lieb' und der Wein. Ariette. *See* MUELLER (W.) [*Die Zauberzitter.*]

MAENNER. Die Maenner taugen all' nicht viel. Polonoise.
See EULE (C. D.) [*Der Unsichtbare.*]

MAESTRINO (NICOLÒ) *See* MESTRINO.

MAGALANICUS (PHILIPPUS) Cantum Ecclesiasticum Præcibus apud Deum Animas juvandi, corporaque humandi Defunctorum Officium...juxta Breviarij, Missalisque Romani novissimam recognitionem. Conficiebat Philippus Magalanicus ... Nunc denuo in hac postuma editione à mendis...castigatum, *etc.*
Apud Henricum Aertssens: Antuerpiæ, 1691. 4°. **3356. bb. 5.**

[Another copy.] **D. 449.**

[Another copy.] **D. 449. a.**

MAGALHAENS (FELIPE DE)
See MAGALANICUS.

MAGAZIN DES MODERNES. Le Magazin des Modernes, Opéra-Comique en un Acte. [Written] Par M. Panard, *etc.* 1758. *See* THÉÂTRE. Nouveau Théâtre de la Foire, *etc.* Tom. 4.
1763. 8°. **11735. d. 2.**

MAGGIE LAWDER. Maggie Lawder, with Variations for the Harpsichord or Piano Forte, *etc.* *C. & S. Thompson: London*, [1770?] fol. **g. 442. j. (29.)**

MAGIC CAVERN. The Magic Cavern. Entertainment. *See* SHIELD (W.)

MAGIC CESTUS. Old England to thyself be true. *Sailor's Song* at the Rock of Gibraltar, sung...in the Entertainment of the Magic Cestus.
Longman & Broderip: London, [1784.] fol. **G. 383. i. (2.)**

MAGIC OAK. The Magic Oak, or Harlequin Woodcutter. [Pantomime.]
See ATTWOOD (T.)

MAGICIAN. The Magician. [Pantomime.] *See* HARLEQUIN DIRECTOR.

MAGICIAN NO CONJUROR. The Magician no Conjuror. Comic Opera.
See MAZZINGHI (J.)

MAGIUS (HIERONYMUS) Hieronymi Magii . . . De Tintinnabulis Liber Postumus. Franciscus Sweertius...Notis illustrabat. Editio novissima, aucta, emendata, & figuris...exornata.
Sumptibus Andreæ Frisii: Amstelodami, 1664. 12°. **1042. a. 5.**

MAGNANIMITY. Magnanimity. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

MAGNANT (PETER) The Advice. [Song.]
[*London*, 1750?] *s. sh.* fol. **G. 316. e. (87.)**

—— [For other editions published anonymously:] *See* MAN. Man on Creation, *etc.*

On Jenny Benson, *etc.* [Song.]
[*London*, 1757.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XX., p. 223.

The other Day young Strephon met. *A New Song, etc.* [*London*, 1750?] *s. sh.* fol. **G. 303. (63.)**

—— [For other editions published anonymously:] *See* OTHER.

MAGNÉTISME. Le Magnetisme regnera. [Song.] *See* DOCTEURS MODERNES.

MAGNIFICAT. Octo Cantica Diuæ Mariæ Virginis, quae vulgo Manificat [*sic*] appellantur, secundum singulos octò tonorum modos, singula quaternis vocibus, & simplici, propéquæ syllabico concentu contexta. His accesserunt, Responsoria ad prefationes Missę. Versus, O salutaris hostia. Symbolum Constantinopolitanum...Psalmi, In exitu, & De profundis. Canticum Zacarię...Canticum Simeonis ...& Canticum D. Dⁿᵘᵐ Ambrosij...Singula quoque vocibus quaternis, & pari syllabici concentus modulatione confecta. Tenor. *Apud Adrianum le Roy, & Robertum Ballard: Lutetiæ Parisiorum*, 1584. 4°. **D. 20. f. (5.)**
The composers named in this collection are: Claude de Sermisi and Di. Le Blanc.

MAGNIFIQUE. Le Magnifique. Comédie. *See* GRÉTRY (A. E. M.)

MAGO AND DAGO. The Overture [from Gréty's 'Événements Imprévus'], Songs &c in the ... Entertainment of Mago and Dago...The New Airs composed by Dr Aylward, Mr Atterbury, Mr Spofforth, Mr Howard, and Mr Shield, the rest compiled by T. Goodwin. [Words by M. Lonsdale.] *Preston & Son: London*, [1794.] fol. **H. 129. (10.)**
This pasticcio also contains music by W. Reeve.

MAGPIE. The Magpye. [Song.]
See GOOD. Good people draw near, *etc.*
[1780?] *s. sh.* fol. **G. 308. (33.)**

MAHAUT (Anton) Maendelyks Musikaels Tydverdryf; bestaende in Nieuwe Hollandsche Canzonetten of Zang-Liederen op d' Italiaensche trant in 't Musiek gebragt: met een Basso Continuo. Meede zeer bekwaem om op de Clave-Cimbael, Viool, Dwars-fluit, Hoböe en andere Instrumenten gespeelt te worden, in digtmaat door K. Elzevier. (Verfolg van het Musikaels Tydverdryf, bestaande in Drie Stukjes...in 't Muzyk gebragt... door Jacob Wilhelm Lustig, *etc.*) 12 pts. *By A. Olofsen: Amsterdam,* (1751–2.) 4°. **F. 653.**

VI. Sonata a Flauto Traversiere Solo e Basso...Opera Prima. *G. F. Witvogel: Amsterdam,* [1740?] fol. **g. 71. e. (10.)**

Six Sonatas or Duets for Two German Flutes or Violins, *etc.* *Printed for I. Walsh: London,* [1760.] fol. **g. 464.**

MAHMOUD. Overture, *etc.* [By S. Storace.] [*London,* 1797.] *obl.* fol. **e. 104. (16.)**

Mahmoud. Opera. *See* Storace (S.)

MAHO (Antonio) *See* Mahaut.

MAHON (John) Hope thou cheerful Ray of Light. A Favorite Song introduced by Mrs. Second in the Opera of The Woodman, *etc.* *Longman and Broderip: London,* [1796.] fol. **G. 250. (28.)**

MAICHELBEK (Franz Anton) Die auf dem Clavier lehrende Cæcilia, welche guten Unterricht ertheilet, wie man nicht allein im Partitur-Schlagen mit 3. und 4. Stimmen spielen, sondern auch, wie man aus der Partitur Schlag-Stück verfertigen, und allerhand Läuff erfinden könne. Darneben auch die Reglen zum componiren...mit Beyfügung vieler Exempeln ...in Drey Theil abgetheilet...Opus II. (Der auf dem Clavier lehrenden Cæcilia Dritter Theil, *etc.*) 3 pts. *J. J. Lotter: Augsburg,* 1738. *obl.* fol. **d. 174.**

MAID. The Maid I love. Song. *See* Pleyel (I. J.) [*My little blithsom Sparrow.*]

The Maid in Bedlam. [Song.] *See* One. One Morning very early. [1772?] *s. sh.* fol. **G. 310. (278.)**

The Maid is Blest. Song. *See* Denson (R.)

The Maid is blest that will not hear. *Virtue's Reward.* [Song. Music by R. Denson.] [*London,* 1750?] *s. sh.* fol. **G. 312. (127.)**

The Maid of Fashion. Song. *See* Now. Now Pride usurps each female heart, *etc.* [1768.] 8°. **P.P. 5438. z.**

The Maid of Fashion. [Song.] *See* Now. Now pride usurps each Female heart. [1770?] *s. sh.* fol. **G. 310. (158.)**

MAID. The Maid of Marlivale. Song. *See* Cooke (M.)

The Maid of Martindale. Song. *See* Hook (J.)

The Maid of Seaton Vale. Ballad. *See* Ross (J.)

The Maid of the Cot. Song. *See* Blewitt (J.)

The Maid of the Green, Pretty Sally. Song. *See* Hook (J.)

The Maid of the Mill. Song. *See* Attend. Attend all ye shepherds, *etc.* [1767.] 8°. **P.P. 5438. z.**

The Maid of the Mill. Dialogue [begins: 'I've kiss'd and I've prattled']. *See* Shield (W.) [*Rosina.*]

The Maid of the Mill. [Song, begins: 'While over-nice Critics.'] *See* While. While overnice Critics, *etc.* [1765?] *s. sh.* fol. **G. 313. (204.)**

The Maid of the Rock. Song. *See* Dignum (C.)

The Maid of the Sky Light. Song. *See* I. I'll tell you a story, *etc.* [1785?] fol. **H. 2832. g. (24.)**

The Maid of Wooburn. Ballad. *See* Bryan (M. A.)

The Maid that's made for Love and me. [Song.] *See* Oswald (J.)

[Another edition.] The Maid that's made for Love and me. [Song.] *See* Saint Germain (de) *Count.*

The Maid to my Mind. Song. *See* Hook (J.)

A Maid there where and her name it was Sue. *A New Song.* Sung by Mr. Atkins at Sadlers Wells. [*London,* 1765?] *s. sh.* fol. **G. 305. (70.)**

The Maid's Complaint. [Song.] *See* Turner (W.)

The Maid's Husband. Song. *See* Carey (W.) [*The Contrivances.*]

The Maid's Lesson. [Song.] *See* To. To play upon a Viol. [1710?] *s. sh.* fol. **H. 1601. (451.)**

The Maid's Petition. [Song.] *See* Cruel. Cruel Creature, can you leave me, *etc.* [1720?] *s. sh.* fol. **I. 530. (39.)**

The Maid's Prayer. A New Song. [Words by S. Boyce, music by J. Foulis.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 19. [1760?] fol. **G. 433.**

The Maid's Prayer. [Song.] *See* Foulis (J.)

The Maid's Request. [Song.] *See* Glide. Glide swiftly on thou Silver streams, *etc.* [1735?] *s. sh.* fol. **G. 316. d. (159.)**

MAID. The Maid's Twitcher. [Song.] *See* Damsel. A Damsill I'm told, *etc.* [1700?] *s. sh.* fol. **H. 1601. (12.)**

MAID IN THE MILL. A Bonny Lad there was. *A Song* sung by Mrs. Prince in the Maid in the Mill. [*London*, 1705?] *s. sh.* fol. **G. 304. (4.)**

[Another copy.] **G. 306. (51.)**

How long shall I pine for Love. The 1st Song. Sung by Mrs. Prince in the Maid in the Mill. [Words by J. Fletcher.] [*London*, 1705?] *s. sh.* fol. **G. 304. (65.)**

I'm like Inconstant Chance. *The 3d Song.* Sung by Mrs. Prince in the Maid in the Mill. [*London*, 1705?] *s. sh.* fol. **G. 304. (82.)**

MAID OF BATH. The Birks of Endermay. [Song.] Sung by Mrs. Jewell in the Maid of Bath. *Sk[illern: London*, 1775?] *s. sh.* fol. **H. 1994. b. (73.)**

[Another copy.] **G. 312. (171.)**

[Another edition.] The Birks of Invermay. [Song.] Sung by Mrs. Jewell in the Maid of Bath. [*R. Falkener: London*, 1775?] *s. sh.* fol. **H. 1994. a. 200.**

[Another edition. The Birks of Endermay.] The smiling Morn, the breathing Spring. *A Favorite Scotch Song.* Sung by Mrs. Jewell in the Maid of Bath. [*London*, 1780?] *s. sh.* fol. **G. 316. j. (11.)**

MAID OF THE MILL. The Maid of the Mill,...for the Voice, Harpsichord, or Violin. [The words by I. Bickerstaffe.] *R. Bremner: London*, [1765.] *obl.* fol. **D. 273. (3.)**

The composers named in this pasticcio are: the Earl of Kelly, Rinaldo di Capua, Abos, the Elector of Saxony, Ciampi, Laschi and Philidor, Picini, Gallupi, Pergolese, Monsignier, Vinci, Scarlatti, Arnold, Cocchi, Bach, Hasse, Duny, Giardini, Jomelli and Martini.

The Maid of the Mill: a Comic Opera, *etc. Imperfect, wanting pp.* 25–50. [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VI. No. 1. [1797-1802.] 8°. **D. 854.**

MAID OF THE OAKS. Come rouse from your Trances. *A Favourite Hunting Song...in the Maid of the Oaks.* [By F. H. Barthelemon.] [*London*, 1775?] *s. sh.* fol. **G. 307. (110.)**

Come sing around my favorite Tree. A favorite Song in the Maid of the Oaks. [By F. H. Barthelemon.] *Longman and Broderip: London*, [1785?] fol. **G. 808. c. (19.)**

The Maid of the Oaks. [Opera.] *See* Barthelemon (F. H.)

MAIDEN. Maiden fresh as a Rose. [Song.] *See* Richmond Heiress.

The Maiden pleas'd. [Song.] *See* Fair. Fair Cloris in a Pigstye lay, *etc.* [1720?] *s. sh.* fol. **H. 1601. (141.)**

The Maiden's Choice. Song. *See* If. If ever, oh Hymen, *etc.* [1757.] 8°. **158. l. 2.**

The Maiden's desire. [Song.] *See* As. As Celia was walking one day in a grove. [1700?] *s. sh.* fol. **H. 1601. (3.)**

The Maiden's Dream. [Song.] *See* Graves (J.)

The Maiden's Hopes in the Lottery. [Song.] *See* I. I am a Young Damsel, *etc.* [1758.] *s. sh.* 8°. **P.P. 5439. ab.**

The Maiden's Resolution. [Song.] *See* Vincent (T.)

The Maiden's Resolve. Song. *See* Carey (H.)

MAIDENS. Maidens beware ye. Cantata. *See* Hook (J.)

Maidens wou'd you know. Song. *See* Hook (J.)

MAIDS. Maids and Bachelors. [Song.] *See* Dibdin (C.) [*The Sphinx.*]

Maids despise a sighing Swain. Cantata. *See* Hook (J.)

MAIERUS (Michael) Atalanta Fugiens, hoc est, Emblemata Nova de Secretis Naturæ Chymica, Accommodata partim oculis & intellectui, figuris cupro incisis, adjectisque sententiis, Epigrammatis & notis, partim auribus & recreationi animi plus minus 50 Fugis Musicalibus trium Vocum, quarum duæ ad unam simplicem melodiam distichis cenendis peraptam, correspondeant, *etc.*
Ex typographia Hieronymi Galleri, sumptibus Joh. Theodori de Bry: Oppenheimii, 1618. 4°. **1033. k. 7.**

MAINERIO (Giorgio) *See* Mayner (G.)

MAISON À VENDRE. Maison à Vendre. Comédie. *See* Dalayrac (N.)

MAÎTRE. Le Maistre des Novices dans l'Art de Chanter. *See* Carré (R.)

MAÎTRE ADAM. Maître Adam, Menuisier de Nevers, Comédie en un Acte, en prose, mêlée de Vaudevilles; par les CC. Christian-le-Prévot et Philipon, *etc.* [With the music of the concluding Vaudeville, by — Wicht.] *Chez les Libraires: Paris*, An IV [1796]. 8°. **11738. l. 7. (3.)**

MAÎTRE D'ÉCOLE. Le Maître d'École. Opéra-Comique meslé d'Ariettes; Parodie du Maître en Droit... avec la Musique. [Words by Anseaume, music by Lismore.]
Chez N. B. Duchesne: Paris, 1760. 8°. **11738. b. 15. (4.)**

MAÎTRE EN DROIT. Le Maître en Droit. Opéra Bouffon en deux Actes, [libretto by P. R. Lemonnier,] mis en Musique par Monsieur *** [i.e. P. A. Monsigny. Full Score.] *Chez le Sr Hue: Paris*, [1760?] fol. **H. 467.**

Le Maître en Droit, Opéra-Comique en deux Actes...Avec la Musique. (Airs détachés du Maître en Droit, *etc.*) [Libretto by P. R. Lemonnier, music by P. A. Monsigny.] 2 pts. 1760. *See* THÉÂTRE. Nouveau Théâtre de la Foire, *etc.* Tom. 5. 1763. 8°. **11735. d. 2.**

MAÎTRESSE. Une maîtresse trop austère. Chanson. *See* LE MAÎTRE ( )

MAJER (JOSEPH FRIEDRICH BERNHARD CASPAR) J. F. B. C. Majers Neu-eröffneter Theoretisch und Practischer Music-Saal, das ist: Kurze, doch vollständige Methode, so wohl die Vocal- als Instrumental-Music gründlich zu erlernen, *etc.* Zweyte und viel-vermehrte Auflage. *J. C. Cremer: Nürnberg*, 1741. *obl.* 4°. **7898. ee. 15.**

MAJO (GIOVANNI FRANCESCO DI) Torno la mia speranza. *A favorite Italian Ariett, etc. Printed for J. Fielding: London*, [1782.] 8°. **2117. c.**
European Magazine, Jan., 1782.

MAJOR PALMER. Le Major Palmer. Opéra. *See* BRUNI (A. B.)

MAJOR (JOSEPH) Annabel, a Favorite Ballad...The Words by Mr. Wennington. *Culliford, Rolfe & Barrow: London*, [1797?] fol. **G. 364. (29.)**

Ben Bluff, a favorite Ballad, *etc.* *Printed for Culliford, Rolfe and Barrow: London*, [1796?] fol. **G. 364. (32.)**

Fairies, on the twilight Green. A favorite Sonnet...The Poetry by Mr. Wennington. *Preston & Son: London*, [1797?] fol. **G. 364. (30.)**

Far o'er the Western Ocean, a Ballad, the Words by R. C. Dallas, *etc.* *Printed for the Author: London*, [1800?] fol. **G. 798. (32.)**

From thy Roseate Bow'rs, Aurora. A Favorite Rondeau...Words by Mr. Wennington. *Longman & Broderip: London*, [1797.] fol. **G. 364. (33.)**

[Another edition.] From thy Roseate Bow'rs, Aurora. *See* AMATEUR. From thy Roseate Bow'rs...Rondeau. Composed by an Amateur [i.e. J. Major], *etc.* [1797?] fol. **G. 356. (21.)**

Soft on Beds of Vi'lets lying. A Favorite Sonnet...Words by Mr. Wennington. *Culliford, Rolfe & Barrow: London*, [1797.] fol. **G. 364. (31.)**

MAJOR (S.) Sacred Melody: a General Collection of Psalm & Hymn Tunes... Containing all the original compositions of Iª Smith, *etc.* Ninth Edition. *S. Major: London*, [1800?] *obl.* 4°. **A. 621. b.**

See SMITH (I.) A Collection of Psalm Tunes...with...Additions by S. Major. [1790?] *obl.* 4°. **A. 621. a.**

MAKE. Make Hay whilst the Sun shines. *See* HUDSON (R.)

MAL. Le Mal d'Amour. [Song.] *See* MADELON. Madelon gardant son troupeau, *etc.* [1780?] 8°. **B. 362. (170.)**

Le Mal d'Avanture. [Song.] *See* LISE. Lise fut voir un Médecin, *etc.* [1785?] 8°. **B. 362. (228.)**

Le Mal de Cœur de Géronde. [Song.] *See* TROP. Trop fort le plaisir abonde. [1785?] 8°. **B. 362. f. (49.)**

MALADIE. La Maladie Amoureuse. Ariette. *See* ALBERTI (F.)

La Maladie de Monseigneur le Dauphin. Romance. *See* CHAUVIGNY (de)

MALBRANCQ ( ) La Tourterelle. [Song.] [*Paris*, 1780?] 8°. **B. 362. b. (31.)**

[Another copy.] **B. 362. e. (84.)**

MALBROUG. Malbroug s'en va t'en guerre. *Chanson de Mr D'malbroug* ou le petit page. [*Paris*, 1775?] 8°. **B. 362. e. (40.)**

Malbroug s'en va t'en guerre. *Chanson de Mr D'Malbroug ou le Petit Page.* *J. F[entu]m: [London?* 1790?] fol. **H. 346. (20.)**

Air de Malbroug. Pour Nanine de cinq ans à jouer sur le Clavecin de sa Soeur. [Song.] *See* POUR. Pour ma ptite Nanine. [1780?] 8°. **B. 362. (215.)**

MALBROUK. Malbrourk s'en va t'en guerre. *Couplet, sur la mort de Mr Mabrourk. Chez Bignon: [Paris*, 1785?] 8°. **B. 362. (205.)**

MALCOLM (ALEXANDER) A Treatise of Musick, Speculative, Practical and Historical. *Printed for the Author: Edinburgh*, 1721. 8°. **54. b. (20.)**

Malcolm's Treatise of Music...Corrected and Abridged, by an Eminent Musician. *Printed for J. French: London*, 1776. 8°. **7899. f. 3.**

Malcolm's Treatise of Music...Corrected and Abridged, *etc.* *Printed for J. Murray: London*, 1779. 8°. **7897. g. 47.**

MALDERE (Pierre van) La Bagarre, Opéra Bouffon en un Acte; par M. Poinsinet...avec la Musique. *Chez Duchesne: Paris*, 1763. 8°. **11738. l. 27.**

This edition only contains the voice-part of some of the songs.

Six favourite Overtures in 8 Parts for 2 Violins, 2 Oboes, 2 Horns, Viola, and a figured Bass for the Harpsichord...Opera 4th. [Separate Parts.] *I. Johnston: London*, [1770?] fol. **g. 474. (13.)**

—— [Op. iv. N° 1.] A Select Overture in 8 Parts. (Overture i.) [Separate Parts.] *Printed for J. Johnston: London*, [1775?] fol. **g. 474. b. (15.)**

—— [Op. iv. N° 3.] A Select Overture in 8 Parts. (Overture iii.) [Separate Parts.] *Longman & Broderip: London*, [1780?] fol. **g. 474. b. (16.)**

A Select Overture in 8 Parts. (Sinfa viii.) (Separate Parts.] *Printed for J. Johnston: London*, [1775?] fol. **g. 474. a. (17.)**

[Another edition.] A Select Overture in 8 Parts. (Sinfa viii.) [Separate Parts.] *Longman and Broderip: London*, [1780?] fol. **g. 474. b. (17.)**

VI. Sonatas for Two Violins with a Bass for the Harpsicord, or Violoncello. [Separate Parts.] *Printed for I. Walsh: London*, [1760?] fol. **g. 277.**

MALECOT (J.) A New Song made on board ye Salamander Privateer, *etc.* *H. Waylett: [London*, 1755?] *s. sh.* fol. **G. 316. d. (90.)**

MALGRÉ. Malgré l'orage et les frimats. Air. *See* Reprise de Toulon.

MALIDOR (de) Le Printemps. Ariette. Paroles de M. la Richerie, *etc.* [*Paris*,] 1776. *s. sh.* 8°. **297. f. 4.**

Mercure de France, March, 1776.

Si vous voulez de la vie. *Ariette.* Paroles de M. D***, *etc.* [*Paris*,] 1766. *s. sh.* 8°. **297. e. 4.**

Mercure de France, Nov., 1766.

MALINTHA. Malintha, cease my Love to blame. *Song.* [*London*, 1750?] *s. sh.* fol. **G. 316. c. (26.)**

MALME (George) A Set of Practical Essays for the Harpsichord or Piano Forte,...to which is added a Short Introduction to Music, *etc.* *The Author: Westminster*, [1795?] *obl.* 4°. **B. 423. (2.)**

A Set of Solfeggios for the Voice, with an Accompaniment for the Piano-Forte or Harpsichord, *etc.* *The Author: Westminster*, [1795?] *obl.* 4°. **B. 423. (1.)**

MALPIED (N.) Traité sur l'Art de la Danse, *etc.* *Chez Mr Bouin: Paris*, [1790?] 8°. **7913. f. 5.**

Engraved throughout.

MALVAUX ( ) Vous, dont l'ame a reçu l'atteinte. *Romance.* (Les paroles sont de M. de Beuvry.) *Tournelle: [Paris,]* 1756. *s. sh.* 8°. **297. d. 4.**

Mercure de France, Dec., 1756.

MAMAN. Maman sous ce feuillage. *Romance.* [*Paris*, 1780?] 8°. **B. 362. e. (3.)**

Maman, vous me dites sans cesse. Chanson. *See* Rousseau ( ) *of Versailles.*

MAMMA. Mamma mia non mi gridate. *Mamma mia*, a Favorite Italian Song. Sung by Sigr Viganoni, *etc.* *Printed for Monzani & Cimador: [London*, 1800?] fol. **G. 811. a. (23.)**

No. 17 *of 'A Collection of Periodical Italian Songs,' etc.*

MAN. The Man. [Song.] *See* It. It's he who's unaw'd by the sound of a Name, *etc.* [1780?] *s. sh.* fol. **G. 309. (94.)**

A Man an't a Horse. Song. *See* Reeve (W.)

A Man in Favour. [Song.] *See* Would. Would you be a Man in Favour? 1688. *s. sh.* fol. **C. 38. i. 25. (1.)**

The Man of Reason. [Song.] *See* Smith (A.)

Man on Creation. *The Advice.* A New Song. [By P. Magnant.] [*London*, 1757.] 8°. **P.P. 5438.**

Literary Magazine, Vol. II., p. 203.

The Man that is drunk is void of all Care. *The Delighted Toper.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 305. (118.)**

[Another edition.] The Man that is drunk is void of all Care. *The Delighted Toper.* [*London*, 1730?] *s. sh.* fol. **G. 316. f. (48.)**

A Man that's neither high nor low. *A New Song.* The words by a lady. [*London*,] 1759. 8°. **158. l. 4.**

London Magazine, 1759, *p.* 445.

The Man to my Mind. [Song.] *See* Burney (C.)

The Man to my Mind. [Song.] *See* While. While fashion prevails, *etc.* [1775?] *s. sh.* fol. **G. 313. (208.)**

The Man, who in his Breast contains. *The reasonable Libertine.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 303. (46.)**

The Man who loves best. [Song.] *See* Holmes ( )

The Man who seeks to win the fair. *Plain Truth.* A new Song, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. (98.)**

MAN. The man who seeks to win the fair. *Plain Truth.* A new Song.
[*London*, 1753.] 8°. **249. c. 23.**
Gentleman's Magazine, Vol. XXIII., *p.* 91.

The Man's Delight. [Song.]
See How. How lovely is a Woman.
[1735?] *s. sh.* fol. **G. 316. e. 23.**

Man's Rights thro' the World. Song.
See Rickman (T. C.)

MAN SIEHT NIEMALS ALLES VORAUS. "Man sieht niemals alles voraus," [On ne s'avise jamais de tout,] ein Singspiel in einem Aufzuge aus dem Französischen übersetzt. [Music by P. A. Monsigny.] *See* Operettas. Sammlung der komischen Operetten, *etc.* Band II. No. 3. 1772. 8°. **B. 729.**

MANCHICOURT (Pierre de) *See* Chansons.—4. Le Neufiesme Liure des Chāsons a quatre parties, auquel sont contenues Vingt et Neuf Chansons... Composées par... P. de Manchicourt, *etc.* 1545. *obl.* 4°. **K. 3. a. 9.**

See Motets. Liber Quintus Cantionum Sacrarum...Quinque et Sex Vocum a ...Petro Manchicurtio...nunc primum in lucem editus, *etc.* 1558. *obl.* 4°. **K. 3. e. 12.**

MANCHON. Le Manchon. [Song.]
See Chapelle (P. D. A.)

Le Manchon de Lucette. [Song.]
See Saison. La saison a grands pas s'avance, *etc.* [1780?] 8°. **B. 362. c. (25.)**

MANCINELLI (Domenico) Eight Duets for Two German Flutes, or Violins, or a German Flute & Violin...Opera II^d^.
Printed for Longman, Lukey & Co.: London, [1775?] fol. **g. 520. (2.)**
[Another copy.] **g. 421. a. (8.)**

Six Duetts for two German Flutes or Violins...Opera VI. *Printed for S. Babb: London*, [1780?] fol. **g. 520. (3.)**

A Fifth Sett of Twelve Easy Duets for two German-Flutes or Violins.
Printed for C. and S. Thompson: London, [1775?] fol. **g. 520. (4.)**

Twenty Four Duetto's in an Easy Pleasing Stile, for two German Flutes or Violins.
Printed for J. Fentum: London, [1780?] fol. **g. 421. a. (7.)**
[Another edition.] Twenty Four Duetto's, *etc.* *J. Lee: Dublin*, [1785?] fol. **g. 520. (6.)**

Six Notturnos, for two German Flutes or Violins...Book I. *Longman & Broderip: London*, [1780?] fol. **g. 520. (1.)**

Six Sonatas for two German Flutes, or Violins...Opera III. [Separate Parts.]
Longman, Lukey & Broderip: London, [1778?] fol. **g. 520. (5.)**

MANCINELLO (Domenico) *See* Mancinelli.

MANCINI (Francesco) Idaspe. [For songs, &c., in Hydaspes published anonymously:] *See* Idaspe.

[Idaspe.] Overture. [Orchestral Parts.] *See* Overtures, *&c.* [No. 4.]
[1720?] fol. **h. 3211. (1.)**

XII. Solos for a Violin or Flute...Which Solos are Proper Lessons for the Harpsicord. *Sold by Iohn Barrett and W^m^ Smith: London*, [1725?] fol. **g. 680.**

XII. Solos for a Violin, with a Thorough Bass...Which Solos are Proper Lessons for the Harpsicord...Revis'd and Corected by Mr. Geminiani. *Printed for I. Walsh and Ios. Hare: London*, [1730?] fol. **i. 11.**

MANCINI (Giambattista) Pensieri, e Riflessioni Pratiche sopra il Canto Figurato. *Ghelen: Vienna*, 1774. 4°. **556. b. 10.**

Réflexions pratiques sur le Chant figuré; ...traduites sur la troisième Édition Italienne. *Chez Du Pont: Paris*, L'An Troisième [1795], *etc.* 8°. **1042. k. 29. (1.)**

Tu te plains de ta Climene. [Song.] *Sur un air del Signor Mancini.*
[*Paris*,] 1776. 8°. **297. f. 6.**
Mercure de France, May, 1776.

MANCINI MAZARINI (Louis Jules Barbon) *Duke of Nivernois.* The Blackbird. A favorite Song, with the Italian Words as sung by Sig^r^ Tenducci.
E. Rhames: Dublin, [1775?] *s. sh.* fol. **H. 1601. b. (76.)**

MANCINUS (Thomas) Das erste Buch Newer Lustiger, vnd Höfflicher Weltlicher Lieder, mit vier vnd fünff Stimmen, *etc.* Tenor. *Gedruckt durch Jacobum Lucium: Helmstadt*, 1588. *obl.* 4°. **A. 299.**

Passio Domini nostri Iesu Christi: Das Leyden vnnd Sterben vnsers Herren Jesu Christi: Mit Personen. In welchem der Text, so der Evangelista vnd die andere Personen singen, choraliter: der ander Text aber, den der gantze Chorus præsentiret, 4. Stimmen figuraliter gesetzt ist... Jetzo...revidiret. *Gedruckt...durch Eliam Holwein: Wolffenbüttel*, 1620. 4°. **B. 118.**
This work contains the Passions according to S. Matthew and S. John. Fol. O~I~ is mutilated.

MANDINI (Steffano) Three Favorite Canzonetts, arranged with an Accompaniment for the Piano Forte or Guitar, the Words & Music...by S. Mandini.
Printed for R. Birchall: London, [1800?] *obl.* fol. **E. 600. n. (7.)**

MANEFREDINI (Francesco) *See* Manfredini.

MANENTI (Giovanni Piero) Madrigali ...a Sei Voci. Nouamente composti & dati in Luce. Libro Primo. Canto. *Appresso li Figliuoli di Antonio Gardano: Venetia*, 1574. *obl.* 4°. **A. 257.**

MANFREDI (Alessandro) *See* Fux (J. J.) Salita al Parnasso... trasportata dal Latino nell' Idioma Italiano dal Sacerdote A. Manfredi, *etc.* 1761. fol. **785. m. 11.**

MANFREDINI (Francesco) Six Sonatas for Two Violins and a Violoncello: with a Thorough Bass for the Harpsichord. [Separate Parts.] *Printed for C. and S. Thompson: London*, [1770?] fol. **g. 274. b. (2.)**

MANFREDINI (Giuseppe) Sei Arie con istromenti. *Printed for the Author: London*, 1752. *obl.* fol. **E. 83.**

MANFREDINI (Vincenzo) Difesa della Musica Moderna e de' suoi celebri esecutori, *etc.* *Per la Stamperia di C. Trenti: Bologna*, 1788. 8°. **1042. d. 22.**

Regole Armoniche o sieno Precetti ragionati per apprendere i principj della Musica, *&c.* *Appresso G. Zerletti: Venezia*, 1775. 4°. **7895. f. 12.**

MANGOT ( ) Que mon sort est digne d'envie. *Air gratieux, etc.* [Words] Par M. Campan, *etc.* [*Paris,*] 1743. *s. sh.* 4°. **298. b. 21.**

Mercure de France, July, 1743.

MANIAC. The Maniac. Song. *See* Rimbault (S. F.) Select Songs. No. 2.

MANIE. La Manie des Femmes. [Song.] *See* Vous. Vous qui pour les enflammer, *etc.* [1785?] 8°. **B. 362. b. (176.)**

MANINI (A.) Six Divertimentos for two Violins. *Longman, Lukey & Broderip: London*, [1778?] fol. **h. 2910. (2.)**

MANLEY ( ) Madam I'me just come from Colledge. *A Dialogue* Between a Poor Scholar and his Mistress. [*London*, 1720?] *s. sh.* fol. **H. 1601. (307.)**

MANLY. The Manly Heart. [Duet.] *See* Mozart (J. C. W. A.) [*Die Zauberflöte. Bei Männern, welche Liebe fühlen.*]

MANN (Percival) The Moon with borrow'd lustre, a much admired Song, written by W. Heseltine. *J. Davies: London*, [1800?] fol. **G. 366. (31.)**

MANNELLI (Carlo) Sonate a Tre, Dui Violini, e Leuto, ò Violone con il Basso per l' Organo...Opera Seconda. Violino Primo. (Organo.) 2 pts. *G. A. Mutij: Roma*, 1682. 4°. **c. 4.**

MANNHEIMER MONATSCHRIFT. *See* Periodical Publications.—*Mannheim.*

MANSION. The Mansion of Peace. [Song.] *See* Webbe (S.) *the Elder.*

MANTEL (John Christian) Six Concerto's for the Organ or Harpsichord, with Instrumental Parts...Op. III. *Peter Thompson, for the Author: London*, [1755?] fol. **g. 646.**

Wanting the accompaniments.

Six Solos for a Violin or Harpsichord with a Thorough Bass...Opera 2^da^. *W. Smith, for the Author: London*, [1750?] fol. **g. 422. g. (2.)**

MANTO LA FÉE. Manto la Fée. Opéra. *See* Stuck (J. B.)

MARA (Gertrude Elisabeth) High rolling seas that bear afar. *A Favorite Air* sung...at Mr. Salomon's Concert, at the Theatre Royal Covent Garden in... Artaxerxes and at the Bath Concerts ...The Words by P. Hoare, *etc.* [Full Score.] *The Author: London*, [1797.] *obl.* fol. **D. 392. (9.)**

Say can you deny me, A Favorite Air... the words by P. Hoare, *etc.* [Full Score.] *The Author: London*, [1798.] fol. **G. 364. (34.)**

See Idalide. Ah che nel petto io sento. [Song.]...Harp Accompaniment by Madam Mara [or rather by J. Mazzinghi]. [1791.] fol. **G. 199. (26.)**

MARAIS (Marin) Alcione, Tragédie, *etc.* [Words by A. Houdart de la Motte.] *Chez l'Autheur: Paris*, 1706. *obl.* fol. **D. 318**

Ariane et Bacchus, Tragédie, *etc.* [Words by — Saint Jean.] *Chez C. Ballard: Paris*, 1696. *obl.* fol. **B. 333.**

Pièces à vne et à deux Violes. (Pièces de Viole, *etc.*) 5 Books. *Chez l'Autheur: Paris*, 1686(-1729). *obl.* fol. **c. 19.**

Wanting Livre II. and the title-page of Livre IV. The date of Liv. I. is 1686; *Liv. III.* 1711; *Liv. IV.* 1729, *and Liv. V.* 1725. *The imprint of Liv. IV. is* 'Chez la Veuve Marais.'

Pièces en Trio pour les Flutes, Violon & Dessus de Viole. 2me Dessus. *Chez l'Autheur: Paris*, 1692. *obl.* 4°. **a. 33.**

MARASTONI (Antonio) Madrigali Concertati a Due, e Tre Voci...Opera Sexta. Canto ouer Tenore Primo (Secondo). (Basso Continuo.) 3 pts. *Stampa del Gardano. Appresso B. Magni: Venetia*, 1628. 4°. **E. 122.**

MARAZZI (Silvio) Di D. Silvio Marazzi, il Primo Libro de' Madrigali a Tre Voci. Nuouamente posti in luce. Canto. (Tenore.) (Basso.) 3 pts.
Appresso Seth Vioto: Parma, 1577. 4°.
K. 3. i. 2.

D. Silvii Marazzi . . . Motecta Quinque Vocum Liber Primus. Bassus.
Apud Angelum Gardanum: Venetijs, 1581. *obl.* 4°. **A. 281.**

MARBECK (John) *See* Merbecke.

MARC ( ) Hylas. Air. Chanté au Concert de Reims le 4 May 1770.
[*Paris*,] 1770. *s. sh.* 8°. **297. e. 32.**
Mercure de France, June, 1770.

Six Sonates à Violon Seul avec une Basse Chiffrée, *etc.* Gravées par Ribart.
Maillet: Paris, [1770?] fol. **h. 28.**

MARCAILLE (Richard de) Ils sont domptés ces fiers anglais. *Chansons sure la prise de Toulon, etc.*
Chez la Citoyenne Lebeau: [Paris, 1793.] 8°. **B. 362. d. (19.)**

MARCELLO (Alessandro) *See* Concerti. Concerti a Cinque . . . del Signori G. Valentini, . . . A. Marcello, *etc.* [1730?] fol. **g. 35.**

MARCELLO (Benedetto) Canzoni Madrigalesche et Arie per Camera a due, tre, e quattro Voci . . . Opera Quarta.
Per Giuseppe Antonio Silvani: Bologna, 1717. *obl.* fol. **K. 10. a. 19.**

Estro Poetico-Armonico. Parafrasi sopra li primi (secondi) venticinque Salmi. Poesia di G. A. Giustiniani, *etc.* 8 tom.
Appresso Domenico Lovisa: Venezia, 1724–6. fol. **I. 10.**

[Estro poetico-armonico.] The First Fifty Psalms, Set to Music by Benedetto Marcello . . . and adapted to the English Version, by J. Garth. [With Remarks by C. Avison.] 8 vols. *Printed for J. Johnson: London*, 1757. fol. **I. 10. b.**

[Psalm xlii.] Qual anelante. The Favorite Duet sung by Mrs. Billington & Mr. Harrison, *etc.* *Printed for R. Birchall: London*, [1795?] fol. **G. 800. (9.)**

XII. Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord or Bass Violin . . . Opera Primo.
Printed for I. Walsh: London, [1733.] fol. **g. 1008.**

Six Solos for a Violoncello with a Thorough Bass for the Harpsicord . . . Opera Seconda.
Printed for I. Walsh: London, [1740?] fol. **g. 500. (4.)**

MARCHAL ( ) Six Duo pour Violons . . . Œuvre 1. [Separate Parts.]
Chez le S^r Borrelly: Paris, [1770?] fol. **g. 421. r. (6.)**

MARCHAND ( ) As Persians stretch their Votive Arms. [Song.] The Words by a Person of Quality [i.e. the Earl of Gainsborough].
[*London*, 1730?] *s. sh.* fol. **G. 303. (1.)**

In Ancient Greece when Sappho sung. *On a Lady of Quality.* [Song.]
[*London*, 1730?] fol. **G. 303. (41.)**

Nouvelle Suitte d'Airs pour deux Tambourins, Musettes ou Vielles, *etc.*
Gravée par D. Vincent. Chez l'auteur: Paris, [1735?] fol. **K. 7. f. 15. (6.)**

MARCHAND D'ESCLAVES. Au nom de ton père. [Song.] *Du Marchand d'Esclaves.* Air: Le Curé de Dôle.
[*Paris*, 1784.] 8°. **B. 362. c. (79.)**

Les Beautés que j'amène. [Song.] *Du Marchand d'Esclaves. Air: Malbrouck s'en vat en guerre.* [*Paris*, 1784?] 8°. **B. 362. (213.)**

Parcourez les Cieux désormais. *Vaudevilles* du M^d d'Esclaves. Air, de la Meuniere. [*Paris*, 1784.] 8°. **B. 362. c. (79*.)**

MARCHAND DE SMYRNE. Le Marchand de Smyrne. [Ballet.] *See* Bossi (C.)

MARCHANDE. La Marchande d'Amour. [Song.] *See* Je. Je suis la marchande d'amour, *etc.* [1780?] 8°. **B. 362. (18.)**

MARCHANDES DE LA HALLE. Les Marchandes de la Halle, Comédie en un Acte et en Vaudevilles . . . avec la Musique. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, An troisième [1795]. 8°. **11738. bbb. 8. (6.)**

MARCHE. Marche d'Alcide. Scène héroï-lyrique. *See* Royer de Villerie ( )

MARCHES. [*Arranged chronologically.*] Prince Eugene's March. *See* Hark. Hark! the loud Drum. *Great Britain for ever!* A Ballad . . . Tune, Prince Eugene's March. [1745?] *s. sh.* fol. **G. 308. (79.)**

Thirty Favourite Marches which are now in Vogue, set for the Violin, German Flute or Hautboy; by the most Eminent Masters. *Printed for Thompson and Son: London*, [1760?] 8°. **e. 453.**

Bellisle March. As it was Perform'd . . . before his Majesty in Hyde Park on the 27th of June, 1763. [*London*, 1763.] *s. sh.* fol. **H. 1994. a. (215.)**

Bellisle March and the Retreat, as they was perform'd . . . before his Majesty . . . on the 27th of June 1763. [*London*, 1763.] *s. sh.* fol. **G. 316. d. (166.)**

The Duke of Glosters March, as Perform'd before his Majesty at the Review in Hyde Park. [*London*, 1763?] *s. sh.* fol. **H. 1994. a. (214.)**

MARCHES. Captain Reed's or the Third Regiment of Guards March. [*London*, 1770 ?] *s. sh.* fol. **H. 1994. a. (176.)**

Coldstream or Second Regiment of Guards March. [*London*, 1770 ?] *s. sh.* fol. **H. 1994. a. (180.)**

The Dorsetshire March, for two German Flutes and a Bass. [*London*, 1770 ?] *s. sh.* fol. **H. 1994. a. (177.)**

A Second Collection of XXIV. Favourite Marches in 7 Parts as they are Performed by His Majesty's Foot and Horse Guards. Set for two Clarinetts Violins German Flutes or Hautboys and two French Horns and Bass. [Separate Parts.] *Printed for C. and S. Thompson: London*, [1775 ?] *obl.* 4°. **a. 226.**

March of the XVth Regiment. [Song.] *See* How. How fearful the sound to poor mothers and wives, *etc.* [1775 ?] *s. sh.* fol. **G. 308. (120.)**

New Coldstream March. For the Harpsicord. [*London* ? 1780 ?] *s. sh.* fol. **H. 1601. a. (111.)**

March of General Lotton's Regiment in Berlin. [P. F., Guitar or Flute.] [*London* ? 1780 ?] *s. sh.* fol. **H. 1601. a. (110.)**

March of the Thirty-fifth Regiment. [Full Score.] [*London* ? 1780 ?] *s. sh.* fol. **I. 600. d. (110.)**

The Middlesex March. [Full Score.] [*London* ? 1780 ?] *s. sh.* fol. **H. 1601. a. (113.)**

The Prince of Brunswick's March. [Full Score.] [*London* ? 1780 ?] *s. sh.* fol. **H. 1601. a. (114.)**

Two Slow and two Quick Marches, recommen[d]ed to the Volunteer Corps of the County of Down, *etc.* *John Lee: Dublin*, [1780 ?] *s. sh.* fol. **H. 1601. a. (115.)**

The Duke of York's March. As Perform'd by his Royal Highnesses new Band in the Coldstream Reg^{t} of Guards. [P. F. and Flute.] *Printed for T. Skillern: London*, [1785 ?] fol. **G. 297. (33.)**

[Another copy.] **h. 62. (17.)**

The Milanese March. *See* My. My fair one Adieu...to the Tune of the Milanese March. [1785 ?] *s. sh.* fol. **G. 310. (98.)**

The Duke of Clarence's March, adapted for the Harpsichord, Violin, German Flute, or Guitar. *Printed for T. Skillern: London*, [1790 ?] fol. **G. 297. (34.)**

A Russian March, for the Piano Forte, composed on General Suvoroff's taking Ismael. *T. Skillern, for the Author: London*, [1790 ?] fol. **g. 133. (69.)**

MARCHES. Marche des Marseillois. *See* Allons, enfans de la patrie, *etc.* [1793 ?] fol. **H. 1250. (37.)**

The Duke of York's March, *etc.* [P. F.] *J. Dale: London*, [1795 ?] fol. **g. 271. e. (28*.)**

[Another edition.] The Duke of York's March, *etc.* [P. F.] *Printed for H. Andrews: Lambeth*, [1795 ?] fol. **G. 795. (5.)**

Grand March & Trio, with a Quick Step for H.M. 78th Regiment. [P. F.] *T. Williamson: London*, [1795 ?] fol. **g. 133. (70.)**

The Arch Duke Charles of Austrias March, for the Piano Forte and a Full Band. *Longman and Broderip: London*, [1797 ?] fol. **g. 133. (72.)**

The New Royal Wirtemberg March, composed in Honor of the late Nuptials. [P. F.] *Printed for J. Dale: London*, [1797.] fol. **g. 133. (71.)**

General Suwarrow's March & Quick Step ...To which is added five Russian Dances, *etc.* *Gow & Shepherd: Edinburgh*, [1798 ?] fol. **h. 1568. b. (11.)**

The Egyptian March, for a Military Band, also adapted for the Piano Forte. *T. & W. M. Cahusac: London*, [1800 ?] fol. **h. 1568. b. 13.**

Flancken-Marsch der Hamburger Bürgergarde für's Piano-Forte. *J. A. Böhme: Hamburg*, [1800 ?] *obl.* fol. **e. 217. f. (4.)**

Marche des Royalistes. [Song.] *See* Contre. Contre nos cruels ennemis, *etc.* [1800 ?] fol. **H. 2831. (26.)**

[Another setting.] Marche des Royalistes. [Song.] *See* Mugnié (J.)

Marches, Airs & Minuets, selected from the Works of the best Authors, arranged for two German Flutes or Violins and many with Basses for the Violoncello or Piano-Forte. *Preston: London*, [1800 ?] *obl.* 8°. **b. 78. (1.)**

The composers named in this collection are: Felton, Hugh Clerk, Martini, Corbet, Knerler, Pasquali, Handel, Humphry, Castrutti, Geminiani, Mac-Gibbon and Caporali.

The Grand Neapolitan March, for a Military Band, also adapted for the Piano Forte. *T. & W. M. Cahusac: London*, [1800 ?] fol. **h. 1568. b. (12.)**

Two Favorite New Marches, 1st. Lord Cornwallis's, 2^{d}. The Duke of Brunswick's, for the Piano-Forte or Harpsichord. *Printed for the Author: London*, [1800 ?] fol. **g. 272. i. (2.)**

Marche du Siège de Lille. [Song.] *See* Jadin (H.)

See Airs. A Collection of Airs and Marches, *etc.* [1765 ?] *obl.* 8°. **b. 41.**

MARCHESI (Luigi) Sei Ariette, with an Accompanyment for the Piano Forte or Harp, *etc.* *Longman & Broderip, for the Author: London*, [1795?] *obl.* fol. **E. 601. m. (4.)**

[Another edition.] Sei Ariette, with an Accompaniment for the Piano Forte or Harp...First Set. *R. Birchall: London*, [1800?] fol. **H. 2827. f. (23.)**

Six Ariettes, with an Accompanyment for the Piano-Forte, or Harp...Opera Seconda. *Longman & Broderip: London*, [1795?] *obl.* fol. **E. 600. z. (4.)**

See Sarti (G.) [*Giulio Sabino.*] Lungi dal caro, *etc.* (Aria...coll' accompagnamento d' Arpa dal Sig^r L. Marchesi.) [1790?] fol. **G. 196. (14.)**

MARCHIORE [de Barberiis], *da Padova.* *See* Merchiore.

MARCO ANTONIO [Cavazzoni], *of Bologna.* Recerchari Motetti Canzoni Composti per Marco antonio di Bologna. Libro Primo. *Apud Bernardinum Vercelensem: Venetiis*, 1523. *obl.* 4°. **K. 8. b. 8.**

MARDO (Judith) *See* Le Jeune (C.) Second Liure des Meslanges, *etc.* [With a dedication by Judith Mardo.] 1612. *obl.* 4°. **B. 283. i.**

See Le Jeune (C.) Troisiesme Liure des Pseaumes, *etc.* [With a dedication by Judith Mardo.] 1610. *obl.* 4°. **B. 283. g.**

MARÉCHAL. Le Maréchal des Logis. [Song.] *See* Chantons. Chantons la noble avanture, *etc.* [1785?] 8°. **B. 362. f. (40.)**

MARÉCHAL FERRANT. Le Maréchal Ferrant. Opéra Comique en deux Actes, *etc.* [With the music, by F. A. Danican Philidor, of some of the Songs.] *De l'Imprimerie de C. Ballard, etc.: [Paris,]* 1762. 8°. **11738. m. 1. (1.)**

[L'Amour se plait.] *See* Docteurs Modernes. Ce secret qui fait tant de bien...Air du Vaudeville du Maréchal. [By F. A. Danican Philidor.] 1784. 8°. **B. 362. (193*.)**

—— *See* Embarquez. Embarqués vous fiers matelots... Air du Vaudeville du Maréchal [Ferrant, by F. A. Danican Philidor]. [1785?] 8°. **B. 362. (21.)**

Quand pour le grand voyage. *Ariettes, détachés du Maréchal Ferrant* [by F. A. Danican Philidor]. [*Paris*, 1765?] 8°. **B. 362. (20.)**

Le Maréchal Ferrant. Opéra Comique. *See* Philidor (F. A. Danican)

MARÉCHAL FERRANT DE LA VILLE D'ANVERS. Le Maréchal Ferrant de la Ville d'Anvers, Pièce anecdotique en un Acte et en prose, mêlée de Vaudevilles, par le C. Maurice S[éguier]...avec la Musique. *Chez le Libraire: Paris*, An VII^e [1799]. 8°. **11738. n. 15. (6.)**

Containing songs by Gérard, Doche and Kalkbrenner.

MARELLA (Giovanni Battista) *See* Catches. A Collection of Catches by ...Dr. Arne,...Sigr. Marella, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

See Modern Catch-Club. The Modern Catch-Club...a Collection of Catches... by...Marella, *etc.* [1770?] *obl.* 4°. **A. 756.**

MARELLA (J. B.) *See* Marella (G. B.)

MARELLI (J. B.) *See* Marella (G. B.)

MARENZIO (Luca)

Arrangement.

1. Canzonets and Villanelles.
2. Madrigals (Secular).
   a. Collected editions.
   b. For six voices.
   c. For five voices.
   d. For four voices.
3. Madrigals (Sacred).

1. Canzonets and Villanelles.

[Il Primo Libro delle Villanelle et Arie alla Napolitana, a Tre Voci, *etc.* Basso.] [*Appresso Giacomo Vincenti?: Venetia*, 1584?] 8°. **B. 270. n. (1.)**

Wanting the title-page and pp. 13–16.

Il Primo Libro delle Villanelle a Tre Voci ... Nouamente ristampate. Terza Impressione. Canto. *Presso Giacomo Vincenzi: Venetia*, 1586. 8°. **B. 270. k. (1.)**

[Another copy. Canto.] **B. 270. m. (1.)**

Il Primo Libro delle Villanelle et Arie alla Napolitana a Tre Voci ... Di nouo Ristampate, & Corrette. Canto. (Tenore.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1600. 4°. **C. 210. f. (1.)**

Il Primo Libro delle Villanelle et Arie alla Napolitana, a Tre Voci...Nouamente ristampate, & corrette. Tenor. (Basso.) 2 pts. *Appresso Giacomo Vincenti: Venetia*, 1605. 8°. **B. 270. l. (1.)**

Imperfect, wanting pp. 5–9 *and the last leaf of the Tenor part.*

Il Secondo Libro delle Canzonette alla Napolitana à Tre Voci ... Raccolte per Attilio Gualtieri & nouamente poste in luce. Canto. *Presso Giacomo Vincenzi, & Ricciardo Amadino compagni: Venetia*, 1585. 8°. **B. 270. m. (2.)**

MARENZIO (Luca) Il Secondo Libro delle Canzonette alla Napolitana à Tre voci, ... Raccolte per Attilio Gualtieri, & nouamente ristampate. Seconda Impressione. Canto. (Tenore.) 2 pts. *Presso Giacomo Vincenzi: Venetia*, 1587. 8°.
B. 270. k. (2.)

Il Secondo Libro delle Villanelle a Tre Voci, ... Raccolte per Attilio Gualtieri. Nouuamente Ristampate & . . . corrette. Tenore. (Basso.) 2 pts. *Appresso Giacomo Vincenti: Venetia*, 1592. 8°.
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In earlier editions this work was called Canzonette alla Napolitana.

[Another copy. Basso.] **B. 270. n. (2.)**
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Il Secondo Libro delle Villanelle et Arie alla Napolitana a Tre Voci ... Di nouo Ristampate, & con diligenza Corrette. Canto. (Tenore.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1600. 4°.
C. 210. f. (2.)

Il Terzo Libro delle Villanelle a Tre Voci composte . . . nel modo che hoggidi si usa cantare in Roma. Raccolte da Christoforo Ferrari, & di nuouo date in Luce. Canto. *Appresso Alessandro Gardano: Roma*, 1585. 8°. **B. 270. m. (3.)**

Il Terzo Libro delle Villanelle a Tre Voci . . . Nuouamente ristampate. Canto. (Tenore.) 2 pts. *Presso Giacomo Vincenzi: Venetia*, 1587. 8°.
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C. 210. f. (5.)

Ausszug auss Lucæ Marentii vier Theilen seiner Italianischen dreystimmigen Villanellen und Napolitanen...mit Teutschen Texten gezieret, vnnd inn Truck publiciert von Valentino Haussmanno Gerbipol. Cantus. (Tenor.) 2 pts. *Durch Paulum Kauffmann: Nürmberg*, 1606. 4°. **C. 210. h.**

2. Madrigals (Secular).

a. Collected editions.

Di Luca Marenzio . . . Madrigali a Sei Voci, in un corpo ridotti. Nuouamente posti in luce, & con ogni diligentia corretti. Aggiunto vi di più vno Madrigale del istesso Authore à Dieci Voci. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Pietro Phalesio & Giouanni Bellero: Anuersa*, 1594. *obl.* 4°.
K. 3. f. 15.

Di Luca Marenzio ... il Primo, Secondo, Terzo, Quarto & Quinto Libro de Madrigali a Cinque Voci. Nuouamente ristampati & in vn Corpo ridotti. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Pietro Phalesio: Anuersa*, 1609. *obl.* 4°. **B. 270. e.**

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B. 270. f.

Di Luca Marenzio ... il Sesto, Settimo, Ottauo et Nouo Libro, il suo Testamento de Madrigali a Cinque Voci. Nuouamente Stampati & in vn Corpo ridotti. Tenore. (Basso.) 2 pts. *Appresso Pietro Phalesio: Anuersa*, 1609. *obl.* 4°. **B. 270. h.**

MARENZIO (Luca)

b. For six voices.

Il Primo Libro de Madrigali a Sei Voci, . . . Nouamente Ristampato. Canto. (Alto.) (Basso.) (Quinto.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1584. 4°. **C. 210. a.**

Di Luca Marenzio il Terzo Libro de Madrigali a Sei Voci. Nouamente composto et dato in Luce. Quinto. *Appresso l' Herede di Girolamo Scotto: Vinegia*, 1585. 4°. **C. 210. l.**

Di Luca Marenzio il Terzo Libro de Madrigali a Sei Voci. Nouamente ristampati. Canto. *Appresso l' Herede di Girolamo Venetia*, 1589. 4°. **C. 210. r.**

Di Luca Marenzio il Terzo Libro de Madrigali a Sei Voci. Nouamente Ristampato. Alto. (Tenore.) (Basso.) (Quinto.) (Sesto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1594. 4°. **C. 210. s.**

Il Quarto Libro de Madrigali a Sei Voci ... Nouamente Ristampato. Alto. *Appresso Angelo Gardano: Venetia*, 1593. 4°. **C. 210. n.**

Di Luca Marentio il Quinto Libro de Madrigali a Sei Voci. Nouamente ristampato. Alto. *Appresso Angelo Gardano: Venetia*, 1595. 4°. **C. 210. d.**

Di Luca Marentio, il Sesto Libro de Madrigali a Sei Voci. Nouamente Composto, & dato in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Angelo Gardano: Venetia*, 1595. 4°. **C. 210. m.**

[Another copy. Alto.] **C. 210. e.**

Di Luca Marenzio ... Il Sesto Libro de Madrigali a Sei Voci. Nouamente stampati and dati in luce. Tenore. *Appresso Pietro Phalesio: Anuersa*, 1610. *obl.* 4°. **B. 270. j.**

c. For five voices.

Di Luca Marenzio il Primo Libro de Madrigali a Cinque Voci. Nouamente... ristampati. Alto. *Appresso Angelo Gardano: Venetia*, 1582. *obl.* 4°. **A. 294. b.**

Di Luca Marenzio il Primo Libro de Madrigali a Cinque Voci, nouamente ... ristampati. Tenore. *Presso Giacomo Vincenzi, & Ricciardo Amadino compagni: Venetia*, 1586. 4°. **C. 210. o.**

Di Luca Marenzio il Primo Libro de Madrigali a Cinque Voci. Nouamente... ristampati. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1587. *obl.* 4°. **53. a. 20-23.**

Di Luca Marenzio il Primo Libro de Madrigali a Cinque Voci. Nouamente ristampati. Basso. (Quinto.) 2 pts. *Appresso l' Herede di Gierolamo Scoto: Venetia*, 1600. 4°. **C. 210. p.**

MARENZIO (Luca) Di Luca Marenzio il Secondo Libro de Madrigali a Cinque Voci, Nouamente Ristampati. Alto. *Appresso Angelo Gardano: Venetia*, 1583. *obl.* 4°. **A. 294. a.**

Di Luca Marenzio il Secondo Libro de Madrigali a Cinque Voci, Nouamente Ristampati. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1593. *obl.* 4°. **53. a. 20-23. (2.)**

Di Luca Marenzio il Terzo Libro de Madrigali a Cinque Voci, nouamente Composti, & dati in luce. Quinto. *Appresso Angelo Gardano: Venetia*, 1582. *obl.* 4°. **B. 270.**

Di Luca Marenzio il Terzo Libro de Madrigali a Cinque Voci, Nouamente Ristampati. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1595. *obl.* 4°. **53. a. 20-23. (3.)**

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Di Luca Marenzio il Quinto Libro de Madrigali a Cinque Voci. Nouamente ristampato. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1594. *obl.* 4°. **53. a. 20-23. (5.)**

Di Luca Marenzio il Sesto Libro de Madrigali a Cinque Voci, Nouamente posto in luce. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1594. *obl.* 4°. **53. a. 20-23. (6.)**

Di Luca Marenzio il Sesto Libro de Madrigali a Cinque Voci. Nouamente Ristampato, *etc.* Canto. (Tenore.) (Basso.) 3 pts. *Appresso Angelo Gardano: Venetia*, 1603. *obl.* 4°. **A. 294.**

Di Luca Marenzio il Sesto Libro de Madrigali a Cinque Voci. Nouamente ristampato. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Stampa del Gardano. Ære Bartholomæi Magni: Venetia*, 1614. 4°. **C. 210. j.**

[Another copy. Basso.] **C. 210. k.**

MARENZIO (Luca) Di Luca Marenzio il Settimo Libro de Madrigali a Cinque Voci, Nouamente Composto & dato in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1595. *obl.* 4°. **B. 270. b.**

Di Luca Marenzio il Settimo Libro de Madrigali a Cinque Voci. Di nouo ristampati, & Corretti. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1600. *obl.* 4°. **B. 270. d.**

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Di Luca Marenzio l' Ottauo Libro de Madrigali a Cinque Voci. Nouamente Composto, & dato in luce. Canto. (Alto.) (Basso.) (Quinto.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1598. *obl.* 4°. **B. 270. c.**

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Di Luca Marenzio il Nono Libro de Madrigali a Cinque Voci. Di nouo Ristampato, & Corretto. Quinto. *Appresso Angelo Gardano: Venetia*, 1601. *obl.* 4°. **A. 294. c.**

d. For four voices.

Madrigali a Quattro Voci . . . Nouamente . . . ristampati. Libro Primo. Canto. (Tenore.) (Alto.) (Basso.) 4 pts. *Appresso Angelo Gardano: Venezia*, 1592. 4°. **C. 210. c.**

Madrigali a Quattro Voci . . . Nouamente . . . ristampati. Libro Primo. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1603. *obl.* 4°. **C. 210. i.**

Madrigali à Quattro Voci . . . Novamente . . . ristampati. Canto. (Alto.) 2 pts. *Paulus Kauffmannus: Norib*ergæ, 1603. 4°. **C. 210. g.**

Madrigali a Quattro Voci . . . Nouamente Ristampati. Tenore. (Basso.) 2 pts. *Appresso Pietro Phalesio: Anuersa*, 1607. *obl.* 4°. **B. 270. g.**

3. Madrigals (Sacred).

Madrigali Spirituali . . . a Cinque Voci. Nouamente stampato & dato in luce. Libro Primo. Canto. (Tenore.) 2 pts. *Per Alessandro Gardano: Roma*, 1584. 4°. **C. 210.**

Di Luca Marenzio . . . de' Madrigali Spirituali a Cinque Voci. Nouamente stampati. Tenore. (Basso.) 2 pts. *Appresso Pietro Phalesio: Anuersa*, 1610. *obl.* 4°. **B. 270. i.**

MARESCIAL ( ) Locciolette che andate di notte. *Cavatina, etc.* [*Paris,*] 1778. 8°. **297. f. 22.** *Mercure de France, June*, 1778.

MARGARINA (Christophorus) *See* Anerio (G. F.) Litaniae Deiparae Virginis . . . A Christophoro Margarina in vnum collectæ, & in lucem editæ, *etc.* 1611. 4°. **D. 229.**

MARGATE. The Margate Ballad. [Song.] *See* From. From court and from country, *etc.* [1760.] 8°. **P.P. 5438. z.**

The Margate Hoy. [Song.] *See* Dibdin (C.) [*Christmas Gambols.*]

MARGERY. Margery. [Opera.] *See* Lampe (J. F.)

MARI RETROUVÉ. Airs de la Comédie du Mary Retrouvé. [By J. C. Gillier. Words by F. C. Dancourt.] [1698.] *See* Airs. Airs le la Comédie Francoise. [No. 14.] [1696–]1705. *obl.* 8°. **B. 319.**

Le Mari Retrouvé, Comédie. Représentée pour la première fois, le 25 Octobre 1698. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 6.**

Part of '*Les Œuvres de Théatre de M. D'Ancourt*,' *etc. tom.* 6.

MARIA. Maria. An Elegy [begins: 'Maria lovely Maid is dead'] for the Harpsichord or Piano-Forte. *Catharine Fentum, for the Author: London*, [1775?] fol. **G. 310. (105.)**

Maria. [Song, begins: 'As from above the genial dews.'] *See* Adams (J. B.)

Maria. [Song, begins: 'When first Maria smil'd on me.'] *See* Richardson (J. B.)

Maria. Song. [Begins: 'Assist me all ye Pow'rs above.'] *See* Weale (G.)

Maria. Glee [begins: 'Maria! ah listen']. *See* Webbe (S.) *the Elder.*

Maria hilff. [Hymns.] *See* Hymns. [*German.*]

Maria prithee don't destroy. [Song.] *See* Courteville (R.)

Maria rein dein Klag allein. *Planctus Beatæ Mariæ Virginis*, Das ist, Unser lieben Frawen Klag vnd Hertzenleid . . . Im Thon Maria zart von edler Art, *etc.* *Durch Andream Angermayer: Ingolstatt*, 1613. 8°. **11517. bbb. 8.**

Part of C. Vetter's '*Paradeisvogel*,' *etc.*

Maria when my Sight you bless. *The Milk-Maid.* [Song.] By Mr. W. B. [*London*, 1730?] *s. sh.* fol. **G. 316. e. 82.**

Maria's Evening Service to the Virgin. [Song.] *See* Billington (T.)

MARIA ANTONIA WALPURGIS [of Bavaria], *Consort of Charles Frederick Christian Augustus Francis, Elector of Saxony. See* A., E. T. P., *pseud.*

See Kammel (A.) Six Overtures in Eight Parts by . . . iv. Princess Royal of Saxony, *etc.* [1770?] fol. **g. 474. (7.)**

MARIA STUART. Maria Stuart. Ballade. *See* ZUMSTEEG (J. R.)

MARIA UND JOHANNES. Maria und Johannes. Passions-Oratorium. *See* SCHULZ (J. A. P.)

MARIA (DOMENICO DELLA) *See* DELLA MARIA.

MARIÆ. Mariæ Heimbsuechung. [Hymn.] *See* HYMNS. [*German.*]

MARIAGE. Le mariage a ses peines. Air. *See* LABORDE (J. B. de) [*La Meunière de Gentilly.*]

MARIAGE À LA MODE. Le Mariage à la Mode. Comédie en un acte, et en vers; par M. Fardeau. Cinquième Édition, *etc.* [With the music of a song.] *Chez l'Auteur : Paris*, 1778. 8°. **11738. aa. 8. (3.)**

MARIAGE D'ANTONIO. Dès les premiers jours du printems. *Vaudeville du Mariage d'Antonio* [by L. Grétry]. *Chez Frère :* [*Paris*, 1786.] 8°. **B. 362. c. (98.)**

Le Mariage d'Antonio. Divertisement. *See* GRÉTRY (L.)

MARIAGE DE FIGARO. La Folle Journée, ou Le Mariage de Figaro. Comédie en Cinq Actes, en Prose, par Mr. Caron de Beaumarchais ... Nouvelle édition...avec les Airs notés, *etc.* *Paris*, 1785. 8°. **640. f. 8.**

[Another edition.] La Folle Journée ou le Mariage de Figaro, *etc.* *Amsterdam*, 1785. 8°. **841. e. 2. (2.)**

Cœurs sensibles, cœurs fidelles. *Vaudeville du Mariage de Figaro* . . . de M. de Beaumarchais. *Chez Camand :* [*Paris*, 1784.] 8°. **B. 362. (186.)**

—— *See* À. À certaine Coterie . . . Air. Cœur [*sic*] Sensibles. [1785 ?] 8°. **B. 362. (201.)**

—— *See* DE. D'un danseur du haut parage...Air ; Figaro. [1789 ?] 8°. **B. 362. e. (26.)**

—— *See* DE. De la plus charmante ville. *Le Tableau de Paris.* Air du Vaudeville de Figaro. [1785 ?] 8°. **B. 362. (204.)**

—— *See* DIS. Dis-moi donc quelle est la cause. *La Coquelicot*...Air du Mariage de Figaro. [1785 ?] 8°. **B. 362. f. (22.)**

—— *See* DU. Du Jeu de la Loterie...Air de Figaro. [1789 ?] 8°. **B. 362. (200.)**

—— *See* FOLLE SOIRÉE. Sans redouter la Satire...Air du Mariage de Figaro. [1790 ?] 8°. **B. 362. (187.)**

—— *See* IL. Il est un Dieu tutélaire ... Air : du Vaudeville de Figaro. [1780 ?] 8°. **B. 362. f. (6.)**

MARIAGE DE FIGARO. Cœurs sensibles, cœurs fidelles. *See* JADIS. Jadis on voyoit Thalie ... Air de Figaro. [1785 ?] 8°. **B. 362. (189.)**

—— *See* LÉANDRE CANDIDE. En fixant notre planette. *Vaudeville*...Sur l'Air de Figaro. [1784.] 8°. **B. 362. c. (27.)**

—— *See* LISE. Lise d'une main alerte ...Air : du Mariage de Figaro. [1790 ?] 8°. **B. 362. e. (93.)**

—— *See* NICODÈME DANS LA LUNE. Oui, Messieux, tout l'monde en France...Air : de Figaro. [1791.] 8°. **B. 362. (191.)**

—— *See* POUR. Pour atteindre à la fortune. *L'Arithmétique à la Mode* . . . Air : Vaudeville du M^gs^ de Figaro, *etc.* [1785 ?] 8°. **B. 362. (197.)**

—— *See* QUE. Q'un amant à sa maîtresse ...Air de Figaro. [1791 ?] 8°. **B. 362. (199.)**

—— *See* SOUS. Sous une Gaze légère... Air : du Vaudeville de Figaro. [1785 ?] 8°. **B. 362. j. (13.)**

—— *See* TROP. Trop fort le plaisir abonde. *Le Mal de Cœur de Géronde.* Air : de Figaro [1785 ?] 8°. **B. 362. f. (49.)**

—— *See* VIVE. Vive les nuits étoilées. *Les Soirées du Palais Royal.* Sur l'air du Mariage de Figaro, *etc.* [1785 ?] 8°. **B. 362. g. (69.)**

Mon Courcier hors d'haleine. *Romance*, du petit Page. Du Mariage de Figaro. Par M. de Beaumarchais. *Chez Bignon : Paris*, [1785.] 8°. **B. 362. (206.)**

The melody is that of 'Malbrook s'en va t'en guerre.'

Mon Courcier hors d'haleine. *Romance du petit Page.* Dans le Mariage de Figaro, avec Accompagnement de Guitarre. *Longman & Broderip : London*, [1790 ?] fol. **G. 800. m. (38.)**

MARIAGE DU VAUDEVILLE. Le Mariage du Vaudeville et de la Morale. Comédie en un Acte, en vers, mêlée de Vaudevilles ; [Written] par le Citoyen Piis. [With the music of the final Vaudeville.] *Chez le Libraire, au Théâtre du Vaudeville : Paris*, An Deuxième [1794]. 8°. **11738. l. 18. (9.)**

MARIAGE PAR ESCALADE. Le Mariage par Escalade, Opéra-Comique, à l'occasion de la prise du Port-Mahon . . . Nouvelle édition, augmentée de couplets ... & de Vaudevilles...avec les airs notés. *Chez Duchesne : Paris*, 1757. 8°. **164. d. 21.**

MARIAGES SAMNITES. L'Amour folatre alors qu'il blesse. *Ariette des Samnites* [by A. E. M. Grétry]. [*Paris*, 1780 ?] 8°. **B. 362. i. (42.)**

Dieu d'Amour. *Chœur et Marche des filles Samites.* [By A. E. M. Grétry.] [*Paris*, 1780 ?] 8°. **B. 362. i. (43.)**

MARIAGES SAMNITES. Dieu d'Amour. *Chœurs des Samnites* [by A. E. M. Grétry]. [1780?] 8°.
B. 362. (44.)

Les Mariages Samnites. Drame Lyrique. *See* GRÉTRY (A. E. M.)

MARIAN. The Branch of the Willow. [Song.] Sung by Mrs. Billington, in the new Opera of Marian. [By W. Shield.] *J. & E. Lee: Dublin*, [1790?] *s. sh.* fol.
H. 1601. b. (1.)

No Language but that of the Heart. A favourite Song ... in the new Opera of Marian. [By W. Shield.] *J. & E. Lee: Dublin*, [1790?] *s. sh.* fol.
H. 1601. b. (3.)

Patty Clover. A favorite Song in the new Opera of Marian. [By W. Shield.] *J. & E. Lee: Dublin*, [1790?] *s. sh.* fol.
H. 1601. b. (2.)

Who can suspect. A favourite Song ... in the new Opera of Marian. [By W. Shield.] *J. & E. Lee: Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (4.)**

Marian. Opera. *See* SHIELD (W.)

Marian's Complaint. [Song.] *See* PITMAN (A.) [*Three Amorosos. Op. VI. No.* 1.]

MARIANA. Mariana. Song. *See* EACH. Each Hour, Mariana, *etc.* [1766.] 8°.
P.P. 5438. z.

Mariana's Charms wound my Heart. Song. *See* B., W.

MARIANNE. Marianne. Comédie. *See* DALAYRAC (N.)

MARIE VON MONTALBAN. Marie von Montalban. [Opera.] *See* WINTER (P. von)

MARIECHEN. Mariechen. Operette. *See* BENDA (F. L.)

MARIN ( ) *the Elder.* Cher Philène. *Musette.* [*Paris,*] 1736. *s. sh.* 4°.
297. b. 15.

Mercure de France, Aug., 1736.

MARIN (MARIE MARTIN **MARCEL DE**) *Viscount.* Essay upon an Air of Molinarella [i.e. "Nel cor più," by Paisiello], varied in all the known Styles of Music ...also God save the King and Four Favorite Scotch and Welsh Airs, adapted for the Harp.. Opera 11th. *J. Longman, Clementi & Co., for the Author: London*, [1800.] fol. **g. 198. (7.)**

Two Sonatas, for the Harp. Op. 6. *J. Longman, Clementi & Co., for the Author: London*, [1800.] fol. **g. 198. (6.)**

Three Sonatinas for the Harp...Op. 10. *J. Longman, Clementi & Co., for the Author: London*, [1800.] fol. **g. 301. (12.)**

MARIN (MARIE MARTIN **MARCEL DE**) *Viscount. See* MOZART (W. A.) [*Selections.*] Two Trios selected from the Works of Mozart, arranged by Vt de Marin. [1799.] fol. **g. 192. a. (20.)**

MARINDA. Marinda's face like Cupid's bow. Song. *See* LEVERIDGE (R.)

MARINELLI (GUILIO CESARE) Via Retta della Voce Corale, ouero Osseruationi intorno al Retto Esercitio del Canto Fermo, diuise in cinque parti, *etc.* *Per Giacomo Monti: Bologna*, 1671. 4°.
7897. e. 2.

MARINER. The Mariner. Sea Song. *See* MOULDS (J.)

MARINERS. The Mariners. Musical Entertainment. *See* ATTWOOD (T.)

The Mariners. Glee. *See* RAVENSCROFT (T.)

MARINI (CARLO ANTONIO) *See* MARINO.

MARINI (P. L.) Le Pâstre. Romance. Paroles de Lab . . . *Les Frères Gaveaux: Paris*, [1800?] fol. **G. 548. (40.)**

MARINO (ALESSANDRO) Psalmi Vesperarum et Magnificat, Quatuor Vocum. Cum Basso Continuo ad Organum, *etc.* Editio Secunda. Tenor. (Bassus.) (B. Continuus.) 3 pts. *Apud Heredes Petri Phalesii: Antuerpiæ*, 1637. 4°. **C. 266.**

Psalmi Vesperarum ... Liber Secundus, *etc.* Tenor. *Apud Hæredem Hieronymi Scoti: Venetiis*, 1587. 4°. **C. 266. a.**

MARINO (CARLO ANTONIO) Balletti, Correnti, Ghighe, e Minuetti Diuersi a Trè, due Violini, Violoncello, o Spinetta ... Opera Seconda. Violino Secondo. *Da Gioseppe Sala: Venetia*, 1692. 4°.
d. 6.

Sonate a Tre, Due Violino, Violoncello Obligato con il Basso per l'Organo...Opera Settima. Nouvelle Edition corrigée de Plus de 300 fautes. [Separate Parts.] *Chez P. Mortier: Amsterdam*, [1730?] fol.
g. 1009.

Suonate alla Francese a Tre . . . Opera Quinta. (Violino Primo.) *Chez Estienne Roger: Amsterdam*, [1700?] *obl.* 4°. **b. 3.**

Sonate da Camera a trè Strumenti . . . Opera Prima, *etc.* Violino Primo (Secondo). (Violone.) (Spinetta.) 4 pts. *Per Giacomo Monti: Bologna*, 1687. 4°.
d. 12.

MARISSAL (ANTONIUS) Floros Melodici, sive Cantiones Sacræ V. VI. VIII. et Plurium Vocum, pro Festis præcipuis totius Anni, tam Vocis vivæ quam omnibus Instrumentis accommodatæ, *etc.* Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta Vox.) (Secundus Bassus.) 6 pts. *Typis Ioannis Bogardi: Duaci*, 1611. *obl.* 4°.
A. 184.

MARK. Mark the sweet Rosebud. Song. *See* ATTERBURY (L.)

Mark with what grace the Rose tree shews. [Song.] *See* RANNIE (J.)

MARKET. The Market Lass. [Song.] *See* REEVE (W.) [*Mirth's Museum.*]

MARKORDT (J.) The Overture, Songs, Duetts, & Choruses, in Tom Thumb [as altered from H. Fielding by K. O'Hara] . . . Composed & Compiled by J. Markordt, in which is Printed . . . the much admired Song sung by Mrs. Kennedy; Composed by Dr. Arne. *J. Preston: London*, [1780.] *obl.* fol. **D. 282. (7.)**

MARKWELL ( ) The Declaimer. [Song.] [*London*, 1740?] *s. sh.* fol. **I. 530. (97.)**

Love preferable to Liberty. [Song.] The Words by R. Courtivil, *etc.* [*London*, 1740?] *s. sh.* fol. **I. 530. (96.)**

In some editions this song is ascribed to S. Howard.

To a Young Lady of Eighteen courted by a Man of Threescore. [Song, begins: "Dear Chloe attend."] [*London*? 1740?] *s. sh.* fol. **G. 316. d. (119.)**

In some editions this song is ascribed to S. Howard.

MARLBOROUGH. The Marlborough, a New Dance Compos'd by Mr. Isaac. Perform'd at Court on Her Majestie's Birth day. Febr ȳ 6th 17 . *Printed for I. Walsh, I. Hare, and P. Randall: London*, [1703?] fol. **h. 993. (17.)**

MARMONTEL (JEAN FRANÇOIS) Essai sur les Revolutions de la Musique en France. [*Paris*, 1777.] 8°. **1042. k. 14. (3.)**

MARMOTTE. La Marmotte. [Song.] *See* FILLE. Fille qui quitte son pays. [1790?] 8°. **B. 362. (138.)**

La Marmotte en Vie. [Song.] *See* CE. C'est la marmotte en vie. [1790?] 8°. **B. 362. (139.)**

La Marmotte en vie. Chanson Savoyard [begins: 'Je quittai la Montagne']. *See* LOUET (A.)

MAROTTA (ERASMO) Aminta Musicale . . . Il Primo Libro de Madrigali a Cinque Voci, con un Dialoguo à Otto, *etc.* Canto. (Bassus.) (Quinta.) 3 pts. *Appresso Angelo Gardano: Venetia*, 1600. *obl.* 4°. **A. 282.**

MARPURG (FRIEDRICH WILHELM) Abhandlung von der Fuge nach den Grundsätzen und Exempeln der besten . . . Meister . . . Nebst LXII. Kupfertafeln. 2 Thle. *Bey A. Haude und J. C. Spener: Berlin*, 1753(–1754). 4°.

Exempel in LXII. und LX. Kupfertafeln. *Bei A. Kühnel: Leipzig*, [1806.] *obl.* fol. **1762. a. 8.**

MARPURG (FRIEDRICH WILHELM) [Abhandlung von der Fuge.] Traite de la Fugue et du Contrepoint, divisé en deux parties. *Chez Haude et Spener: Berlin*, 1756. 4°. **558*. c. 25.**

Anfangsgründe der Theoretischen Musik. *Bey J. G. I. Breitkopf: Leipzig*, 1757. 4°. **7896. aaa. 13.**

F. W. Marpurgs Anleitung zur Musik überhaupt, und zur Singkunst besonders, mit Uebungsexempeln erläutert, *etc.* *Bey A. Wever: Berlin*, 1763. 8°. **7895. b. 17.**

Anleitung zum Clavierspielen . . . Zweyte verbesserte Auflage. *Bey Haude und Spener: Berlin*, 1765. 4°. **7895. b. 16.**

Anleitung zur Singcomposition. *G. A. Lange: Berlin*, 1758. 4°. **556. c. 10.**

Clavierstücke mit einem practischen Unterricht für Anfänger und Geübtere. 3 Samm. *Bey Haude und Spener: Berlin*, 1762, 3. *obl.* fol. **c. 23. a.**

Fugen-Sammlung. Erster Theil. *Bey G. A. Lange: Berlin*, 1758. fol. **I. 44.**

The following composers' names are added in manuscript: Kirnberger, C. P. E. Bach, and Graun.

Fughe e Capriccj pel Clavicembalo ò per l'Organo . . . Opera Prima. *Chez J. J. Hummel: Berlin*, [1777.] fol. **h. 55.**

Wanting the preface.

Handbuch bey dem Generalbasse und der Composition, *etc.* 3 Th. *In Verlag J. J. Schützens Wittwe (G. A. Lange): Berlin*, 1755(–1758). 4°. **c. 23.**

Th. I. is dated 1755, *Th. II.* 1757 *and Th. III.* 1758.

Handbuch bey dem Generalbasse . . . Zweyte, vermehrte und verbesserte Auflage. (Anhang zum Handbuche bey dem Generalbasse, *etc.*) 4 Th. *G. A. Lange: Berlin*, 1762, *etc.* 4°. **556. c. 12.**

Th. I. is dated 1762, *Th. II.* 1757, *Th. III.* 1758, *and the Anhang*, 1760.

[Another copy.] **556. c. 13.**

Historisch-Kritische Beyträge zur Aufnahme der Musik. 5 Bde. *In Verlag J. J. Schützens sel. Wittwe (G. A. Lange): Berlin*, 1755–1760. 8°. **P.P. 1945. af.**

The publisher of Band 2–5 is Lange.

Kritische Briefe über die Tonkunst, *etc.* [By F. W. Marpurg.] 1760–1764. *See* PERIODICAL PUBLICATIONS. — *Berlin.* Kritische Briefe, *etc.* 1760–1764 **P.P. 1945. ag.**

MARPURG (Friedrich Wilhelm) Kritische Einleitung in die Geschichte und Lehrsätze der alten und neuen Musik ... Nebst acht Kupfertabellen.
Bey G. A. Lange: Berlin, 1759. 4°.
556. c. 11.

Die Kunst das Clavier zu spielen, durch den Verfasser des critischen Musicus an der Spree [F. W. Marpurg]. 2 Th. 1751–61. 4°. *See* Kunst. **7897. b. 2.**

Die Kunst das Clavier zu spielen ... Dritte ... Auflage. 2 Th. 1760–61. 4°. *See* Kunst. **7896. c. 8.**

Neue Methode allerley Arten von Temperaturen dem Claviere aufs bequemste mitzutheilen, *etc.* *Bey G. A. Lange: Berlin*, 1790. 4°. **7897. bbb. 20.**

Principes du Clavecin . . . Avec vingt planches. *Chez Haude et Spener: Berlin*, 1756. 4°. **7896. bb. 23. (2.)**

Raccolta delle più nuove composizioni di Clavicembalo di differenti maestri ed autori. Per l'anno 1756 (1757). Fatta stampare dal Sig. F. G. Marpurg. 2 vol. *Presso G. G. I. Breitkopf: Lipsia*, [1756–7.] *obl.* fol. **f. 37.**

The composers of this collection are: Marpurg, Seyfarth, Rakemann, Kirnberger, Agricola, C. F. E. Bach, Sack, Martini, Nichelmann, Feorier, Rameau, Richter, Silbermann, Du Phli, F. G. Zaccarie, Schale and Graun.

Versuch in figurirten Chorälen, sowohl für die Orgel, als für das Clavichord. *Bey J. J. Hummel: Berlin und Amsterdam*, [1785?] fol. **h. 55. a.**

F. W. Marpurgs . . . Versuch über die musikalische Temperatur, nebst einem Anhang über den Rameau- und Kirnbergerschen Grundbass, und vier Tabellen. *Bey J. F. Korn: Breslau*, 1776. 8°. **7897. bbb. 22.**

See Alembert (J. le R. d') [*Élémens de Musique.*] Hrn. d'Alembert . . . Systematische Einleitung in die Musicalische Setzkunst ... übersetzt und ... vermehrt von F. W. Marpurg. 1757. 4°. **7896. aaa. 11.**

See Sorge (G. A.) Herrn G. A. Sorgens Anleitung zum Generalbass ... Mit Anmerkungen von F. W. Marpurg, *etc.* 1760. 4°. **1400. i. 41.**

MARQUIS OF GRANBY. The Marquis of Granby. [Song.]
See Though. Tho' Austria and Russia. [1762.] *s. sh.* fol. **G. 316. f. (22.)**

MARQUIS TULIPANO. Le Marquis Tulipano. Opéra Bouffon.
See Paisiello (G.)

MARRE (de la) *See* La Marre (de)

MARRIAGE. Marriage. Song.
See Chaplyn (R.)

Marriage has its Pleasures various. Two Part Song. *See* Mathews (J.)

The Marriage Pretty 'tween John & Betty. [Song.] *See* Thank. Thank God at last, *etc.* [1770?] fol. **G. 305. (254.)**

The Marriage Whim. Song.
See Graves (J.)

MARRIED. The Married Man. [Song.]
See Hudson (R.)

MARS. Mars and Bellona. Song.
See Dennis (W.)

Mars et l'Amour. Vaudeville.
See Gillier (J. C.) [*La Répetition Interrompue.*]

Mars, qui se plaît au bruit des Armes. Chanson. *See* Du Vigneau ( )

MARS (J. de) Ciel, quel orage affreux. *Air, etc.* [*Paris,*] 1733. *s. sh.* 4°. **297. b. 1.**

Mercure de France, Dec., 1733.

Ciel quel orage affreux! Air. [By J. de Mars.] 1734. *s. sh.* fol. *See* Ciel. **297. b. 4.**

MARSDEN (Thomas) A Collection of Original Lancashire Hornpipes, old and new. Containing Divisions upon each. For the Treble Violin. Being the First of this Kind. *W. Pearson, for H. Playford: London*, 1705. *obl.* 4°. **K. 1. c. 24.**

MARSEILLES. The Marseilles March. *See* Allons. Allons, enfans de la patrie, *etc.* [1795?] fol. **H. 2821. (28.)**

MARSET (Joseph) Contradanzas Nuevas con sus Musicas, y Explicacion de Figuras, para el año de 1774 . . . van adjuntas las de los Años antecedentes, y 6. Minués, *etc.* *Joachin Ibarra: Madrid*, [1774.] *obl.* 12°. **K. 8. i. 13.**

MARSH (John) Six Anthems, in Four Parts, with a Verse Sanctus & Kyrie Eleeson. *Longman & Broderip, for the Author: London*, [1790?] fol. **H. 3170.**

The Christian's Glorious Triumph. Pope's . . . Ode, The Dying Christian to his Soul, set to Music, for a Single Voice and Piano Forte. *Printed for Culliford, Rolfe and Barrow: London*, [1795?] fol. **H. 2818. b. (28.)**

The City Feast, or Man of True Taste, a favorite Glee and Chorus with Instrumental Parts. *Preston & Son: London*, [1790?] fol. **H. 2818. b. (27.)**

An Overture and Eight Sonatinas, for the Piano-Forte, with Accompaniments for a Violin and Violoncello, *etc.* [Separate Parts.] *Longman & Broderip, for the Author: London*, [1795?] fol. **g. 161. b. (10.)**

MARSH (John) An Overture & Six Pieces for the Organ. *Preston: London*, [1791.] *obl.* fol. **d. 210. (1.)**

A Quartetto for two Violins, Tenor and Bass, composed in imitation of the Stile of Haydn's Opera Prima. [Separate Parts.] *Printed for the Author: London*, [1795?] fol. **g. 410. (4.)**

A Favorite Symphony in Thirteen parts, for a Grand Orchestra, *etc.* No. 6. *Culliford & Co.: London*, [1795?] fol. **h. 3210. (16. a.)**

The Flauto part only.

A Verse Anthem in four Parts, from the 150th Psalm, with an Accompaniment for the Organ ... To which are added Ten New Psalm Tunes ... also Five Chants & Three Hymns in one of which (being for a Funeral) is a part for the Great Bell of a Church, *etc.* *Printed for the Author: London*, [1785?] fol. **H. 2815. d. (3.)**

Eighteen Voluntaries for the Organ. ... To which is prefix'd an Explanation of the ... Stops ... With a few Thoughts on Style, Extempore Playing, *etc.* *Preston & Son: London*, [1791.] *obl.* 4°. **b. 162. a. (1.)**

Twenty Voluntaries for the Organ ... Second sett. *T. Preston: London*, [1795?] *obl.* 4°. **b. 162. a. (2.)**

See Haendel (G. F.) [*Selections and Arrangements. b. Instrumental.*] Handel's Hallelujah ... and Grand Coronation Anthem; to which are prefix'd Two New Fugues; ... for 2 Performers on one Organ or Harpsichord, by J. Marsh. [1780?] fol. **H. 2815. d. (4.)**

See Haydn (F. J.) [*Symphonies. B. & H. No.* 74.] A favorite Symphony ... Adapted for the Harpsichord ... with an Accompanyment for a Violin by J. Marsh. [1790?] fol. **h. 61. (14.)**

MARSHALL (Samuel) Three Songs, *etc.* *D. Wright: London*, 1710?] fol. **H. 1602.**

MARSHALL (William) Kinrara [and other Scotch tunes]. *Urbani & Liston: Edinburgh*, [1800?] fol. **h. 1568. b. (14.)**

MARTHE. Marthe et Colin se sont mis en ménage. *Duo.* [*Paris,*] 1737. *s. sh.* 4°. **297. b. 18.**

Mercure de France, May, 1737.

MARTHÉSIE, PREMIÈRE REINE DES AMAZONES. Marthésie, Première Reine des Amazones. Tragédie. *See* Destouches (A. C.)

MARTILLA. Martilla. Song. *See* Barrett (J.) *Organist.*

MARTILLO. Martillo. Song [begins: 'Martillo whilst you patch your Face']. *See* Clarke (T.)

MARTILLO. Cantata [begins: 'A Cypress Grove whose melancholly shade']. *See* Hayden (G.) [*Three Cantatas. No.* 1.]

MARTIN, *Peu d'Argent.* *See* Peu d'Argent (M.)

MARTIN (François) Rossignols, que pretendez-vous. Chanson. [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, April, 1678, *p.* 38.

MARTIN (Jean Blaise) Amants, craignés de perdre un jour. *See* infra: [*Le Cabriolet Jaune.*]

[Le Cabriolet Jaune.] Amants, craignés de perdre un jour. *Air du Cabriolet Jaune.* [Opéra Bouffon.] Paroles de Ségur ... Arrangé pour Piano par H. Jadin. *Chez Imbault: Paris*, [1800.] fol. **G. 390. a. (4.)**

MARTIN (Jonathan) The Address to Sleep. [Song.] The Words by N. Rowe, *etc.* [*London*, 1739.] 8°. **249. c. 9.**

Gentleman's Magazine, Vol. IX., p. 44.

MARTIN (Vincenz) *See* Martin y Solar (V.)

MARTIN Y COLL (Antonio) Arte de Canto Llano, y Breve Resumen de sus principales Reglas para Cantores de Choro; dividido en dos Libros: ... Y añadido en esta segunda impression con algunas advertencias; y el Arte de Canto de Organo, *etc.* *Bernardo Peralto: Madrid*, 1719. 4°. **1042. g. 36.**

Slightly mutilated. Containing compositions by C. Caresano and F. Vals.

MARTIN Y SOLAR (Vicente) Un alma costante. *See* infra: [*L' Isola del Piacere.*]

L' Arbore di Diana. Der Baum der Diana. Eine comische Oper in 2 Acten ... Fürs Clavier eingerichtet von C. G. Neefe. *Bei N. Simrock: Bonn*, [1790?] *obl.* fol. **E. 244. d.**

—— Pietà, pietà di noi. The Favorite Quartett, *etc.* *L. Lavenu: London*, [1797.] fol. **G. 424. (12.)**

—— [Pietà, pietà di noi.] *See* Elouis (J.) Pietà. The favorite Quartett ... [by V. Martin y Solar], for the Harp, *etc.* [1800?] fol. **G. 272. k. (10.)**

—— [Sereno Raggio.] *See* Haunted Tower. Love from the Heart. A favourite Rondo [by V. Martin y Solar], *etc.* [1790?] fol. **H. 1601. b. (7.)**

Der Baum der Diana. *See* supra: L' Arbore di Diana.

Blest was my vernal day. *See* infra: [*Una Cosa Rara. Mi parve un dì.*]

MARTIN Y SOLAR (VICENTE) Un Briccone senza core.
See infra: [*Una Cosa Rara.*]

Twelve Favorite Italian Canons for Three Voices with an Accompaniment for the Piano Forte or Harpsichord (by B. Sperati), *etc.* *Longman and Broderip: London,* [1794?] *obl.* fol. **D. 370. (10.)**

XII. Canzonette Italiane accompagnate col Cembalo o Arpa o Chitarra, *etc.* *Longman & Broderip: London,* [1790?] *obl.* fol. **E. 244. e. (1.)**

Six Italian Canzonetts with English Translations...With an Accompaniment for the Piano-Forte or Harp...The Italian by Del Ponte, the English by W. R. Lawrence. *Printed for Corri & Dussek: Edinburgh,* [1795?] fol. **G. 424. a. (25.)**

Three Italian Canzonetts and Three Duetts, with an Accompaniment for the Piano Forte, *etc.* *F. Linley: London,* [1797.] *obl.* fol. **E. 244.**

[La Capricciosa Corretta.] Ouverture und Gesänge aus der Oper: Die gebesserte Eigensinnige...im Klavierauszug, *etc.* *N. Simrock: Bonn,* [1800?] *obl.* fol. **E. 244. c.**

The first form of this opera was 'Gli Sposi in Contrasto,' produced at St. Petersburg about 1788. *The Libretto, by Lorenzo da Ponte, was rewritten as 'La Capricciosa Corretta' for Martini in London and produced there as 'La Scuola de' Maritati' on Jan.* 27, 1795. *It was performed at Lisbon in* 1797 *as 'La Capricciosa Corretta.'*

—— [For songs, &c., from this work as performed under the name 'Gli Sposi in Contrasto':] *See* infra: [*Gli Sposi in Contrasto.*]

—— [For songs, &c., from this work as performed under the name 'La Scuola de' Maritati':] *See* infra: [*La Scuola de' Maritati.*]

Consola le pene.
See infra: [*Una Cosa Rara.*]

[Una Cosa Rara.] Lilla oder Schönheit und Tugend. Clavierauszug v. A. Streicher, *etc.* *J. M. Götz: Munic, etc.* [1788?] *obl.* fol. **E. 244. f.**

[Una Cosa Rara. Another edition.] Lilla, *etc.* Atto I. *J. M. Götz: Munic, etc.* [1788?] *obl.* fol. **E. 244. b.**

Una Cosa Rara o sia Bellezza ed Onesta. Lilla. Dramma giocoso in due atti... Ridotto per il Cembalo dal C. D. Stegmann. *N. Simrock: Bonna,* [1800?] *obl.* fol. **E. 244. a.**

—— Overture, *etc.* [P. F. and Violin.] *See* OPERA OVERTURES. No. 1(–5) of the Opera Overtures, *etc.* No. 5. [1789.] fol. **h. 61. (11.)**

MARTIN Y SOLAR (VICENTE) Una Cosa Rara o sia Bellezza ed Onesta. Un briccone senza core. The Favorite Duet...in...La Cosa Rara. *R. Birchall: London,* [1795?] fol. **H. 2815. c. (26.)**

—— Consola le pene. [Song.] Sung by Sig^ra^ Delicati, in...La Cosa Rara. Composed by Mess^rs^ Martin & Mazzinghi. [Full Score.] *Longman and Broderip: London,* [1789.] fol. **G. 196. (4.)**

This song is not in the German and Italian editions of the opera. It was probably introduced by Mazzinghi in the London production.

—— The favorite Trio of Dirò che perfida, with the celebrated Canone of Per pietà non vi sdegnate...in...La Cosa Rara. *R. Birchall: London,* [1800?] fol. **G. 806. f. (47.)**

—— [Dolce mi parve un di.]
See SIEGE OF BELGRADE. Blithe as the Hours of May. [Song, by V. Martin y Solar], *etc.* [1791.] fol. **G. 807. d. (71.)**

—— Lilla mia dove sei. Arietta, *etc.* *Longman and Broderip:* [*London,* 1788.] fol. **H. 345. (15.)**

—— [Mi parve un di.] Blest was my vernal day. [Song.] Sung by Sig^ra^ Storace in the Siege of Belgrade...the Words by Mr. Rannie. *Printed for G. Goulding: London,* [1791.] fol. **G. 806. c. (33.)**

—— [Pace caro mio sposo.] *See* COMUS. Oh thou was born to please me...Duet [adapted from 'Pace caro mio sposo,'] *etc.* [1788.] fol. **G. 354. (54.)**

—— *See* STORACE (S.) The Siege of Belgrade, *etc.* [Partly arranged from V. Martini's 'Cosa Rara.'] 1791. *obl.* fol. **D. 289. (4.)**

—— [For detached numbers, &c., published anonymously:] *See* COSA RARA.

Dirò che perfida che falsa sei.
See supra: [*Una Cosa Rara.*]

La Donna ha dolce il core.
See infra: [*La Scuola de' Maritati.*]

Die gebesserte Eigensinnige.
See supra: [*La Capricciosa Corretta.*]

Già vicin è quel di.
See infra: [*La Scuola de' Maritati.*]

Guardami un poco.
See infra: [*La Scuola de' Maritati.*]

Hala hili hahamini.
See infra: [*L' Isola del Piacere.*]

Ho inteso su quel salice.
See infra: [*L' Isola del Piacere.*]

In questo secolo.
See infra: [*La Scuola de' Maritati.*]

MARTIN Y SOLAR (VICENTE) [L' Isola del Piacere.] Un alma costante, a favorite Air as sung by Sig^ra Morichelli, *etc.* *J. Dale: London*, [1795.] fol. **G. 199. (9.)**

—— Hala hili hahamini, a favorite duett as sung by Sig^r Morelli & Sig^r Cipriani, *etc.* *J. Dale: London*, [1795.] fol. **G. 198. (13.)**

—— Ho inteso su quel salice, a favorite Duett as sung by Sig^ra Morichelli & Sig^r Morelli, *etc.* *J. Dale: London*, [1795.] fol. **G. 198. (12.)**

—— Nel caro seno, a favorite Air, as sung by Sig^ra Morichelli, *etc.* *J. Dale: London*, [1795.] fol. **G. 199. (7.)**

—— Quattro, nove, tutti sei, a favorite Trio as sung by Sig^r Morelli, Sig^r Brida & M^r Kelly, *etc.* *J. Dale: London*, [1795.] fol. **G. 198. (19.)**

—— Spunto una rosa, a favorite Romance as sung by Sig^ra Morichelli, *etc.* *J. Dale: London*, [1795.] fol. **G. 199. (8.)**

Lilla mia dove sei.
See supra: [*Una Cosa Rara.*]

Mirate, mirate.
See infra: [*La Scuola de' Maritati.*]

Nel caro seno.
See supra: [*L'Isola del Piacere.*]

Nel cor mi sento un giubilo.
See infra: [*La Scuola de' Maritati.*]

Occhietto furbetto. *See* VILLANELLA RAPITA. Occhietto furbetto. *The Favorite Duett* [by V. Martin y Solar]...in the Opera Villanella Rapita. [1789?] fol. **G. 197. (6.)**

Per pietà non vi sdegnate.
See supra: [*Una Cosa Rara.*]

Pietà, pietà di noi.
See supra: [*L' Arbore di Diana.*]

Quattro, nove, tutti sei.
See supra: [*L' Isola del Piacere.*]

Il Riso.
See infra: [*La Scuola de' Maritati.*]

[La Scuola dei Maritati.] Allor che da pazzo sposai. *See* ELOUIS (J.) Allor che da pazzo. . . . [by V. Martin y Solar], arranged for the Harp, *etc.* [1800?] fol. **g. 272. k. (12.)**

—— La Donna ha dolce il core. Pollacca as sung by Signora Morichelli at the King's Theatre, *etc.* *Printed for J. Dale: London*, [1795.] fol. **G. 811. (17).**

——[Another edition. La donna ha dolce il core, *etc.*] *Printed for the Author: [London*, 1795.] fol. **G. 199. (10.)**

—— Gia vicin è quel di, a favorite Air, as sung by Sig^r Brida, *etc.* *J. Dale: London*, [1795.] fol. **G. 199. (13.)**

—— Guardami un poco, [Song,] as sung by Signora Morichelli, *etc.* *Printed for the Author: [London*, 1795.] fol. **G. 199. (11.)**

MARTIN Y SOLAR (VICENTE) [La Scuola Dei Maritati] Guardami un poco. *See* STEIBELT (D.) Steibelt's Eighteenth Pot-Pouri . . . in which is introduced Martini's...Air of 'Guardami un poco.' [1800?] fol. **g. 457. (5.)**

—— In questo secolo, a favorite Duett as sung by Sig^r Morelli & Sig^r Rovedino, *etc.* *J. Dale: London*, [1795.] fol. **G. 198. (9.)**

—— Mirate, mirate, a favorite Duett sung by Sig^ra Morichelli & Sig. Morelli, *etc.* *J. Dale: London*, [1795.] fol. **G. 198. (10.)**

—— Nel cor mi sento un giubilo, a favorite Air as sung by Sig^ra Morichelli, *etc.* *J. Dale: London*, [1795.] fol. **G. 199. (12.)**

—— Il Riso. A Canone, *etc.* [Begins: 'Vadasi via di qua.'] Performed . . . in the Opera called 'La Scuola dei Maritati,' *etc.* *Printed for the Author: London*, [1795.] fol. **G. 352. (29.)**

This trio seems to have been introduced at the end of Scene XII., Act I. The words are not in the Libretto, as printed at Lisbon in 1797.

—— Vedrete che Allegria, a favorite Duett as sung by Sig^ra Morichelli, & Sig^r Cipriani, *etc.* *J. Dale: London*, [1795.] fol. **G. 198. (11.)**

Sereno raggio. Aria for the Piano Forte and Voice. *Longman and Broderip: [London*, 1790?] fol. **H. 345. (28.)**

Il Sogno. Cantata a trè voci . . . Publicata con una traduzione in Tedesco, e messa in ristretto per il Cembalo da G. G. Schicht.—Der Traum, *etc.* *Ital. & Ger.* *In der Breitkopfischen Buchhandlung: Leipzig*, [1790?] *obl.* fol. **F. 456.**

[Gli Sposi in Contrasto.] Overtura [and 13 detached numbers] del Opera Gli Sposi in Contrasto per Clavicembalo. 14 Nos. *Artaria e Comp.: Vienna*, [1800?] *obl.* fol. **E. 244. g.**

This work is a version of 'La Capricciosa Corretta.' Nos. 114 *to* 128 *of 'Raccolta d' Arie.' Each number has a separate title and pagination.*

Spunto una rosa.
See supra: [*L' Isola del Piacere.*]

Vedrete che allegria.
See supra: [*La Scuola de' Maritati.*]

See SHIELD (W.) [*The Crusade.*] The Songs...in the...Crusade, [a Pasticcio,] composed by . . . Martin, *etc.* [1790.] *obl.* fol. **D. 293. b.**

MARTINENGO (GIOVANNI BATTISTA) Concerti Ecclesiastici a Una, Due, e Tre Voci, e con Violini...Opera Prima, *etc.* Canto. *Per Gio. Francesco, & fratelli Camagni: Milano*, 1668. 4°. **E. 1441.**

MARTÍNEZ DE BIZCARGUI (Gonçalo) Arte de canto llano y contrapunto y canto de organo cõ proporciones y modos breuemente cõpuesta, *etc.* (Intonaciones segũ vso de los modernos: que hoy cantan ɔ intonan enla yglesia Romana. Corregidas y remiradas por G. martinez de Bizcargui, *etc.*) 2 pts. G. L.
[*Georg Coci:*] *Çaragoça*, 1550. 8°.
K. 8. f. 7.

MARTINI ( ) Martini's favorite Minuet. As perform'd by His Majesty's Guards, *etc.*
I[*ohn*] *R*[*utherford: London*, 1775?] *s. sh.* fol. **g. 232. e. (6.)**

—— *See* Hook (J.) Martini's Minuet, with Variations, *etc.* [1775?] fol.
g. 271. a. (27.)

—— *See* Taylor (R.) Martini's favorite Minuet with Variations for the Harpsicord or Piano Forte. [1775?] fol.
g. 271. b. (42.)

MARTINI (Giovanni) *il Tedesco, pseud.* [i.e. Johann Paul Ægidius Schwartzendorf] L'Amour est un enfant trompeur. *Air*...Avec Accomp[t] de Guittare.
Chez Imbault: [*Paris*, 1785?] 8°.
B. 362. g. (80.)
In Martini's 'Troisième Recueil de Petits Airs' this song is called 'La Fille Curieuse.'

[Another copy.] **B. 362. a. (100.)**

See Amour. L'Amour est un enfant Trompeur, *etc.* [By G. Martini.]
[1795?] fol. **G. 796. (2.)**

—— *See* Amour. L'Amour un jour cherchoit partout . . . Air: L'Amour est un enfant trompeur [by G. Martini].
[1785?] 8°. **B. 362. g. (51.)**

—— *See* Ce. Ce petit Dieu, qu'on nomme amour...Suite et même air de l'Amour est un enfant trompeur. [By G. Martini.] *etc.* [1790?] 8°. **B. 362. g. (57.)**

L'Amoureux de Quinze Ans, ou La Double Fête, Comédie en trois Actes et en Prose, mêlée d'Ariettes...Les paroles sont de M. Laujon . . . Avec la Musique [of the concluding Ronde]. 1774.
See Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 7. 1777. 8°.
11735. b. 2.

L'Amoureux de Quinze Ans, ou la Double Fête. Comédie en trois Actes et en Prose mêlée d'Ariettes...Les paroles sont de Mr. Laujon, *etc.* Œuvre VII[e].
Au Bureau d'Abonnement musical: Paris, [1775?] fol. **G. 266.**

Annette et Lubin, Opéra Comique en un Acte...Paroles de M. Favart. Gravé par Huguet, *etc.* [Full Score.] *Porro: Paris*, [1789.] fol. **G. 266. d.**

Doux sommeil de l'indifférence.
See infra: [*La Matinée d'une Jolie Femme.*]

MARTINI (Giovanni) *il Tedesco, pseud.* Le Droit du Seigneur. Comédie en trois Actes et en Prose, *etc.* [Full Score.]
Chez Brunet: Paris, [1783.] fol.
G. 266. a.

Airs du Droit du Seigneur et Trois Romances Nouvelles avec Accompagnement de Harpe ou Forté Piano, *etc.*
Chez Des L'auriers: Paris, [1784.] fol.
G. 266. e. (1.)

—— Vous enflammez, et pour longtems. *Chanson, etc.* (Parol. de M. Desfontaines.) [*Paris,*] 1784. 8°. **297. g. 6.**
Mercure de France, Feb., 1784, *p.* 102.

—— [For songs, &c., published separately:] *See* Droit du Seigneur.

La Fille aux Trois Rois. Air...Avec Accomp[t] de Guittare. *Chez Imbault: Paris*, [1780?] 8°. **B. 362. b. (85.)**

Henry IV. Drame Lyrique en Trois actes et en Prose mêlé d'Ariettes. Représenté pour la première fois...le 14 Novembre 1774, *etc.* [Libretto by B. Farmian de Rosi.] Gravé par M. Huguet. [Full Score.] *Chez le S[r] Sieber: Paris*, [1785?] fol. **G. 266. c.**

—— [Overture.] A Collection of Overtures and Symphonies. By...Martini, *etc.* [No. 3.] [1797.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. II. No. 5. [1797–1802.] 8°. **D. 854.**

—— Ouverture et Entreacte d' Henry IV. a Grande Orchestre, *etc.* [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 212. (8.)**

—— Pour un peuple aimable et sensible. *Ronde, etc.* [*Paris,*] 1775. *s. sh.* 8°.
298. e. 34.
Mercure de France, Jan., 1775.

—— [Pour un peuple aimable.]
See Depuis. Depuis que la France respire ...Chanson parodiée sur la Ronde d'Henri IV. [1775?] 8°. **B. 362. (28.)**

—— [For songs, &c., in Henri Quatre, published anonymously:]
See Henri Quatre.

[La Matinée d'une Jolie Femme.] Doux Sommeil de l'indifférence. *Romance...* Avec Accomp[t] de Guittare.
Chez Imbault: Paris, [1794?] 8°.
B. 362. b. (178.)

—— Doux sommeil de l'indifférence. *Romance, etc.* [Words by L. J. B. E. Vigée. Full Score.] *Chez Prault l'ainé: Paris*, 1794. 8°. **11738. o. 32. (5.)**
Published at the end of Vigée's Comedy, with separate pagination.

MARTINI (Giovanni) *il Tedesco, pseud.* Mélopée Moderne ou l'Art du Chant, réduit en Principes, *etc.* *Chez Mr Boyer: Paris*, [1792?] fol. **G. 266. e. (4.)**

Le Novice de La Trappe. [Song.] [Words] Du Cher de Florian. [*Paris*, 1790?] 8°. **B. 362. a. (102.)**

Plaisir d'Amour.
[For editions of this song published anonymously:] *See* Plaisir.

—— *See* Naderman (F. J.) Deuxième Pot-Pourri suivi de Plaisir d'Amour varié, *etc.* [1800?] fol. **h. 173. b. (12.)**

Pour un peuple aimable et sensible.
See supra: [*Henri Quatre.*]

Priere pour le Roi, à Grand Orchestre, *etc.* [Full Score.] *Imprimée et publiée par M. de Curt...chez Birchall: [London*, 1793.] fol. **H. 1677. (35.)**

Que nos voix, nos lyres altières. *Le Chant du 1er Vendémiaire*, sur la fondation de la République, par M. J. Chénier. *Au Magasin de Musique à l'usage des Fêtes Nationales: [Paris*, 1798.] 8°. **E. 1717. b. (42.)**

IIme Recueil de Petits Airs de Chant avec Accompagnement de Piano-Forte ou de Harpe, *etc.* *Chez Des L'auriers: Paris*, [1785?] fol. **G. 266. e. (2.)**

Troisième Recueil de Petits Airs de Chant avec Accompagnement de Piano-Forte ou de Harpe, *etc.* *Chez Mr Boyer: Paris*, [1790?] fol. **G. 266. e. (3.)**

Rondes, Ariettes et Romances, avec Accompagnements de Piano Forte, *etc.* *Publié par M. de Curt: [London*, 1790?] *obl.* fol. **E. 600. z. (5.)**
This work contains three songs by Count A. de Bausset.

Sapho, Tragédie en trois Actes...par la Citoyenne Pipeler...Gravé par le Cen Lobry. [Full Score.] *Chez l'Auteur: Paris*, [1794.] fol. **G. 266. b.**

Sinfonia a più Stromenti Obligati, *etc.* [Separate Parts.] *Chez Cousineau: Paris*, [1780?] fol. **g. 474. (26.)**

Source de l'existence. *Hymne à l'Agriculture*, paroles de la Citoyenne Pipelet. *Au Magasin de Musique à l'usage des Fêtes Nationales: [Paris*, 1796.] 8°. **E. 1717. b. (33.)**

Sei Trio a Grand' Orchestra...Opera VI. [Separate Parts.] *Au Bureau d'Abonnement Musical: Paris*, [1775?] fol. **g. 1010.**

Vous enflammez, et pour longtems. *See* supra: [*Le Droit du Seigneur.*]

See Agus (H.) Solféges...pour servir à l'étude dans le Conservatoire de Musique à Paris par...Agus...Martini, *etc.* [1795?] fol. **H. 2851.**

MARTINI (Giovanni) *il Tedesco, pseud.* *See* Shield (W.) [*The Crusade.*] The Songs...in the...Crusade, [a Pasticcio,] composed by...Martini, *etc.* [1790.] *obl.* fol. **D. 293. b.**

MARTINI (Giovanni Battista) Sessantuno Canoni a due, tre, e quattro voci, *etc.* [*Bologna*, 1780?] 8°. **E. 225. b.**

Compendio della Teoria de' Numeri per uso del Musico. [*Bologna*,] 1769. 4°. **557*. c. 21. (9.)**
A presentation copy from the author.

Duetti da Camera, *etc.* *Volpe: [Bologna*, 1763.] *obl.* fol. **E. 225.**
The last leaf is mutilated.

Esemplare o sia Saggio Fondamentale Practico di Contrappunto sopra il Canto Fermo, *etc.* 2 pts. *Per Lelio dalla Volpe: Bologna*, 1774[–5]. 4°. **F. 171.**
Containing compositions by G. Animuccia, A. Cifra, G. B. Corvo, P. Falconio, G. C. Gabusso, G. Minarti, C. Morales, J. Navarro, G. Nitrami, M. Olstani, D. Ortiz, G. P. Palestrina, B. Pasquale, P. Pontio, C. Porta, A. Rota, A. Willaert, T. L. Vittoria, G. Zarlino, P. Agostino, L. Barbieri, F. Baroni, O. Benevoli, G. A. Bernabei, C. Caresana, F. Foggia, C. Gesualdo (Prince of Venosa), A. Lotti, B. Marcello, L. Marenzio, C. Monteverde, A. Pacchioni, G. A. Perti, C. Piochi, A. Predieri, G. A. Riccieri, A. Scarlatti, A. Stradella, A. Steffani, and F. Turini.

[Another copy.] **785. l. 27.**

Lettere del P. M. Giambatista Martini ...e del P. D. Giovenale Sacchi...intorno alle Quinte successive nel Contrappunto. *G. Marelli: Milano*, 1782. 4°. **981. h. 5.**
Part of Tom. V. of 'Opuscoli scelti sulle scienze e sulle arti, etc.'

Litaniæ atque Antiphonæ Finales B. Virginis Mariæ...Quatuor Vocibus concinendæ cum Organo, & Instrumentis ad libitum...Opus primum. Cantus. (Altus.) (Tenor.) (Bassus.) (Violinus Primus (Secundus).) (Organum.) (Bassus Continuus.) 8 pts. *Ex Typographia Lælii a Vulpe: Bononiæ*, 1734. 4°. **D. 238.**

[Another copy.] **D. 238. a.**

Sonate d' Intavolatura per l' Organo, e 'l Cembalo, *etc.* *M. C. Le Cene: Amsterdam*, [1742.] fol. **g. 67.**

Storia della Musica, *etc.* 3 Tom. *Per Lelio dalla Volpe: Bologna*, 1757(–1781). 4°. **557*. e. 9.**
Vol. II. is dated 1770.

MARTINI (Giovanni Battista) Storia della Musica, *etc.* 2 Tom. L. P. *Per Lelio dalla Volpe : Bologna,* 1757(–1770). fol. **129. h. 7.**

In this edition there is an engraved frontispiece, and each page is surrounded by an ornamental border.

[Another copy.] **556. g. 13.**

See Corfe (Joseph) Sacred Music . . . Consisting of...Anthems...adapted to... Music of...Martini, *etc.* [1800?] fol. **I. 250. a.**

See Doni (G. B.) Io. Baptistæ Doni... Lyra Barberina, *etc.* (De' Trattati di Musica ... Tomo Secondo . . . Aggiuntovi un Lessico delle voci musiche, e l' indice generale, per opera e studio del P. Maestro G. B. Martini, *etc.*) 1763. fol. **558*. e. 15.**

See Eximeno (A.) Dubbio...sopra il Saggio di Contrappunto del...Padre G. Martini. 1775. 4°. **557*. f. 4. (2.)**

See Zanotti (F. M.) Lettere...del Pad. G. Martini...Nelle quale si...risolvono alcuni dubbj appartenenti al trattato: Della divisione del Tempo, *etc.* 1782. 4°. **557*. e. 6. (2.)**

MARTINI (Giuseppe San)
See San Martini.

MARTINI (Vincenzo)
See Martin y Solar.

MARTINIS (Joannes Martinus ex)
See Simler (J. W.) Philomela, quai ais Canzuns Spirituales...Sun eir adjunctas alchũnas Canzuns ant co huossa componidas da meis Rev: chiar Bap. Martino ex Martinis, *etc.* 1614. 12°. **3433. aa. 35.**

MARTINO (Fillipo) Sonate da Camera a Violoncello Solo, col Basso Continuo... Opera 1ª...Gravé par M^lle^ Estien. *Chez le S^r^ Le Clerc : Paris,* [1745?] fol. **g. 225. b. (5.)**

Wanting pp. 1 *and* 2. *The last two leaves are mutilated.*

MARTYN (Bendall) Fourteen Sonatas for Two Violins with a Bass for the Violoncello and a Through Bass for the Harpsichord. [Separate Parts.] *Printed for I. Walsh : London,* [1765?] fol. **g. 242. (2.)**

MARTYR. Martyr de la Liberté. Chant.
See Gossec (F. J.)

MARY. Mary. Ballad [begins: 'Tho' keen the wind']. *See* Biggs (E. S.)

Mary I believ'd thee true. Song.
See Stevenson (*Sir* J. A.)

Mary of Castle Cary. Song.
See Saw. Saw ye my wee thing, *etc.* [1795?] fol. **G. 356. (66.)**

Mary of the Mead. [Song.]
See Hook (J.)

MARY. Mary, the Beauty of Buttermere Vale. [Song.] *See* Hook (J.)

Mary's Bower. Song.
See Hook (J.)

Mary's Death at Sandy's Tomb. [Song.]
See Relfe (J.)

Mary's Dream. [Song.]
See Relfe (J.)

Mary's Tomb. Ballad. *See* Fisin (J.)

MARY MACGIE. Mary Macgie's Dream. [Song.] *See* Lady.

MARY SCOT. Mary Scot. [Song.]
See Happy. Happy's the Love that meets return. [1730?] *s. sh.* fol. **G. 308. (43.)**

MARY THERESA LOUISA [of Savoy Carignan], *Princess de Lamballe.* Romance composée par Madame la Princesse de Lamballe. Avec un Rondeau de A. C. Furtado, *etc.* *Chez M^r^ Bouin : Paris,* [1791.] *obl.* fol. **e. 104. (7.)**

MARYBONE. Marybone Fair. [Song.]
See Would. Would you please gentle Neighbours, *etc.* [1776.] *s. sh.* fol. **G. 313. (231.)**

MARZIS (Pasqualino de)
See Pasqualini de Marzi.

MASCARADE DU PARNASSE. La Mascarade du Parnasse, Comédie en un acte & en vers . . . Par Monsieur Pesselier. [With the voice-parts of the concluding Divertissement.] *Chez Prault père : Paris,* 1737. 8°. **163. d. 20.**

MASCHERA (Florentio) Libro primo de Canzoni da sonare, a Quatro Voci . . . Nouamente...ristampate. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Ricciardo Amadino : Venetia,* 1588. 4°. **K. 1. k. 5.**

MASCITTI (Michele) Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin. Opera Prima. *Printed for I. Walsh & I. Hare : London,* [1710?] fol. **g. 422. (3.)**

Twelve Solos for a Violin with a Thorough Bass for the Piano Forte or Violoncello... Opera Prima and Seconda. Revised and Corrected. *Printed for J. Sturge : Bristol,* [1800?] fol. **g. 672. a.**

Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin... Opera Quarta. *Printed for I. Walsh & I. Hare : London,* [1710?] fol. **g. 422. (4.)**

Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin... Opera Sexta. *Printed for I. Walsh and I. Hare : London,* [1715?] fol. **g. 672.**

Sonate a Violino Solo col Violino [*sic*] o Cimbalo...Opera Prima. Libro Primo. *Chez E. Roger : Amsterdam,* [1704?] *obl.* fol. **e. 368. c. (7.)**

MASCITTI (Michele) Sonate a Due Violini Violoncello e Basso Continuo... Opera Prima. Libro Secondo. [Separate Parts.] *Chez E. Roger: Amsterdam*, [1704?] fol. **g. 274. c. (2.)**

Sonate da camera a Violino Solo col Violone o Cimbalo...Opera Seconda. *Chez E. Roger: Amsterdam*, [1705?] *obl.* fol. **e. 26.**

Sonate da Camera a violino solo col violone o cembalo...Opera Terza...Gravé par H. de Baussen. *Chez Foucault: Parigi*, 1707. [1731.] *obl.* fol. **e. 26. a.**
The privilege at the end is dated 1731.

Sonate a Due Violini, Violoncello e Basso Continuo...Opera Quarta. Libro Secondo. [Separate Parts.] *Chez E. Roger: Amsterdam*, [1704?] fol. **g. 672. c.**

Sonate a Violino solo e Basso...Opera Quinta. *Foucault: Parigi*, 1714. fol. **h. 197. (1.)**

XII. Sonate a Violino Solo e Basso Continuo...Opera Quinta. *Chez E. Roger: Amsterdam*, [1720?] fol. **g. 672. e.**

Sonatas of three Parts, for two Violins & a Bass with a thorough Bass for ŷ Organ Harpsicord or arch Lute...Opera Quinta. [Separate Parts.] *Printed for J. Walsh & J. Hare: London*, [1710?] fol. **g. 672. b.**

Sonate a Violino solo e Basso...Opera Sesta. Ce Sixième Livre renferme quinze Sonates. La dernière est à trois parties dont la seconde est faite pour estre jouée par la Basse de Viole ou par le Violoncello. *Boivin: Parigi*, 1722. fol. **h. 197. (2.)**

Sonate a Violino Solo col Violone o Cimbalo...Opera Sesta. *Chez Roger & M. C. le Cene: Amsterdam*, [1725?] fol. **g. 672. d.**

[12 Sonatas for Violin Solo, with an accompaniment for the Harpsichord.] [*London*? 1730?] fol. **g. 420. a. (2.)**
Wanting the title and pp. 1–2. *Probably Op.* 7, 8 or 9.

MASI (Girolamo) Twelve Original German Waltzes for the Piano-Forte or Harp with an Accompaniment for the Tambourine, Triangle, &c. arranged by G. Masi. *Broderip & Wilkinson: London*, [1799?] fol. **g. 231. (4.)**

MASON (George) and **EARSDEN** (John) The Ayres that were sung and played, at Brougham Castle in Westmerland, in the Kings Entertainment: Giuen by the Right Honourable the Earle of Cumberland, and His Right Noble Sonne the Lord Clifford. *Thomas Snodham: London*, 1618. fol. **K. 8. h. 7.**

MASON (John) The Admiring Lover. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 315. (153.)**

MASON (R.) Three Duetts for a Violin and Violoncello, in which are introduced some favorite Airs...Op. iv. [Separate Parts.] *L. Lavenu, for the Author: London*, [1800?] fol. **g. 421. e. (5).**

Six Solos for the Violoncello. *The Author: London*, [1795?] fol. **g. 513.**

MASQUE OF FLOWERS. The Masque of Flowers. Presented by the Gentlemen of Graies-Inne, at the Court of White-Hall,...vpon Twelfe night, 1613. Being the last of the solemnities...which were performed at the marriage of the... Earle of Somerset, and the Lady Francis daughter of the Earle of Suffolke, *etc.* [By I. G., W. D. and T. B. With the vocal music, by J. Coprario?] *N. O., for Robert Wilson: London*, 1614. 4°. **Case 34. b. 33.**

The music of this masque (here for four voices) is also printed in Dr. Wilson's "Cheerfull Ayres or Ballads set for three voices," Oxford, 1660; *but, although there bearing his name, it can hardly have been composed by him so early as* 1613.

[Another copy.] **161. a. 57.**

[Another copy.] **Gren. 11215.**

MASQUERADE. The King of Denmark's Masquerade. [Musette and Minuet. P. F.] [*London*, 1766?] *s. sh.* fol. **H. 1994. a. (161.)**

The Masquerade. [Song, begins: 'See to join the revel rout.'] *See* Dibdin (C.) [*Great News.*]

The Masquerade. Catch. *See* Do. Do you know me? *etc.* [1780?] fol. **G. 307. (174.)**

The Masquerade. [Song.] *See* Once. Once Jupiter's Lady, call'd Juno the Scold. [1780?] *s. sh.* fol. **G. 310. (265.)**

The Masquerade. Song. *See* While. While none but the Great can conveniently go. [1775?] *s. sh.* fol. **G. 313. (207.)**

The Masquerade Ballad. *See* O. O, a Masquerade's a fine Place. [1720?] *s. sh.* fol. **H. 1601. (345.)**

The Masquerade Song. *See* Ye. Ye Medley of Mortals, *etc.* [By W. Defesch.] [1749?] *s. sh.* fol. **G. 305. (174.)**

The Masquerade Song. *See* Ye. Ye Medley of Mortals, *etc.* [By W. Defesch.] [1749.] 8°. **P.P. 5438. z.**

The Masquerade Song. *See* Ye. Ye Medley of Mortals, *etc.* [By W. Defesch.] [1749.] 8°. **249. c. 19.**

MASSAINO (Tiburtio) Il Terzo Libro de Madrigali a Cinque Voci...Nouamente Composto, & dato luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano: Venetia, 1587. *obl.* 4°. **A. 283. b.**

Il Quarto Libro de Madrigali a Cinque Voci . . . Nouamente composto & dato in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano: Venetia, 1594. *obl.* 4°. **A. 283. c.**

Tiburtii Massaini . . . Motectorum cum Quinque, et Sex Vocibus Liber Primus, *etc.* Cantus. (Altus.) (Bassus.) (Quintus.) 4 pts.
Apud Iosephum Guiglielmum: Venetiis, 1576. *obl.* 4°. **A. 283.**
Wanting pp. 15–30 *of the Cantus, which have been supplied in MS.*

Motectorum Quinque Vocum . . . Liber Tertius. Cantus.
Apud Angelum Gardanum: Venetiis, 1590. 4°. **C. 226.**

Musica per Cantare con l' Organo, ad Una, Due, & Tre Voci . . . Opera Trentesima seconda. Nouamente Composta, *etc.* Soprano. (Tenore.) (Basso.) 3 pts.
Appresso Alessandro Rauerij: Venetia, 1607. 4°. **D. 56. a.**

Tiburtii Massaini...Musica super Threnos Ieremię Prophetę in maiori Hebdomada decantandas. Quinque Vocibus. Cantus. (Altus.) (Quintus.) 3 pts.
Apud Ricciardum Amadinum: Venetijs, 1599. 4°. **D. 56. b.**

Sacri Cantus Quinque Paribus Vocibus concinendi . . . Liber Secundus. Cantus. (Altus.) (Bassus.) (Quintus.) 5 pts.
Apud Angelum Gardanum: Venetijs, 1580. *obl.* 4°. **A. 283. a.**

Sacrae Cantiones Sex Vocibus Cantandae ...Liber Secundus, *etc.* Sextus.
Apud Ricciardum Amadinum: Venetijs, 1596. 4°. **D. 56.**

Tiburtii Massaini Sacri Modulorum Concentus, Qui, Senis, 7, 8, 9, 10, ac Duodenis vocibus in duos tresue Choros coalescentes, non minùs Instrumentorum, quàm vocum harmonia suauiter concini possunt, *etc.* Cantus. (Cantus sec.) [Pp. 25–27 of Ten. & Bass. sec.] 3 pts.
Apud Angelum Gardanum: Venetijs, 1592. 4°. **C. 226. a.**

MASSANUS (Joannes Franciscus)
See Guidetti (G.) Directorium Chori... auctum & emendatum à Ioanne Francisco Massano, *etc.* 1604. 8°. **A. 218.**

MASSENZIO (Domenico) Sacri Mottetti a Due, et a Piu Voci...con la sequenza di pentecoste, & Letanie, & in fine O Gloriosa Domina, con il Basso Continuo per l' Organo . . . Libro Quinto, Opera Decima. Canto Primo. (Canto Secondo.) (Alto.) (Basso per l' Organo.) 4 pts.
Appresso Paolo Masotti: Roma, 1631. 4°. **D. 55.**

MASSES. [*Arranged chronologically.*] Missarum diuersoꝝ auctoruꝫ Liber primus. Si dedero Oberth [i.e. Hobrecht]. Defrāza. Philippus basiron. Dringhs Brumel. Nastu pas Gaspar. De sancto Antonio Piero de la rue. (Libri primi missaꝝ Diuersoruꝫ autoꝝ A (T) (B).) 4 pts. *per Octauianū Petrutiuꝫ, Venetijs*, 1508. *obl.* 4°. **K. 1. d. 8.**

Liber Quindecim Missarum Electarum quae per Excellentissimos Musicos compositae fuerunt.
p Andream Antiquū de Mōtona Sociorū sumptibus: Rome, 1516. fol. **K. 9. a. 12.**
This collection contains 15 *masses for four voices by Brumel, Fevin, Josquin, Jo. Mouton, Pierre de la Rue, Pippelare and Petrus Rosselli.*

Missarum Liber primus. T[enor]. [*Andreas Antiquus: Venice*, 1520?] *obl.* 8°. **K. 8. b. 7. (1.)**
Containing two unnamed masses by Joannes Mouton and Andreas de Sylva. 10 *leaves, paged* 13–22.

Missarum diuersorum authorum Liber Secundus. T[enor]. [*Andreas Antiquus: Venice*, 1520?] *obl.* 8°. **K. 8. b. 7. (2.)**
Containing masses by J. Mouton, 'Supra verbum bonum,' and by Gascogne, 'Supra Benedictus.' 12 *leaves, paged* 13–24.

Liber Quindecim Missarum, à Præstantissimis Musicis compositarum, *etc.* Tenor. (Discantus.) (Contratenor.) (Bassus.) 4 pts. *Apud Iohan. Petreium: Norimbergae*, 1539. *obl.* 4°. **K. 3. c. 6.**
The full title only occurs in the Tenor part. The composers of this collection are: Josquin, A. Brumel, H. Isaac, Lupus, P. de la Rue, F. de Layolle, G. Braitengrasser, J. Ockekem and P. Molu.

Sex Misse. Liber Primus Missarum Sex. Cum Quatuor Vocibus ex Diuersis Authoribus Excellentissimis nouiter in unum congestus, *etc.* Tenor.
Apud Antonium Gardane: Venetijs, 1544. *obl.* 4°. **A. 61. a.**
The date has been altered in MS. to 1594. *The composers are: Lupus, Verdelot, Jachet Berchem, Hedin and Finot.*

Liber Secundus missarum Quatuor Vocum a Prestantissimis Musicis. Nempe Ioan. Lupo hellingo. & Thoma Cricquillione, *etc.*

Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts.
Apud Tielmannum Susato: Antuerpie, 1545. 4°. **K. 2. e. 5. (2.)**
This collection contains two masses by Hellinc, three by Créquillon, and one by A. Barbe.

Liber Primus Missarum Quinque Vocum, a Diuersis musicis Compositarum, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts.
Apud Tylmannum Susato: Antuerpiæ, 1546. 4°. **K. 2. e. 5. (1.)**
This collection contains four masses by Tylman Susato, T. Créquillon and P. de Manchicourt.

Liber Tertius Missarum Quatuor Vocum, a Diuersis Musicis Compositarum, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts.
Apud Tylmannum Susato: Antuerpiæ, 1546. 4°. **K. 2. e. 5. (3.)**
This collection contains five masses by Lupus Hellinc, J. Richafort, J. Mouton, T. Créquillon and P. de Manchicourt.

Quinque Missarum Harmonia Diapente id est Quinque Voces Referens, *etc.* Superius. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts.
Apud Antonium Gardane: Venetijs, 1547. *obl.* 4°. **K. 3. c. 5.**
Containing five masses by Morales, Jachet Berchem and Lupus.

Missa in Octaua S. Dionysii Areopagitæ, et Sociorum Martyrum. Ad vsum Regalis Ecclesiæ eiusdem S. Dionysij in Franciâ, *etc.* MS. NOTES. *Ex Officini Roberti Ballard: Parisiis*, 1658. 4°. **K. 8. c. 21.**

Messa e Salmi dedicati al Reuerendissimo Signor Bernardo...Abbate del...Monastero à SS. Udalrico & Afra, *etc.* [With a preface signed by the 'Choro de' Musici à S. Udalrico.'] Canto I. (Alto concert.) (Tenore concert.) (Basso concert.) (Organo.) 5 pts.
Appresso A. Erfurt. Ad instanza di G. Weh: Augusta, 1662. 4°. **D. 1010.**

MASSON (CHARLES) Nouveau Traité des Règles pour la Composition de la Musique ...Troisième Édition, revue & corrigée. *Chez C. Ballard: Paris*, 1705. 8°. **7898. a. 14. (1.)**

Nouveau Traité des Règles pour la Composition de la Musique . . . Quatrième Édition, revue & corrigée. *Aux depens d' E. Roger: Amsterdam*, [1710?] 8°. **1042. k. 13. (2.)**

MASSONNEAU (LOUIS) Trois Duos Concertants pour Violon et Violoncelle... Œuvre IX. [Separate Parts.] *Chez Mutzenbecher: Hambourg*, [1800?] fol. **f. 132. (5.)**

MASSONNEAU (LOUIS) Trois Quatuors pour deux Violons, Alto et Violoncelle... Oeuvre 4me. [Separate Parts.]
J. André: Offenbach sur le Mein, [1795?] fol. **h. 79. (1.)**

Six Quatuors Concertants pour Deux Violons, Alto Viola & Violoncelle . . . Oeuvre VIII. [Separate Parts.]
J. Schmitt: Amsterdam, [1795?] fol. **h. 79. (2.)**

MATAUSCHEK (ANTON) Trois Sonates pour le Clavecin ou Piano-forte. . .Oeuv. 14. Liv. 3me. *Chez T. Weigl: Vienne*, [1800?] *obl.* fol. **e. 458.**

MATCH. A Match at Stool-Ball. Song. *See* COME. Come all, great, small, *etc.* [1715?] *s. sh.* fol. **H. 1601. (120.)**

The Match Boy. Song. *See* HOOK (J.)

MATCHLESS. Matchless as when Venus. *The Acrostick.* [Song.] Set for the German Flute. [*London*, 1760?] *s. sh.* fol. **H. 1994. (42.)**

The Matchless Fair. [Song.]
See WHEN. When Beauteous Fair Camilla deigns. [1745?] *s. sh.* fol. **G. 305. (242.)**

The Matchless Fair. [Song.]
See WHEN. When beauteous fair Camilla deigns. [1747.] 8°. **P.P. 5438. z.**

MATCHLESS MAID OF MORPETH. The Matchless Maid of Morpeth. [Cantata.] *See* MOULDS (J.)

MATERNAL. Maternal Tenderness. Canzonet. *See* JACOB (B.)

MATHEO, *de Aranda.* Tractado ḋ cāto llano nueuamente compuesto, *etc. German Gallarde: Lixboa*, 1533. 4°. **K. 1. f. 2.**
38 *leaves, without pagination.*

Tractado de canto mēsurable: y contrapūcto: nueuamēte cōpuesto, *etc.*
German Galhard: Lixboa, 1535. 4°. **K. 1. f. 3.**
36 *leaves, without pagination.*

MATHEWS (J.) The Glorious Fifteenth of May. A Loyal Glee, to perpetuate the late providential Escape of the King, *etc.*
J. Mathews: Bath, [1800.] fol. **G. 352. (30.)**

Howe and the Glorious First of June. A new Song, written by Earl Mulgrave. The Air composed . . . by J. Mathews. Arranged for the Harpsichord or Piano Forte by R. Peck, *etc.* *J. Mathews: Bath*, [1794.] fol. **G. 376. (25.)**

Marriage has its Pleasures various, a New Two Part Song, *etc.* *J. Mathews: Bath*, [1795?] fol. **G. 354. (23.)**

Nelson & the Tars of Old England, a New Song [on]...Sir Horatio Nelson's Victory over the French Fleet, *etc.* *J. Mathews: Bath*, [1798.] fol. **G. 376. (26.)**

MATHEWS (J.) The Pleasures of Spring. A Favorite Duett Original. 1800, *etc.* *Dale, etc. : London*, [1800.] fol. **G. 354. (50.)**

The Western Volunteer. A New Song, adapted for the Piano Forte, Guitar, German Flute, One, or Two Voices, *etc.* *Printed for I. Mathews : Bath*, [1800 ?] fol. **G. 366. (32.)**

See CEASE. Cease, Leonora, cease to mourn...Duett, adapted with a Bass by the Author of the Pleasures of Spring [J. Mathews]. [1800 ?] fol. **G. 354. (48.)**

See also : M., J.

MATHIAS (HERMANN) La Battaglia Taliana...Con Alcune Villotte Piaceuole Nouamente...Sstampate & Corrette, *etc.* Superius. *Apresso di Antonio Gardane : Venetia*, 1549. *obl.* 4°. **A. 260.**

Cantuum Quinque Vocum—quos Motetta vocant—...Liber Primus. Nunc primum in lucem editus, *etc.* Bassus. *Apud Franciscum et Simonem Moschenios : Mediolani*, 1555. *obl.* 4°. **A. 260. a.**

MATHIEU (MATHIAS) D. R. Kamphuyzens Stichtelyke Rymen...vermeerdert met eenige nieugecomponeerde wijzen door M. Mathieu, *etc.* 1688. 8°. *See* CAMPHUYZEN (D. R.) **11555. aaa. 1.**

MATIELLI (GIOVANNI ANTONIO) Sei Sonate per il Cembalo. Nuovamente composte...ed approvate dal...Sig. Cavaliere de Gluck, *etc.* *C. Torricella : Viennæ*, [1783.] *obl.* fol. **e. 5. j. (2.)**

MATILDA. Matilda's Address to the Fowler. [Song.] *See* O. O Fowler, cast thy Gun behind, *etc.* [1772.] 8°. **P.P. 5438. z.**

MATIN. Un Matin brusquement par des Tambours eveillée. *Air Nouveau.* [*Paris*, 1785 ?] 8°. **B. 362. e. (114.)**

Un matin sur son chalumeau. Air. *See* LÉGAT DE FURCY (A.)

MATINÉE DE CATINAT. Une Matinée de Catinat. Comédie. *See* DALAYRAC (N.)

MATINES. Les Matines de Cythère. [Song.] *See* CHANTONS. Chantons les Matines de Cythère. [1780 ?] 8°. **B. 362. a. (122.)**

MATRIMONIAL. Matrimonial Deafness. [Song.] *See* P., J.

MATRIMONIO PER RAGGIRO. Il Matrimonio per Raggiro. Opera. *See* CIMAROSA (D.)

MATRIMONIO SEGRETO. Il Matrimonio Segreto. Opera. *See* CIMAROSA (D.)

MATRIMONY. Matrimony. Song. *See* FROM. From Conjugal Ties, *etc.* [1780 ?] *s. sh.* fol. **G. 307. (232.)**

MATRON. The Matron's advice. [Song.] *See* YATES (W.)

MATTEI (FILIPPO) [Muzio Scevola. Act I.] The Most Favourite Songs in the Opera of Muzio Scævola. Compos'd by Three famous Masters [viz. : F. Mattei, G. B. Bononcini and G. F. Handel]. [1721.] fol. *See* MUZIO SCEVOLA. **G. 192. (2.)**

MATTEIS (NICOLA) Sen^r^ Nicola's first and Second Book's of Aire's in 3 Parts. Containing Preludes Allemand's Sarabands Corrant's Minuett's and Jigg's with divers Fancye's and Vollentary's in every Key for two Violins and a Bass, *etc.* (The Second Booke of Aire's . . . more Difficult then the Former for the Improvement of the Hand on the Violin, *etc.*) [Separate parts.] *Printed for I. Walsh and I. Hare: London*, [1710 ?] *obl.* fol. **c. 66.**

Ayrs for the Violin. Preludes Allmands Sarabands Courantes Gigues Diuisions and double Compositions fitted to all hands and Capacities. . . . The first Part. (Other Ayrs Preludes Allmands Sarabands &c. with full stops for the Violin . . . the Second Sett.) (Ayres for the Violin . . . And likewise other Passages, Introductions, and Fuges, for Single and Double stops: with Divisions, somewhat more Artificial. For the Emproving of the Hand, upon the Basse Viol or Harpsechord. The Third and Fourth Parts.) (Other Ayres and Pieces for the Violin Bass-Viol and Harpsechord somewhat more Difficult and Artificial then the former . . . the Fourth part.) 4 pts. [*London*,] 1685. *obl.* 4°. **K. 1. f. 10.**

The fly-leaf to Parts I. and II. bears the autograph of Dr. Dupuis. The binding of Parts III. and IV. bears the inscription: "All ill^mo^ Sig^r^ Marchese Pietro Capponi Inviato del Ser^mo^ Gran Duca di Toscana alla Maesta della Gran Bretania," i.e. at the coronation of James II. Parts III. and IV. are engraved by T. Greenhill. The date occurs in a coronet on the title-page.

The Second Treble of the Third and Fourth Parts. Preluds Fuges Allemands ec^t^ with some Additions and new Tunes. [*London*], 1687. *obl.* 4°. **K. 1. f. 11.**

Arie Diverse per il Violino; Preludij Alemande Sarabande Correnti Ighe Fantasie sminuite ed altri Toccate à due Corde . . . Libro Primo. (Altre Arie Preludij Alemande Sarabande &c. Più difficile è Studiose per il Violino...Libro Secondo.) 2 pts. [*London*,] 1688. *obl.* 4°. **K. 1. f. 12.**

MATTEIS (Nicola) When e're I gaze on Sylvia's Face. *A Song, etc.* [Words by P. Motteux.] *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

Gentleman's Journal for Feb. 1691–2, *pp.* 33–34.

MATTHAEI (Conrad) Neue Hertzens-Freude Welche, als der . . . Wolgelarte Herr Friederich Stegemann . . . Seinen Tauff-Nahmens-Tag feyerlich beging Auszdienstlicher Schuldigkeit etliche gute Freunde . . . angestellet, in deroselben Nahmen aber eilend auffs Papier gebracht von Conrad Matthaei.

Gedruckt bey Paschen Mense: Königsberg, 1650. fol. **G. 93.**

MATTHESON (Johann) Behauptung der Himmlischen Musik aus den Gründen der Vernunft, Kirchen-Lehre und heiligen Schrift. *C. Herold: Hamburg*, 1747. 8°. **7897. a. 70.**

Das Beschützte Orchestre, oder desselben Zweyte Eröffnung, worinn . . . die . . . deutlichste Vorstellung musicalischer Wissenschaften . . . ertheilet, *etc.*

Im Schillerischen Buchladen: Hamburg, 1717. 12°. **785. b. 37.**

Matthesons bewährte Panacea, als eine Zugabe zu seinem musikalischen Mithridat, überaus heilsam wider die leidige Kachexie . . . gottlöser Schänder der Tonkunst, *etc.* 3 pts. *Bey J. A. Martini: Hamburg*, 1750 (1751). 8°. **785. b. 58.**

Each part has a different title-page and separate pagination.

[Bewährte Panacea. Pt. 3.] Sieben Gespräche der Weisheit und Musik samt zwo Beylagen; als die dritte Dosis der Panacea, mitgetheilet von Mattheson.

Bey J. A. Martini: Hamburg, 1751. 8°. **8404. b. 3.**

Der Brauchbare Virtuoso, welcher sich . . . mit zwölff neuen . . . Kammer-Sonaten, auf der Flute Traversiere, der Violine und dem Claviere bey Gelegenheit hören lassen mag, *etc.* *Im Schiller- und Kissnerischen Buch-Laden: Hamburg*, 1720. fol. **h. 52. b.**

Critica Musica, d.i. Grundrichte Untersuch- und Beurtheilung, vieler . . . Einwürffe, so in alten und neuen . . . Musicalischen Schrifften zu finden . . . Stück-weise heraus gegeben von Mattheson. 2 Bd.

Auf Unkosten des Autoris (bey . . . T. von Wierings Erben): Hamburg, 1722 (1725). 4°. **556. b. 6. (1.)**

[Another copy. Bd. I.] **556. a. 11. (1.)**

Les Doigts Parlans. *See* infra: [*Die wolklingende Finger-Sprache.*]

Das Erläuterte Selah, nebst einigen andern nützlichen Anmerkungen und erbaulichen Gedanken, über Lob und Liebe, von M(attheson), als eine Fortsetzung seiner vermischten Werke.

C. Herold: Hamburg, 1745. 8°. **7897. a. 71.**

Exemplarische Organisten-Probe im Artikel vom General-Bass. Welche mittelst 24. . . . Exempel . . . Anzustellen ist, das einer, der diese 48. Prob-Stücke rein trifft . . . sich . . . rühmen möge: Er say ein Meister im accompagniren' . . . 'Mit . . . Erläuterungen und Anmerckungen, bey jedem Exempel, und mit einer . . . Theoretischen Vorbereitung, *etc.*

Im Schiller- und Kissnerischen Buch-Laden: Hamburg, 1719. 4°. **556. a. 10.**

Das Forschende Orchestre, oder desselben Dritte Eröffnung. Darinn Sensus Vindiciæ et Quartæ Blanditiæ . . . untersuchet, und . . . in ihr rechtes Licht gestellet werden. *Bey B. Schillers Wittwe, und J. C. Kissner: Hamburg*, 1721. 12°. **7897. a. 64.**

Johann Matthesons Grosse General-Bass-Schule. Oder: Der exemplarischen Organisten-Probe zweite, verbesserte und vermehrte Auflage, *etc.* *Zu finden in J. C. Kissner's Buchladen: Hamburg*, 1731. 4°. **556. b. 7.**

Johann Mattheson's . . . Kleine General-Bass-Schule, *etc.* *Bey J. C. Kissner: Hamburg*, 1735. 4°. **7895. bb. 20.**

[Another edition.] Johann Mattheson's . . . Kleine General-Bass-Schule, *etc.*

Bey J. C. Kissner: Hamburg, 1735. 4°. **7895. c. 3.**

In this edition the title-page is printed entirely in black. Without the portrait.

G. F. Händels Lebensbeschreibung, nebst einem Verzeichnisse seiner Ausübungswerke und deren Beurtheilung; übersetzet, auch mit einigen Anmerkungen . . . versehen vom Legations-Rath Mattheson.

Auf Kosten des Uebersetzers: Hamburg, 1761. 8°. **10761. aa. 44.**

Sieben Gespräche der Weisheit und Musik, *etc.* *See* supra: [*Bewährte Panacea. Pt.* 3.]

Grundlage einer Ehren-Pforte, woran der Tüchtigsten Capellmeister, Componisten, Musikgelehrten, Tonkünstler &c., Leben, Werke, Verdienste &c. erscheinen sollen, *etc.* *In Verlegung des Verfassers: Hamburg*, 1740. 4°. **556. a. 13.**

Harmonisches Denckmahl.

See infra: [*Pieces de Clavecin.*]

Kern Melodischer Wissenschaft, bestehend in den auserlesensten Haupt- und Grund-Lehren der musicalischen Setz-Kunst oder Composition, als ein Vorläuffer des Vollkommenen Capellmeisters, *etc.*

C. Herold: Hamburg, 1737. 4°. **7895. bb. 19.**

MATTHESON (Johann) Matthesons Mithridat wider den Gift einer welschen Satyre [by Salvator Rosa], genannt: La Musica. *Im Verlage des Verfassers: Hamburg*, 1749. 8°. **785. b. 55.**

Der Musicalische Patriot, welcher seine gründliche Betrachtungen, über Geist- und Weltl. Harmonien...in angenehmer Abwechselung...mittheilet, *etc.* *Hamburg*, 1728. 4°. **1042. i. 37.**

Die neuangelegte Freuden-Akademie, zum lehrreichen Vorschmack unbeschreiblicher Herrlichkeit in der Veste göttlicher Macht, *etc.* 2 Bd. *J. A. Martini: Hamburg*, 1751 (1753). 8°. **4372. aaa. 16.**

Das Neu-Eröffnete Orchestre, oder Universelle und gründliche Anleitung, wie ein Galant Homme einen vollkommenen Begriff von der Hoheit und Würde der edlen Music erlangen ... möge ... Mit beygefügten Anmerckungen Herrn Capell-Meister Keisers.

Auf Unkosten des Autoris: Hamburg, 1713. 8°. **7897. a. 44.**

Die neueste Untersuchung der Singspiele, nebst beygefügter musikalischen Geschmacksprobe, liefert hiemit Aristoxenus, der jüngere (J. Mattheson). *C. Herold: Hamburg*, 1744. 8°. **11795. bb. 10.**

Matthesons Philologisches Tresespiel, als ein kleiner Beytrag zur Kritischen Geschichte der deutschen Sprache, vornehmlich aber, mittelst gescheuter Anwendung, in der Tonwissenschaft nützlich zu gebrauchen. Subiuncta nouissima editione Schediasmatis de Eruditione Musica. 2 pts. *Bey J. A. Martini: Hamburg*, 1752. 8°. **12963. b. 18.**

[Another copy.] **12962. aaa. 35.**

Pieces de Clavecin en Deux Volumes Consistant des Ouvertures, Preludes, Fugues, Allemandes, Courantes, Sarabandes, Giques et Aires. *Printed for I. D. Fletcher: London*, 1714. fol. **h. 52.**

[Pieces de Clavecin.] Matthesons Harmonisches Denckmahl, aus zwölf erwählten Clavier-Suiten, bestehend in Ouverturen, Symphonien, Fugen, Boutaden, Preludien, Allemanden, Couranten, Sarabanden, Giquen, Arien und Menuetten, nebst ihren Doublen oder Variationen ... errichtet. Auch mit einer...Vor- oder Anrede...loco Frontispicii versehen.

Printed for I. D. Fletcher: London, 1714 (1715). fol. **h. 52. a.**

This is the English 'Pieces de Clavecin' with a German title and a preface dated 1715.

Matthesonii Plus Ultra, ein Stückwerk von neuer und mancherley Arct, *etc.* 3 pts. *J. A. Martini: Hamburg*, 1754(-1755). 8°. **1401. f. 11.**

MATTHESON (Johann) Matthesonii Plus Ultra, ein Stückwerk von neuer und mancherley Arct, *etc.* [Another copy. Pts. 1 & 2.] **7898. k. 44.**

[Another copy. Pts. 1 & 2.] **785. c. 43.**

[Reponse faite à Monsieur Weichmann, sur sa lettre ... touchant le Genseric reformé.] *See* Weichmann (C. F.) C. F. Weichmanns Teutsche Anmerkungen über Herrn Matthesons Antwort auf sein am 28 Julii...abgelassenes Schreiben, *etc.* 1722. 4°. **556. a. 11. (4.)**

XII. Sonates à Deux & Trois Flutes sans Basse...Premier Ouvrage Edition corrigée ... sur la Partition par E. Roger. [Separate Parts.] *Chez E. Roger: Amsterdam*, [1708.] fol. **f. 84.**

Der Vollkommene Capellmeister, das ist, Gründliche Anzeige aller derjenigen Sachen, die einer wissen...und vollkommen inne haben muss, der eine Capelle mit ehren...vorstehen will, *etc.* *C. Herold: Hamburg*, 1739. fol. **7896. h. 20.**

Die wol-klingende Finger-Sprache, in Zwölff Fugen, mit zwey biss drey Subjecten, entworffen...Erster Theil.

Im Verlage des Verfassers: Hamburg, 1735. fol. **K. 10. b. 6.**

[Die wol-klingende Finger-Sprache.] Les Doits Parlans en Douze Fugues doubles à deux et trois Sujets pour le Clavessin ...Seconde Edition. *Aux depens de J. U. Haffner: Nuremberg*, 1749. fol. **K. 10. b. 5.**

A re-issue of 'Die wol-klingende Finger-Sprache' with a new title-page.

See Blyvers (G.) Andere Antwort, auf Monsieur Weichmanus Schreiben betreffend dessen über den Herrn Capell-Meister M(attheson)...gefälleten Urtheile. 1722. 4°. **556. a. 11. (2.)**

See Buttstett (J. H.) Ut, Mi, Sol, Re, Fa, La, Tota Musica et Harmonia Æterna ...entgegen gesetzt Dem neu-eröffneten Orchestre [by J. Mattheson], *etc.* [1716.] 4°. **785. e. 39.**

See Meyer (J.) Der anmassliche Hamburgische Criticus siue Crisi entgegen gesetzet dem so genannten Göttingischen Ephoro J. Matthesons, *etc.* 1728. 8°. **7898. aaaa. 7.**

See Niedt (F. E.) F. E. Niedtens Musicalische Handleitung zur Variation des General-Basses...Die Zweyte Auflage ...versehen durch J. Mattheson, *etc.* (F. E. Niedtens Musicalischer Handleitung —Dritter...Theil ... Deme beygefüget Veritophili...Beweis-Gründe, worauf der rechte Gebrauch der Music beydes in den Kirchen und ausser denselben beruhet... mit einer Vorrede zum Druck befördert von Mattheson.) 1721 (1717). *obl.* 4°. **7895. a. 66.**

MATTHYSZ (Paulus) *See* Psalms. [*Dutch.*] De CL Psalmen Davids, . . . Alle de voysen der Psalmen zijn op een G sleutel gestelt door P. Matthysz, *etc.* [1695 ?] 16°. **1110. a. 38.**

MATTIOLI (Andrea) Harmonia Sacra Dedota dal Concerto di Salmi, Motetti, Inni & Antifone à Voce sola con violini, *etc.* Voce. *Stampa del Gardano: Venetia*, 1675. 4°. **D. 237.**

MATTOX ( ) Love's Victim. [Song.] Ye words by Mr. Monlass. [*London*, 1720 ?] *s. sh.* fol. **G. 315. (102.)**

MAUDIT. Maudit Amour. Song. *See* Jones (E.) *Bard.*

MAURER (Georg) Three Sonatas for the Harpsichord or Piano Forte with an Accompany[t] for a Violin ad libitum . . . Op. 1. [Separate Parts.] *Longman & Broderip: London*, [1785 ?] fol. **h. 726. e. (7.)**

Three Sonatas for the Harpsichord or Piano Forte with an Accompany[t] for a Violin ad libitum . . . Op. 2. [Separate Parts.] *Longman & Broderip: London*, [1785 ?] fol. **h. 726. e. (8.)**

MAURICE, *Landgrave of Hesse-Cassel.* [Psalmen Davids, Nach Frantzösischer Melodey vnd Reymen art in Teutsche Reymen artig gebracht, Durch Ambrosium Lobwasser . . . Auff befehl Des . . . Fürsten . . . Herrn Moritzen, Landgrafen zu Hessen . . . jetzo auffs newe gedruckt: Und haben ihre F. Gn. die übrige Psalmen so nicht eigene Melodias gehabt, mit andern . . . Melodiis . . . gezieret, vnd mit vier Stimmen componiret, welche . . . beyds zu singen vnd auff allerley Instrumenten zugebrauchen.] [*Wilhelm Wessel: Cassel*, 1612.] fol. **F. 1089.**

Imperfect, wanting the title-page. Many of the leaves are mutilated.

See Geuck (V.) Novum et Insigne Opus continens Textus Metricos Sacros: Festorum, Dominicarum, et Feriarum, . . . ex Mandato . . . Principis . . . D. Mauritii, Landgravii Hassiæ, &c. à Valentino Geuckio . . . Octo Sex & 5. vocibus inceptum. Denique . . . Suæ Cels. Opera . . . perfectum & absolutum, *etc.* 1603-4. 4°. **B. 86.**

MAURUS, *of Palermo.* Sacrarum Cantionum, quae Octo, tum Vocibus, tum varijs Instrumentis chorisq3 coniunctis, ac separatis concini possunt. Liber Primus. Cantus. Chorus Primus. (Cantus. (Altus.) (Bassus.) Chorus Secundus.) 4 pts. *Apud Riciardum Amadinum: Venetiis*, 1590. 4°. **C. 54.**

MAXWELL (Francis Kelly) *See* Essay. An Essay upon Tune, *etc.* [By F. K. Maxwell.] 1791. 8°. **52. b. 21.**

MAY. Le May. Vaudeville. *See* Allons. Allons gay, etc. [1780 ?] 8°. **B. 362. b. (94.)**

May. [Song.] *See* Away. Away to the Woodlands away, *etc.* [1770 ?] *s. sh.* fol. **G. 306. (107.)**

May. [Song.] *See* Gentle. Gentle Muse now lend thy Aid. [1780 ?] *s. sh.* fol. **G. 308. (30.)**

May. [Song, begins: 'The Hawthorn is sweetly in bloom.'] *See* Hook (J.)

May. [Song.] *See* Thrice. Thrice welcome sweet May. [1779 ?] *s. sh.* fol. **G. 312. (146.)**

May balmy peace. Song. *See* Haendel (G. F.) [*Occasional Oratorio.*]

May I never be married. Song. *See* Kiss. The Kiss that he gave, *etc.* [By J. Hook.] [1785.] *s. sh.* fol. **H. 1601. b. (44.)**

May our Navy for ever Old England protect. Duet. *See* Shield (W.)

May the Beauties of England. Song. *See* Carter (C. T.)

May the Mother of Love. [Song.] *See* Long (S.)

May this good Company. *Mirth and Friendship.* A two part Song [to the tune of God save the King] . . . very proper to be sung at the Conclusion of any Publick or Private Company. [*London*, 1760 ?] *s. sh.* fol. **H. 1994. a. (86.)**

May we live all the Days of our Lives. [Song.] *See* Hook (J.)

MAY-DAY. How can my heart rest. [Song.] Sung by Mr. Vernon in May-Day or the Little Gypsy. [By T. A. Arne.] *P. H[odgson: London*, 1775]. fol. **G. 308. (145.)**

What's a poor simple Clown to do. [Song.] Sung by Mr. Bannister in May-Day or the Little Gypsy. [By T. A. Arne.] *P. H[odgson: London*, 1775]. fol. **G. 313. (266.)**

Wou'd Women do as I do. [Song.] Sung by Mrs. Wrighten in May Day or the Little Gypsy. [By T. A. Arne.] *P. H[odgson: London*, 1775]. *s. sh.* fol. **G. 313. (142.)**

Yes I'll give my Heart away. [Song.] Sung by Mr. Vernon in May Day or the Little Gypsy. [By T. A. Arne.] *P. H[odgson: London*, 1775]. *s. sh.* fol. **G. 314. (83.)**

May Day, or the Little Gypsy. [Musical Farce.] *See* Arne (T. A.)

MAYELLUS (Joannes Vittorius) Liber Primus Mottectorum Duabus Vocibus cum Magnificat in fine. Et cum Organo Partitione, *etc.* Canto. (Basso.) 2 pts.
Ex Typographia Io. Baptistæ Gargani, & Lucretij Nucij : Neapoli, 1610. 4°.
C. 55.

MAYER (Anton) [Daphné et Apollon.] Quand il nous peint une rose naissante. *Air, etc.* (Paroles de M. Pitra, *etc.*)
[*Paris*,] 1782. 8°. **298. f. 31.**
Mercure de France, Oct., 1782, *p.* 51.

Quand il nous peint une rose naissante.
See supra : [*Daphné et Apollon.*]

MAYER (Johann Baptist) Three Duos Concertant for 2 German Flutes . . . Opera 5th. [Separate Parts.]
Longman and Broderip : London, [1795?] fol. **g. 225. (6.)**

Three Duos Concertant for Two German Flutes ...Opera 6th. [Separate Parts.]
Longman and Broderip : London, [1795?] fol. **g. 225. (6*.)**

Complete Instructions for the Harp ... Exemplified by Progressive Preludes & Airs ... To which is added the ... Principles of Thorough Bass, *etc.*
Printed for R. Birchall : London, [1800?] fol. **h. 3200. a. (17.)**

Three Grand Sonatas for the Harp...Op. 7.
Longman & Broderip : London, [1797.] fol. **g. 198. (10.)**

Three Grand Sonatas for the Harp...Op. 8.
Printed for the Author : London, [1798.] fol. **g. 198. (11.)**

Twelve Songs. Six English & Six Italian, with an Accompaniment for the Harp or Piano Forte ...Op. 9.
W. Napier, for the Author : London, [1799?] fol. **G. 198. (6.)**

MAYER (Johann Simon) A Bettina.
See Per. Per carita Bettina, *etc.* [By J. S. Mayer.] [1800.] fol. **G. 811. a. (12.)**

Twelve Venetian Ballads. Composed & Arranged for the Voice and Piano Forte by...S. Mayer, and Dedicated...to...the Dutchess of York, by...C. Salvini.
L. Lavenu : London, [1797.] *obl.* fol. **E. 270. (20.)**

El Consegio, A Bettina, e La Stracauata. Three Venitian Canzonets, with Harp or Piano Forte & Tamborine Accompaniments...Op. 13. Book 2.
Printed for Monzani and Cimador : London, [1800?] fol. **G. 424. (7.)**

El Consegio. Canzonetta Veneziana.
Printed for Monzani & Cimador : London, [1800?] fol. **H. 2831. a. (19.)**

El Consegio. *See* Se. Se amor mai da vu, *etc.* [By J. S. Mayer.] [1800.] fol. **G. 811. a. (38.)**

MAYER (Johann Simon) Contento il cor nel seno. A Polacca. Composed...for... Luigi Marchesi & sung...on the Continent and in this Country by Madam Salvini.
At Madam Salvini's : Westminster, [1797] fol. **G. 199. (14.)**

La Farfaletta, l' Amore, e la Primavera. Three Italian Canzonets, with Harp or Piano Forte & Tamborine, to one, Accompaniment...Op. 12. Book 1.
Printed for T. Monzani : London, [1800?] fol. **G. 424. (6.)**

Grazie agli inganni tuoi, Canzonetta, with a Harp, or Piano Forte, Accompaniment, *etc.* *Printed for T. Monzani : London*, [1800?] fol. **G. 424. (10.)**
No. 10 *of* '*A Collection of Periodical Italian Songs*,' *etc.*

Quando penso a quell' istante. Canzonetta. *Printed for Monzani & Cimador : London*, [1800?] fol. **H. 2831. a. (20.)**

[La Stracavata.] *See* Catina. Catina belina graziosa vu sè, *etc.* [With Harp or Piano & Tambourine Accompaniments. By J. S. Mayer.] [1800?] fol. **G. 811. a. (11.)**

Vecchiarello, vecchiarello. Duetto.
Printed for Monzani & Cimador : London, [1800?] fol. **G. 424. (13.)**

MAYER (Philipp Jacob) Sei Sonate a Solo per l' Harpa...Opera Terza. Gravé par Mlle Fleury.
Au Bureau d'abonnement musical : Paris, [1770?] fol. **G. 272. l. (2.)**

MAY-EVE. May-Eve, or Kate of Aberdeen. [Song.] *See* Battishill (J.)

May-Eve, or Kate of Aberdeen. [Song.] [For anonymous settings] : *See* Silver. The silver moon's enamour'd beam, *etc.*

MAYING. The Maying. [Song.] *See* As. As I rambled one Morning a maying. [1770?] fol. **G. 306. (218.)**

MAYNARD (John) The XII. Wonders of the World. Set and Composed for the Violl de Gambo, the Lute, and the Voyce to Sing the Verse, all three ioyntly, and none seuerall : also Lessons for the Lute and Base Violl to play alone : *etc.* [Words by Sir John Davies.]
Thomas Snodham for Iohn Browne : London, 1611. fol. **K. 8. h. 6.**

MAYNER (Giorgio) Il Primo Libro de Balli a Quatro Voci. Accommodati per cantar et sonar d' ogni Sorte de Istromenti...Nouamente stampati & dati in luce. Alto (Tenore). 2 pts.
Appresso Angelo Gardano : Venetia, 1578. *obl.* 4°.
53. a. 32, 33. (3, 4.)

MAYNER (Giorgio) Magnificat Octo Tonorum...nunc primum excussa. Cum Quatuor Vocibus. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts.
Apud Ioannem Barilettum: Venetiis, 1574. *obl.* 4°. **K. 4. c. 13.**

MAYNERIUS (Georgius) *See* Mayner.

MAYONE (Ascanio) Primo Libro di Diuersi Capricci per Sonare, *etc.*
Per Constantino Vitale: Napoli, 1603. *obl.* 4°. **K. 4. b. 6.**

MAYR (Johann Simon) *See* Mayer.

MAYR (Rupert Ignatius) Sacri Concentus, Psalmorum, Antiphonarum, Piarum Cantionum, ex sola voce & diversis Instrumentis...Opus III. Voce. (Violino Primo.) (Violino Secundo.) (Viola da Braccio, ò Trombone.) (Basso di Viola.) (Basso Continuo.) 6 pts.
Sumptibus Authoris. Typis Pauli Dalnsteineri: Ratisbonae, 1681. 4°. **C. 71.**

MAYR (Simone) *See* Mayer (J. S.)

MAZET. Gascouillez petits oiseaux. [Song.]
De Mazet [by E. R. Duni].
[*Paris*, 1770?] 8°. **B. 362. b. (3.)**
Mazet. Comédie. *See* Duni (E. R.)

MAZZAFERRATA (Giovanni Battista) Il Primo Libro delle Cantate da Camera a Voce Sola ... Opera Quinta, *etc.* [With a preface by G. A. Silvani.] *Per Giacomo Monti: Bologna*, 1677. *obl.* 4°. **B. 316.**
Il Primo Libro delle Sonate a Due Violini con un Bassetto Viola se piace. ... Opera Quinta. Nouamente Ristampata. Violino Primo (Secondo). (Bassetto Viola.) (Bass Continuo.) 4 pts. *Per G. Monti: Bologna*, 1678. fol. **g. 14.**

MAZZANTI (Ferdinando) Six Duettos, for two Violins . . . Op. 1mo. [Separate Parts.] *Longman & Broderip, for the Author: London*, [1780?] fol. **g. 421. t. (12.)**
Six Italian Canzonets for Two Voices ... Op. II. *Printed for the Author: London*, [1780?] *obl.* fol. **D. 753. (1.)**
The title-page is signed by the composer.
Six Italian Canzonets for Two Voices ... Op. III. *Printed for the Author: London*, [1780?] *obl.* fol. **D. 753. (2.)**
The title-page is signed by the composer.

MAZZELLA (Salvatore) Balli, Correnti, Ighe, Sarabande, Gauotte, Brande, e Gagliarde, con la misura giusta per ballare al stile Inglese, con la giunta della Folia di Spagna, Passagagli per dui Tuoni con molte partiti; dui Ciaccone, vna Spagnola, e l'altra Italiana ... aggiuntaui molte partite sopra la Tarantella. A Dui, Violino, e Viola, o Cimbalo . . . Opera Prima. *Nella Stamperia di G. A. Mutij: Roma*, 1689. *obl.* 4°. **K. 4. b. 7.**

MAZZINGHI (Joseph) Admiral Lord Nelson's Victory. A Sonata for the Piano Forte . . . In Commemoration of the Glorious 1st of August, 1798.
Goulding, Phipps & D'Almaine: London, [1799.] fol. **h. 726. c. (26.)**
[L'Amour et Psiche.] The Favorite Opera Dance of L'Amour et Psiché, for the Year 1788,...Composed for the Piano-Forte, Flute and Violin ... Act I.
Longman and Broderip: London, [1788.] *obl.* 4°. **a. 9. b. (5.)**
[Another copy.] **b. 50. (3.)**
——The Favorite Opera Dance of L'Amour et Psiche for the Year 1788, ... for the Piano-Forte, Flute and Violin ... Act II.
Longman and Broderip: London. [1788.] *obl.* 4°. **b. 52. (7.)**
[La Bella Arsene.] The Songs, Duetts &c. in the Favorite Opera 'La Bella Arsene,' *etc.* [Words by L. Da Ponte.] 2 Bks. *G. Goulding: London*, [1795.] fol. **H. 144.**
A Blessing on Brandy and Beer.
See infra: [*The Magician no Conjuror.*]
[The Bouquet.] The favorite Divertisment, the Bouquet, Composed by Sigr Onorati, as danced at the Kings Theatre, selected & composed by I. Mazzinghi. Op. 22. [P. F.] *G. Goulding: London*, [1795?] fol. **g. 442. a. (11.)**
Che bel spassetto. *The Favorite Air*, Introduced & Sung by Sigra Storace in the Comic Opera [by V. Martini] L'Albero di Diana. *G. Goulding: London*, [1798?] fol. **H. 2830. g. (2.)**
Concertante for the Piano Forte, Flute, Two Violins, Tenor, and Violoncello ... Op. 42. [Separate Parts.]
Goulding, Phipps & D'Almaine: London, [1800?] fol. **g. 458. (7.)**
[A Day in Turkey.] The Songs, Duets and Chorusses ... in the Comedy ... of A Day in Turkey ... the Poetry by Mrs. Cowley. *Printed for G. Goulding: London*, [1792.] *obl.* fol. **E. 81.**
Les Délassements Militaires. The Favorite Divertisment, . . . by Mons Gallet, as danced at the King's Theatre, adapted for the Piano Forte by J. Mazzinghi. *G. Goulding: London*, [1797.] fol. **h. 726. l. (7.)**
According to contemporary advertisements the music of this Ballet was composed by C. Bossi.
Dolce mi parve un di. [Song.] Sung by Signora Delicati in the Opera [by V. Martini] of La Cosa Rara, *etc.* [Full Score.] *Longman and Broderip: London*, [1789.] fol. **G. 196. (5.)**
This is a new setting of the song in Martini's opera, written for the performance in London.

MAZZINGHI (Joseph) Eliza ou le Triomphe de la Nature, A Pastoral Ballet by M. Gallet ... Op. 32. [P. F.]
Goulding, Phipps & D'Almaine : London, [1798.] fol. **g. 272. l. 3.**

Grandi e ver son le tue pene. [Song.] Sung by Sig^ra Giuliani, in the Opera 'Olimpiade,' [a Pasticcio,] composed by Sig^r J. Mazzinghi. [Full Score.]
Longman and Broderip : London, 1788.] fol. **G. 196. (21.)**

Happy were the days.
See infra : [*Ramah Droog.*]

The Magician no Conjuror. A Comic Opera in 3 Acts, *etc.* [Written by R. Merry.] *Printed for G. Goulding : London*, [1792.] *obl.* fol. **E. 91. (1.)**

—— A Blessing on Brandy and Beer, a favorite Drunken Song, sung ... in the Magician no Conjuror...the Poetry by Dela Crusca. *Printed for G. Goulding : London*, [1792.] fol. **H. 2818. b. (29.)**

—— Oh what can match the pleasure, [Song,] sung ... in the Magician no Conjuror ... the Poetry by Dela Crusca.
Printed for G. Goulding : London, [1792.] fol. **H. 2818. b. (32.)**

—— Those ruby Lips, [Song,] sung ... in the Magician no Conjuror, *etc.*
Printed for G. Goulding : London, [1792.] fol. **G. 808. e. (36.)**

Grand March in the Opera [by L. Cherubini] Ifigenia in Aulide, *etc.* [Full Score.]
Longman and Broderip : London, [1789.] fol. **g. 133. (44.)**

No more, no more by Fears opprest. A Favorite Duetto. Sung at the Opera House Gala. [Full Score.]
Longman & Broderip : London, [1792.] fol. **G. 354. (24.)**

Oh what can match the pleasure.
See supra : [*The Magician no Conjuror.*]

The favorite Opera Dances performed at the King's Theatre ... 1786. Selected and adapted for the Piano Forte or Harpsichord by Sig^r Mazzinghi. 4 Bks.
Longman and Broderip : London, [1786.] *obl.* 4°. **b. 51. (3.)**

The Favorite Opera Dances, performed at the King's Theatre ... 1787 ... Composed, Selected and adapted for the Piano Forte Flute or Violin by J. Mazzinghi. 3 Bks.
Longman and Broderip : London, [1787.] *obl.* 4°. **b. 51. (4.)**

The Favorite Opera Dances for the Year 1788. Performed at the King's Theatre ... Composed, selected & adapted for the Piano Forte, Flute or Violin, by J. Mazzinghi. 2 Bks. *Longman & Broderip : London*, [1788.] *obl.* 4°. **b. 51. (5.)**

MAZZINGHI (Joseph) The Favorite Opera Dances for the Year 1788, performed at the King's Theatre ... Composed, selected & adapted for the Piano-Forte, Flute or Violin, by J. Mazzinghi. Book III. *Longman & Broderip : London*, [1788.] *obl.* 4°. **b. 52. (8.)**

The Favorite Opera Dances for the Year 1789 ... Composed, selected & adapted for the Piano-Forte, Flute or Violin by J. Mazzinghi. Book I.
Longman & Broderip : London, [1789.] *obl.* 4°. **b. 51. c. (2.)**

The Favorite Opera Dances for the Year 1789, performed at the King's Theatre ... Composed, selected & adapted for the Piano-Forte, Flute or Violin by J. Mazzinghi. Book II. *Longman & Broderip : London*, [1789.] *obl.* 4°. **b. 52. (9.)**

The Celebrated Opera Dances as performed at the Theatre Royal, Haymarket, 1792, for the Piano Forte, Violin or Flute. Compos'd by M^r Mazzinghi, and other eminent Composers. 3 Bks.
T. Skillern, for the Proprietors : London, 1792. *obl.* 4°. **a. 150.**

Paul et Virginie, the Favorite Grand Ballet ... composed by Sig^r Onorati, the Music by J. Mazzinghi. Op. 17.
Printed for G. Goulding : London, [1795.] fol. **g. 272. i. (4.)**

Pizarre, the Favorite Grand Ballet ... by Mon^r Gallet, Adapt'd for the Piano Forte by J. Mazzinghi. *G. Goulding : London*, [1797.] fol. **g. 458. a. (1.)**

Le Premier Navigateur or the Force of Love, a Grand Pantomime Ballet, by Mons^r Gardel...Selected and adapted for the Piano Forte or Harpsichord by Sig^r Mazzinghi. 2 pts. *Longman and Broderip : London*, 1786. *obl.* 4°. **b. 50. (1.)**

Three Quartetts for a Piano Forte, Flute, Violin & Tenor ... Op. III. [Separate Parts.] *Longman and Broderip : London*, [1785?] fol. **g. 458. b.**

[Ramah Droog.] Happy were the days. [Song,] sung by Miss Waters in Ramah Droog, *etc.* *Goulding & Co. : London*, [1798.] fol. **G. 806. c. (43.)**

Ramah Droog. Comic Opera.
See Mazzinghi (J.) and Reeve (W.)

Three Favorite Scotch Airs composed by Nathaniel Gow, arranged as Rondo's for the Piano Forte...by J. Mazzinghi.
Goulding, Phipps & D'Almaine : London, [1799?] fol. **g. 272. v. (13.)**

The Siege of Bangalore...for the Piano Forte, with an Accompanyment for a German Flute or Violin ... Op. 8. [Separate Parts.] *Printed for G. Goulding : London*, [1792?] fol. **h. 1480. p. (9.)**

MAZZINGHI (Joseph) Three Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin...Op. 1. 2 sets. *Printed for G. Goulding: London*, [1788?] *obl.* fol. **f. 65. b. (8.)**

Six Sonates pour Clavecin ou Piano-Forte avec accompagnement d'un Violon ...Œuvre 1. *Chez Imbault: Paris*, [1790?] *obl.* fol. **d. 159.**

Three Sonatas for the Piano Forte with an Accompanyment for a Violin or German Flute...Op. 2. *Longman and Broderip: London*, [1788?] fol. **h. 60. (6.)**

Three Sonatas for the Piano Forte, with Accompaniments for a Violin and Violoncello... Opera Quinta. [Separate Parts.] *Printed for the Author: London*, [1790?] fol. **g. 161. (6.)**

Three Sonatas, for the Piano Forte with an Accompanyment for a Violin or Flute ...Op. 9. [Separate Parts.] *Printed for G. Goulding: London*, [1792?] fol. **g. 418. b. (4.)**

Three Sonatas for the Piano Forte with an Accompanyment for the Violin or German Flute . . . Op. 10. [Separate Parts.] *Printed for G. Goulding: London*, [1792?] fol. **g. 418. b. (5.)**

Three Sonatas for the Piano-Forte...and an Accompaniment for a Flute or Violin ...Op. 14. [Separate Parts.] *Goulding, Phipps & D'Almaine: London*, [1800?] fol. **g. 272. i. (5.)**

[Another copy.] **g. 271. e. (13.)**
Wanting the accompaniment.

Three Sonatas for the Piano Forte,... with an Accompaniment for a Flute or Violin, ad libitum...Op. 15. [Separate Parts.] *J. Ball: London*, [1795?] fol. **g. 186. (8.)**

[Another edition.] Three Sonatas . . . Op. 15. *G. Goulding: London*, [1799?] fol. **g. 271. e. (12.)**
Wanting the Pianoforte part.

Two Sonatas arranged as Duetts for the Piano Forte, with or without the Additional Keys. Selected from the favorite Works of J. Mazzinghi. Op 27. *G. Goulding: London*, [1799?] fol. **g. 543. (18.)**

Three Sonatas for the Harp or Piano Forte, and an Accompanyment for a Flute and Violin, and Two French Horns, ad libitum...Op. 30. *Printed for Goulding, Phipps & D'Almaine: London*, [1800?] fol. **h. 3200. (12.)**
Wanting the accompaniments.

Two Grand Sonatas for the Piano-Forte with Accompaniments for a Flute or Violin and Violoncello...Op. 39. [Separate Parts.] *Goulding, Phipps & D'Almaine: London*, [1800?] fol. **g. 458. a. (2.)**

MAZZINGHI (Joseph) Those ruby Lips. *See* supra: [*The Magician no Conjuror.*]

Second Book of Tiro Musicus, being a Complete Introduction to the Piano Forte, with Six Progressive Lessons...Op. 25. *G. Goulding: London*, [1795?] fol. **g. 272. l. (4.)**

Tom Starboard.
See infra: [*The Turnpike Gate.*]

Les Trois Sultanes. [Ballet.] Performed at the King's Theatre, composed by Sig^r^ Onorati, arranged for the Piano Forte or Harp, the Music chiefly new...Op. 20. *G. Goulding: London*, [1796.] fol. **g. 442. a. (12.)**

The Turnpike Gate. Comic Opera.
See Mazzinghi (J.) and Reeve (W.)

[The Turnpike Gate.] Tom Starboard. A Favorite Song, sung by Mr. Incledon in the Opera [by J. Mazzinghi and W. Reeve] of The Turnpike Gate, *etc.* [Words by T. Knight.] *Goulding & Co.: London*, [1799.] fol. **G. 250. (29.)**

Zemire et Azor, a Grand Pantomime Ballet performed at the King's Theatre, Haymarket...adapted for the Harpsichord, Piano Forte or Violin. 2 Bks. *Longman and Broderip: London*, 1787. *obl.* 4°. **b. 50. (2.)**

See Campbell (W.) The Princess of Wales's Strathspey . . . arrang'd as a Rondo... by J. Mazzinghi. [1796?] fol. **g. 140. (45.)**

See Hope. Hope told a flattering Tale... with the Celebrated Harp Accompaniment ... by Mr. Mazzinghi. [1793.] fol. **G. 363. (16.)**

See Idalide. Ah che nel petto io sento [Song.] . . . Harp Accompaniments by Madam Mara [or rather by J. Mazzinghi]. [1791.] fol. **G. 199. (26.)**

See Martin y Solar (V.) [*Una Cosa Rara.*] Consola le pene. [Song.] Sung ... in the Opera of La Cosa Rara. Composed by Messrs. Martin [i.e. V. Martin y Solar] & Mazzinghi. [1789.] fol. **G. 196. (4.)**

See Opera Overtures. Number 1(-5) of the Opera Overtures adapted for the Harpsichord . . . with an Accompaniment for a Violin. [Nos. 1, 3 and 4 arranged by J. Mazzinghi.] [1789.] fol. **h. 61. (7-11.)**

See Pleyel (I. J.) [*Lieder beym Clavier zu singen. Th. II. Die frühe Liebe.*] Lady Isabell... adapted to Mr. Pleyel's ... Air ... as a Glee ... by J. Mazzinghi. [1795?] fol. **G. 353. (23.)**

See Storace (S.) The Favorite Operas of Mahmoud & The Iron Chest,... Adapted ... by J. Mazzinghi. [1797.] *obl.* fol. **E. 115. a.**

MAZZINGHI (Joseph) and **REEVE** (William) Ramah Droog or Wine does Wonders. A Comic Opera, *etc.* [Words by J. Cobb.] *Goulding, Phipps & D'Almaine: London*, [1798.] fol. **H. 121. (1.)**

The Turnpike Gate, a Comic Opera in Two Acts... The Poetry by Mr. Knight, *etc.* *Goulding, Phipps & D'Almaine: London*, [1799.] fol. **H. 121. (2.)**

MAZZINGHI (Tommaso) Six Solos for the Violin with a Thorough-Bass for the Harpsichord... Opera I. *P. Welcker, for the Author: London*, [1763.] fol. **i. 15.**

MAZZOCCHI (Domenico) La Catena d'Adone. [Opera, words by Ottavio Tronsarelli.] *Appresso Alessandro Vincenti: Venetia*, 1626. fol. **K. 8. g. 9.**

Partitura de' Madrigali a Cinque Voci, e d' altri varij Concerti. *Appresso Francesco Zannetti: Roma*, 1638. *obl.* 4°. **K. 3. f. 16.**

Musiche Sacre e Morali. A Una, Due, e Tre Voci. MS. NOTE, by W[illiam] A[yrton]. *Lodouico Grignani: Roma*, 1640. fol. **K. 8. g. 15.**
The last leaf is mutilated.

MAZZOCCHI (Virgilio) Virgilii Mazzocchi... Psalmi Vespertini Binis Choris Concinendi. Cantus (Altus) (Tenor) (Bassus) (Nonus) Primi Chori. (Cantus (Altus) (Tenor) (Bassus) Secundi Chori.) (Organum.) 10 pts. *Ex Typographia Ludouici Grignani: Romæ*, 1648. 4°. **D. 243.**

MAZZOLINI (Carlo Andrea) Sonate per Camera a' Tre, Due Violini e Clauicembalo ò Tiorba... Opera Prima, *etc.* Violino Primo (Secondo) (Clauicembalo o Tiorba.) 3 pts. *Per G. Micheletti: Bologna*, 1687. 4°. **d. 11.**

MAZZONE (Marco Antonio) Corona delle Napolitane a Tre et a Quattro Voci, di diuersi eccellentissimi Musici, *etc.* [Edited by M. A. Mazzone.] Canto. *Appresso Girolamo Scotto: Vinegia*, 1570. 8°. **A. 193.**
The composers named in this collection are: M. A. Mazzone, G. D. di Nola, G. L. del Arpa, R. Rodia & S. Lando.

ME. M' ha detto la mia Mamma. [Glee.]
See Biggs (E. S.)

MÊ. Mê me pheugês. Song.
See Sandford (J.)

ME. Me prier ne sert de rien. [Song.]
See Au Retour.

Me seroit-il permis de dire. [Two-part Song.] *See* Bordier (L. C.)

MEA. Le Méa Culpa. [Song.]
See Ma. Ma fille avec componction. [1780?] 8°. **B. 362. c. (29.)**

MEADS. The meads and the groves in fresh Verdure shone gay. *A Song* to an Air in an Organ Concerto [by J. Worgan]. For Vaux-Hall Gardens. [*London*, 1746.] 8°. **249. c. 16.**
Gentleman's Magazine, Vol. XVI., p. 269.

The Meads and the Groves in fresh Verdure shone gay. *A Song* to an Air in an Organ Concerto [by J. Worgan] for Vaux-hall Gardens. [*London*, 1750?] *s. sh.* fol. **G. 312. (67.)**

[Another copy.] **G. 305. (225.)**

[Another edition.] The Meads and the Groves in fresh Verdure shone gay, *etc.* [*London*, 1755?] *s. sh.* fol. **G. 303. (28.)**

MÉCHANTS. Méchans disent Tarare. *Le Croquis de Tarare.* Air: Oui noir mais pas si diable [by A. E. Grétry. The words] Par Déduit. [*Paris*, 1787.] 8°. **B. 362. f. 11.**

MEDEA. Medea. [Melodrama.]
See Benda (G.)

MEDECIN DE L'AMOUR. Le Medecin de l'Amour. Opéra-Comique.
See Laruette (J. L.)

MÉDÉE. Médée Tragédie.
See Charpentier (M. A.)

Médée. Opéra.
See Cherubini (M. L. C. Z. S.)

MÉDÉE ET JASON. Médée et Jason. Tragédie en Musique. *See* Salomon ( )

MEDER (Johann Gabriel) [La Contesa e la Pace. Overture.] Symphonie Périodique, No. I, à Deux Violons, Taille, et Basse, Deux Hautbois, et Deux Cors de Chasse... Ouverture de la Cantate Italienne... composé à l'occasion de l'illustre Mariage du Prince Stadhouder & de la Princesse de Prusse. [Separate Parts.] *Chez l'Auteur: Amsterdam*, [1770?] fol. **g. 474. (27.)**

Symphonie Périodique, No. II, à Deux Violons, deux Tailles, et Basse, deux Hautbois, et Deux Cors de Chasse. Qui à été faite & executé à l'occasion de l'Entrée de LL. AA. S. & R. le Prince Stadhouder &... La Princesse à la Maison de Ville d'Amsterdam, le 30 Mai 1768. [Separate Parts.] *Chez l'Auteur: Amsterdam*, [1770?] fol. **g. 474. (28.)**

MEDERITSCH (Johann) called *Gallus.* II. Quintetts pour Forte-piano, Flûte, Violon, Alto et Violoncelle. [Separate Parts.] *Chez Hoffmeister: Vienne*, [1795?] *obl.* fol. **e. 738.**

MEDERITSCH (Johann) called *Gallus*, and **WINTER** (Peter von) Babilons Piramiden. Eine grosse heroisch-komicshe Oper von E. Schikaneder in Musik gesetzt der erste Auszug von J. Gallus, der zweyte Auszug von P. Winter...Für das Forte Piano übersetzt von J. Henneberg, *etc.* *E. Schikaneder: Wien*, 1797. *obl.* fol. **F. 46. a.**

Babilons Piramiden. Eine grosse heroisch-komische Oper. Der erste Aufzug von J. Gallus, der zweite von P. Winter in Musik gesetzt. Im Clavierauszuge. *In der Breitkopf & Härtelschen Musikhandlung: Leipzig*, [1800?] *obl.* fol. **F. 46.**

MEDIATION. The Mediation. [Song.] *See* Do. Do you pretty Ladies. [1760?] *s. sh.* fol. **G. 316. d. (111.)**

MEDIOCRITY. Mediocrity. [Song.] *See* In. In a neighbourly way, *etc.* [1780?] *s. sh.* fol. **G. 309. (93.)**

MEDIUM. The Medium of Life. Glee. *See* Arne (T. A.)

MEDLERS. Medlers out of Season. [Song.] *See* Come. Come Lads, ne'er plague your heads. [1735?] *s. sh.* fol. **G. 316. d. (70.)**

MEDLEY. What think ye my Masters. *The Innkeeper's Song.* Sung by Mr. Keen at Sadlers Wells in the Medley, or Cupid's Frolick. [*London*, 1760?] *s. sh.* fol. **G. 313. (221.)**

A Medley or the Cries of London. *See* See. See the happy Country Lass. [1775?] fol. **G. 316. j. (6.)**

MEDONTE. The Favourite Songs in the Opera Medonte. [A Pasticcio.] *R. Bremner: London*, [1782.] fol. **G. 316. c. (27.)**

The composers named are: Bertoni and Ottani.

MEG. Meg of Wapping. [Song.] *See* Dibdin (C.) [*The General Election.*]

MEGLI (Dominico Maria) Le Prime Musiche di Dominico Maria Megli... Nelle quali si contengono Madrigali, et Arie à Una & due Voci. Per Cantare nel Chittarone, Clauicembalo, & altri Instromenti. Nouamente ristampate & corette. *Appresso Giacomo Vincenti: Venetia*, 1603. fol. **K. 7. g. 5.**

MEHALA. Mehala, die Tochter Jephtha. Ein musikalisches Drama. *See* Rolle (J. H.)

MÉHUL (Étienne Nicolas) [Adrien. César vous m'évitez.] Air de Flaminius ...arrangé pour le Piano par l'Auteur. *Chez Fleyel: Paris*, [1799.] fol. **H. 2831. h. (20.)**

MÉHUL (Étienne Nicolas) Ariodant. Opéra en 3 Actes, paroles d'Hoffman, *etc.* [Full Score.] *Chez Imbault: Paris*, [1800.] fol. **G. 275.**

César, vous m'évitez. *See* supra: [*Adrien.*]

Le Chant des Victoires. Hymne de Guerre, par Chénier, *etc.* *Du Magasin de Musique, à l'usage des Fêtes Nationales: Paris*, 1794.] 8°. **E. 1717. b. (4.)**

[Another copy.] **E. 1717. b. (38.)**

Le Chant du Départ. Hymne de Guerre, par * * * * [i.e. M. J. Chénier]. *Du Magasin de Musique, à l'usage des Fêtes Nationales: [Paris*, 1794.] 8°. **E. 1717. b. (3.)**

[Another edition.] Le Chant du Départ. Hymne de Guerre, *etc.* [Voice and Guitar.] [*Paris*, 1794.] 8°. **B. 362. d. (1.)**

Le Chant du Retour, par M. J. Chénier. *Au Magasin de Musique à l'usage des fêtes Nationales: [Paris*, 1797.] 8°. **E. 1717. b. (41.)**

Chant Funèbre à la mémoire du Représentant du Peuple Ferraud assassiné à son Poste le 1er Prairial An 3e de la République. Paroles de Baour Lormian, *etc.* *À l'Imprimerie de Musique de l'institut National: [Paris*, 1795.] *s. sh.* 4°. **808. l. 14. (14.)**

Chant National du 14 Juillet 1800, éxécuté dans le Temple de Mars le 25 Messidor an 8, *etc.* [Full Score.] *Gravé par Mad^e Le Roy: Paris*, An viii [1800]. fol. **H. 2005. a.**

Le 18. Fructidor. [Song.]... Paroles de Lebrun-Tossa. *Au Magasin de Musique, à l'usage des fêtes Nationales: [Paris*, 1797.] 8°. **E. 1717. b. (50.)**

Euphrosine, ou le Tyran corrigé. Comédie en Trois Actes et en Vers par F. Hoffman, *etc.* [Full Score.] *Chez les C^ens Cousineau, Père et Fils: Paris*, [1790.] fol. **H. 630. d.**

—— [For songs, &c., published anonymously:] *See* Euphrosine.

[Le Faucon.] Qu'ils sont charmans, qu'ils sont aimans. [By E. N. Méhul.] [1794.] 8°. *See* Faucon. **B. 362. h. (14b.)**

Horatius Cocles. Acte Lyrique, Paroles du Citoyen Arnault, *etc.* [Full Score.] *Chez les Citoyens Cousineau, Père et Fils: Paris*, [1794.] fol. **H. 630. g.**

Le Jeune Sage et le Vieux Fou. Comédie en un Acte en Prose par Hoffmann... Gravé par Huguet. [Full Score.] *Chez Cousineau Père et Fils: Paris*, [1793.] fol. **G. 275. c.**

MÉHUL (Étienne Nicolas) Mélidore et Phrosine. Drame Lyrique en trois Actes. Paroles du Citoyen Arnault, . . . Gravé par Huguet, *etc.* [Full Score.]
Chez les Citoyens Cousineau Père et Fils : Paris, [1794.] fol. **H. 630. e.**

Républicains dont le génie. *L'Hymne des Vingt Deux*, par M. J. Chénier. [In commemoration of the Girondins executed in October, 1793.] *Du Magazin de Musique à l'usage des fêtes Nationales : [Paris*, 1795.] 8°. **E. 1717. b. (22.)**

Salut, Neuf Thermidor. *Hymne du IX. Thermidor*, par M. J. Chénier, *etc.*
Au Magasin de Musique à l'usage des Fêtes Nationales : [Paris, 1795.] 8°. **E. 1717. b. 45.**

Stratonice. Comédie héroique en un Acte et en Vers, par Mr. Hoffmann . . . Gravée par Huguet, *etc.* [Full Score.]
Chez les C. Cousineau Père et Fils : Paris, [1792.] fol. **G. 275. b.**

See Agus (H.) Solféges pour servir à l'étude dans le Conservatoire de Musique à Paris par . . . Agus . . . Méhul, *etc.* [1795 ?] fol. **H. 2851.**

MEI (Girolamo) Discorso sopra la musica antica, e moderna, *etc.*
Appresso Gio. Battista Ciotti : Venetia, 1602. 4°. **7898. k. 9.**

MEIBOMIUS (Marcus) Antiquæ Musicæ Auctores Septem. Græce et Latine. Marcus Meibomius restituit ac Notis explicavit. 2 vol. *Apud Ludovicum Elzevirium : Amstelodami*, 1652. 4°. **55. b. 18, 19.**

[Another copy.] **683. f. 4.**

MEILAND (Jacob) Cantiones Sacræ Quinque et Sex Vocum harmonicis numeris in gratiam musicorum compositæ, *etc.* Discantus. (Bassus.) (Vagans.) 3 pts.
In Officina Typographica Vlrici Neuberi : Norinbergæ, 1569. *obl.* 4°. **A. 286.**

Cantiones Sacræ Quinque et Sex Vocum . . . iam denuò auctiores multumq; quàm antea correctiores in lucem editæ, *etc.* Altus. (Tenor.) (Quinta Vox.) 3 pts.
In Officina Theodorici Gerlachij : Norimbergæ, 1573. *obl.* 4°. **A. 286. b.**

Sacræ aliquot Cantiones Latinæ et Germanicæ, Quinque et Quatuor Vocum, *etc.* Altus. [Bassus.] 2 pts.
Apud Georgium Coruinum et Sigismundum Feyerabend : Francofurti ad Moenum, 1575. *obl.* 4°. **A. 286. c.**
Wanting sig. aaa 1–3 *of the Bassus.*

Selectæ Cantiones Quinque et Sex Vocum, tum viva voce, tum omnis generis instrumentis cantatu commodissimæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Vagans.) 5 pts. *In officina Dieterichi Gerlacij : Noribergæ*, 1572. *obl.* 4°. **A. 286. a.**

MEILAND (Jacob) *See* Musculus (B.) Sacra Cithara, das ist : Achtzig . . . Geistliche Gesäng . . . Auctoribus, Balthasare Musculo, Horatio Veccho, Jacobo Meilando, *etc.* 1625. 12°. **A. 242.**

MEIN. Mein Hertze, lege dich. [Hymn for 4 voices.] *M. Rohrlach : Bresslau und Liegnitz*, 1730. *s. sh.* 4°. **3425. b. 5. (2.)**
Inserted in Benjamin Schmolck's 'Heiliger Schau-Platz der Liebe.'

Mein Mundt der singt. *Das Vierdte. Ein Weyhenacht Gsänglein. In seiner aignen Melodey.* [Hymn for 2 voices.]
[*G. Hänlin : Ingoldstadt*,] 1737, [1637]. 12°. **11522. de. 19. (2.)**

MEL (Rinaldo del) Madrigaletti a Tre Voci . . . Nouamente Ristampati. Libro Secondo. Canto. (Basso.) 2 pts.
Appresso Angelo Gardano : Venetia, 1604. *obl.* 4°. **A. 292. a.**

Il Primo Libro de Madrigali a Sei Voci, di Rinaldo del Mel, Nouamente da lui Composto & dato in luce. Quinto.
Appresso Angelo Gardano : Venetia, 1584. 4°. **D. 57.**

Di Rinaldo del Mel . . . Il Secondo Libro de' Madrigali a Sei Voci . . . Quinto.
Appresso Giacomo Vincenti : Venetia, 1593. *obl.* 4°. **A. 292.**

MELANDE (Georgio) *pseud.* [i.e. Georg Philipp Telemann.] Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin . . . Opera prima.
Printed for I. Walsh & Inº & Ioseph Hare : London, [1725 ?] fol. **g. 422. j. (1.)**

Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin . . . Opera Seconda. *Printed for I. Walsh & Inº & Ioseph Hare : London*, [1725 ?] fol. **g. 422. j. (2.)**

MELANI (Alessandro) Delectus Sacrorum Concentuum Binis, Ternis, Quaternis, Quinisque vocibus Concinendus . . . Liber Secundus. Altus.
Typis Mascardi : Romæ, 1673. 4°. **D. 239. a.**

Mottetti Sagri a Due, Tre, Quattro e Cinque Voci . . . Opera Prima, *etc.* Canto Secondo. *Nella Stamparia di Iacomo Fei d'Andrea figl. : Roma*, 1670. 4°. **D. 239.**

MELFIO (Giovanni Battista) Il Primo Libro de gli Madrigali, a quatro Voci, *etc.* Alto. *Apud Hieronymum Scotum : Venetiis*, 1556. *obl.* 4°. **A. 289.**

MELICO (Giuseppe) *See* Millico.

MELIDA. Melida. Singspiel.
See Rolle (J. H.)

MÉLIDE. De nos moutons le nombre augmente. *Romance du Navigateur* [by F. A. Danican Philidor].
[*Paris*, 1775?] 8°. **B. 362. b. (17.)**

Mélide. Comédie mêlée d'Ariettes.
See PHILIDOR (F. A. DANICAN).

MÉLIDORE ET PHROSINE. Mélidore et Phrosine. Drame Lyrique.
See MÉHUL (E. N.)

MELII (PIETRO PAOLO) Di P. P. Melii . . . Intauolatura di Liuto Attiorbato Libro Secondo. Nel quale si contiene Corrente Volte Gagliarde, Preludi & vna Tastata. Un Capricio, vna Corrente, & vna volta Cromatiche. Vn' Aria di Firenze passeggiata dall' Autore, vn Preludo, & vna Corrente per la Tiorba, & nel fine del Libro tre Canzoni, & vna Corrente Concertate à due Liuti. Dopo l' Opera aggiuntoui vna Volta, & vna Gagliarda, *etc.*
Appresso Giacomo Vincenti: Venetia, 1614. fol. **K. 2. i. 15. (1.)**

Di P. P. Melii . . . Intauolatura di Liuto Attiorbato Libro Terzo. Nel quale si contiene varie sonate in vna cordatura differente dall ordinaria & differente ancora da quella che già quattro Anni io mandai alle stampe nel fine del mio Primo libro, *etc.* *Appresso Giacomo Vincenti: Venetia*, 1616. fol. **K. 2. i. 15. (2.)**

MELINDA. Melinda cou'd I constant prove. Song.
See BARRETT (J.) *Organist.*

Melinda's Complaint. [Song.]
See BY. By the side of a glimmering fire.
[1730?] *s. sh.* fol. **G. 316. d. (53.)**

MELISMATA. Melismata. Musicall Phansies. *See* R., T.

MELISSA Melissa. [Song.]
See SWEET. Sweet Melissa, *etc.*
[1788?] fol. **G. 377. (17.)**

MELISSOMELOS. Melissomelos or Bee's Madrigall. *See* BUTLER (C.)

MELLICO (GIUSEPPE). *See* MILLICO.

MELLISH ( ) *Captain.* Pour la vie je suis à vous. *A favorite Glee* for three Voices. *J. F[entu]m:* [*London*, 1780?] *s. sh.* fol. **G. 311. (27.)**

MELLISH ( ) *Miss.* My Phillida, adieu love. A favorite Ariette.
Broderip and Wilkinson: London, [1800?] fol. **H. 2815. a. (9.)**

MELODIÆ. Melodiæ Prudentianæ et in Virgilium magna ex parte nuper natæ, and per Nicolaum Fabrum Typographum expressæ. [Hymns.]
Lipsiæ. Mense Octobri. [1532?] 8°.
K. 1. f. 15.
Most other known copies of this work are dated 'Mense Aprili. 1533.' A misprint on the title-page of the present copy points to its being an earlier edition. The composers named are L. Hordisch and S. Forster.

[Another copy.] **K. 8. b. 13.**
Melodiæ Prudentianæ et in Virgilium magna ex parte nuper natæ, *etc.* [Hymns.]
Lipsiæ. Mense Aprili. 1533. 8°.
K. 8. b. 14.

MELODIEN. Melodien für Klavier oder Pianoforte zu den gesellschaftlichen Liedern im Kirmesbüchlein.
[*Frohburg*, 1800?] *obl.* 4°. **B. 731.**
The composers named are: Himmel, Zelter, Pleyel, Zumsteg, Mozart, W. Müller, Tag, Kunze, Benelli and Naumann.

MELODY. Melody—the Soul of Music: an Essay towards the Improvement of the Musical Art: with an Appendix, containing an account of an Invention [of a violin with double strings in Octaves].
The Courier Office: Glasgow, 1798. 4°
557*. c. 19. (11.)

MÉLOMANIE. O des Dieux le plus bel ouvrage. *Romance de la Mélomanie.* [By S. Champein.] *Chez Bignon:*
[*Paris*, 1781.] 8°. **B. 362. c. (102.)**

Sans chanter peut-on vivre un jour. Air de la Mélomanie [by S. Champein]. Avec Accomp[t] de Forté-Piano.
Chez Frère: [*Paris*, 1790?] fol.
G. 557. (38.)

[Another copy.] **G. 546. (63.)**
La Mélomanie. Opéra Comique.
See CHAMPEIN (S.)

MELONI (ANNIBALE) Il Desiderio, ouero De Concerti Musicali di varij Instrumenti. Dialogo di Annibale Meloni. Nel quale si ragiona della participatione di essi stromenti, & di molte cose partenenti alla Musica. [By E. Bottrigari, edited by G. M. Artusi.]
Appresso li Stampatori Archiepiscopali Milano, 1601. 4°. **557*. c. 18. (2.**
This edition consists of a title-page and 7 fol. (A–B) followed by a second title-page: 'Il Desiderio . . . Dialogo, di Alemanno Benelli . . . In Venetia appresso Ricciardo Amadino, 1594,' 5 *unnumbered leaves and pp.* 1–51. *In some copies the name 'Alemanno Benelli' at the top of the pages has been covered by a printed slip with the name 'Annibale Meloni.' The edition was issued by Artusi to claim the authorship for Meloni.*

MELOPEIA SACRA. Melopeia Sacra. Psalms and Hymns. *See* ROMER (A.)

MELTON. Melton Oysters. [Song.]
See THERE. There was a clever likely Lass.
[1775?] *s. sh.* fol. **G. 806. r. (37.)**

MÊME. Même auprès d'une aimable épouse. *L'Homme comme il y en a trop.* Air: Avec les jeux dans le village [from 'Les Amours d'Été']. [*Paris*, 1785?] 8°. **B. 362. (178.)**

MENAGE. Menage, cher Amant. Air. *See* DUMONT MARQUÉS ( ).

MÉNAGE. Le Ménage comme il y en a peu. Couplets. *See* RIGEL (H. J.)

MÉNAGÈRE. La Ménagère. [Song.] *See* OUI. Oui, j'aime à boire. [1780?] 8°. **B. 362. b. (129.)**

MENAULT (PIERRE RICHARD) Missa Sex Vocibus ad Imitationem Moduli, Date lilia, *etc.* *Ex Officina Christophori Ballard: Parisiis*, 1692. fol. **K. 10. b. 1. (17.)**

MENESINI (BARTOLOMEO) Six Sonatas for Two Violins and a Bass, *etc.* [Separate Parts.] *H. Fougt: London*, [1767.] fol. **g. 222. (13.)**

MENESTRIER (CLAUDE FRANÇOIS) Des Ballets Anciens et Modernes selon les règles du Théatre. *Chez R. Guignard: Paris*, 1682. 8°. **840. c. 7.**
The author's name is in the privilege.

Des Représentations en Musique anciennes et modernes. *Chez R. Guignard: Paris*, 1681. 8°. **1042. f. 2.**
The author's name is in the privilege.

[Another copy.] **840. c. 6.**

MENGOLI (PIETRO) Speculationi di Musica, *etc.* *Per l' Herede del Benacci: Bologna*, 1670. 4°. **1042. k. 4. (1.)**
The author's name is in the privilege.

MENGOZZI (BERNARDO) Con un moto. [Song.] Sung by Sig^r^ Morelli in the Opera [by G. Paisiello] of Gli Schiavi per Amore, *etc.* [Full Score.] *Longman and Broderip: [London*, 1787.] fol. **H. 345. (6.)**

Donne, Donne chi vi crede. [Song.] Sung by Sig^r^ Morelli in the Opera [by G. Paisiello] of Gli Schiavi per Amore. [Full Score.] *Longman and Broderip: [London*, 1787.] fol. **G. 297. (3.)**

[Another copy.] **H. 345. (9.)**

MENSCHING (R. L.) Sérénade presentée a S. M. R. de Prusse par les Etudients de Francfourt sur l'Odre, La veille du jubilée . . . le 25. d'Avril 1706. [Full Score.] [*Frankfurt on the Oder*, 1707.] fol. **732. l. 4. (1.)**
10 *leaves, without pagination, between pp.* 148 *and* 149 *of Pars II of* 'Secularia Sacra, Academiæ Regiæ Viadrinæ,' *etc.*

[Another copy.] **130. g. 12.**

MÉPRISE. La Méprise de l'Amour Romance. *See* AMOUR. L'Amour avoit perdu sa mère. [1780?] 8°. **B. 362. e. (4.)**

La Méprise de l'Amour. Romance. *See* AMOUR. L'Amour un jour cherchoit partout, *etc.* [1785?] 8°. **B. 362. g. (51.)**

MÉPRISES PAR RESSEMBLANCE. Les Méprises par Ressemblance. Comédie. *See* GRÉTRY (A. E. M.)

MERASPE. The Favourite Songs in the Opera call'd Meraspe o l' Olimpiade. [A Pasticcio.] *Printed for I. Walsh: London*, [1742.] fol. **H. 348. e. (6.)**
The composers named are: Pergolesi, Scarlatti, Lampugnani, L. Leo and F. Feo.

MERAUT ( ) *See* MEREAUX (J. N. LE FROID DE).

MERBECKE (JOHN) The booke of Common praier noted. ([By] John Merbecke.) [fol. 2:] In this booke is conteyned so much of the Order of Commō prayer as is to be song in Churches, *etc.* B. L. *Richard Grafton: [London*,] 1550. 4°. **Case 10. a. 11.**
68 *leaves, without pagination. The composer's name occurs at the end of the work.*

[Another copy.] **K. 1. g. 17.**
Imperfect; wanting the last leaf, which has been supplied in MS.

MERCADIER (JEAN BAPTISTE) Nouveau Systême de Musique théorique et pratique. *Chez Valade: Paris*, 1777. 8°. **1042. k. 21.**

MERCATO DI MALMANTILE. Il Mercato di Malmantile. [A Pasticcio.] *See* DELIZIE. Le Delizie dell' Opere, *etc.* Vol. X. [1776.] fol. **G. 159.**

MERCHANT OF VENICE. Haste Lorenzo, haste away. *Jessica's Song in the Merchant of Venice.* [Music by J. Baildon.] [*London*, 1770?] *s. sh.* fol. **G. 308. (124.)**

[Another edition.] Haste Lorenzo, haste away. *Jessica's Song, etc.* [Music by J. Baildon.] [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (153.)**

My Bliss too long my Bride denies. *The Serenade.* Sung by Mr. Mattocks in the Merchant of Venice. [Words from an ode in the Spectator by Sir R. Steele, music by T. A. Arne.] [*London*, 1770?] *s. sh.* fol. **G. 310. (124.)**

To keep my gentle Jessy. *A Favourite Song* in the Merchant of Venice. [Music by T. A. Arne.] [*London*, 1790?] *s. sh.* fol. **H. 2818. (26.)**

MERCHI (Giacomo) Twelve Divertimentos for two Guittars or a Guittar and Violin...Opera 21st. *Welcker: London*, [1775?] fol. **h. 259. a. (7.)**

Quatro Duetti a Due Chitarre e Sei Minuetti a Solo con Variationi . . . Opera Tersa. *Chez l'Auteur: Paris*, [1753?] fol. **g. 421. r. (8.)**

Scelta d' Arietta Francesi, Italiane ed Inglesi, con Accompagnamento di Chitarra. Opera xv. *Printed for the Author: London*, [1770?] fol. **g. 660. (1.)**

Dodici Suonate per la Chitarra, Sei a due Chitarre o con Accompagnamento di Violino e Sei a Solo...Opera xvi. *Printed for the Author: London*, [1770?] fol. **g. 660. (2.)**

MERCHIORE [de Barberiis], *da Padova. See* Fevin (A. de) Intabulatura di Lautto, Libro Quarto, de la Messa di A. Fevino . . . Intabulata . . . dal Reuerendo messer pre Marchiore di barberijs da Padoua . . . con alcuni altri suoi recercari, *etc.* 1546. *obl.* 4°. **K. 1. c. 14. a.**

MERCK (Daniel) Compendium Musicæ Instrumentalis Chelicæ. Das ist: Kurtzer Begriff, welcher Gestalten die Instrumental-Music auf der Violin, Pratschen, Viola da Gamba und Bass...zu erlernen seye . . . Erster Theil. *In Verlegung dess Authoris . . . Druckts J. C. Wagner: Augspurg*, 1695. 4°. **7895. aaa. 49.**

MERCURE. Mercure, Mars, et le Maître des Dieux. *Chanson.* [*Paris,*] 1737. *s. sh.* 4°. **297. b. 20.**
Mercure de France, Sept., 1737.

MERCURIUS MUSICUS. Mercurius Musicus: or, The Monthly Collection of New Teaching Songs, Compos'd for the Theatres, and other Occasions; With a Thorow Bass for the Harpsichord, or Spinett: The Songs being Transpos'd for the Flute, at the end of the book. For January(–December) 8 pts. [Edited by H. Playford.] *William Pearson, for Henry Playford, J. Hare (and J. Young): London*, (1699.) *obl.* 4°. **K. 1. c. 6.**
The composers of this collection are: S. Ackeroyde, J. Blow, D. Purcell, J. Church, R. King, H. Hall, Francis, J. Eccles, W. Crofts, W. Turner, J. Clark, J. Barett, T. Willis, M. Snow, Gouge, W. Richardson, Berenclow, R. Courtevil, Morgan, G. Finger, Nicola and H. Purcell.

Mercurius Musicus: or, The Monthly Collection of New Teaching Songs,—for the Year, 1700—Compos'd for . . . the Theatres...With an addition of Two Part Songs; and a Thorough Bass to each Song, for the Harpsichord, Spinett, or Bass-Viol, *etc.* For January and February. (March and April.) (May.) (June and July.) (August.) (September and October.) (November and December.) (Mercurius Musicus...Being the single Songs in the New Opera, call'd—The Mad Lover —...Compos'd by J. Eccles...For January and February.) (Mercurius Musicus ...For March and April (May and June) (July and August) (September, October, November and December).) 2 Bks. 12 pts. *W. Pearson, for D. Browne and H. Playford: London*, 1700(–1701). fol. **G. 92.**
The pagination of each year is continuous. The composers named in this collection are: Nicola, R. Elford, J. Eccles, H. Hall, S. Akeroyde, Leveridge, Goudge, Frances, J. Barrett, D. Purcell, Wilford, Church, J. Clark, T. Wroth, W. T., W. Richardson, Berenclow, R. Harris, J. Weldon, Courtivell, W. Robart and W. Croft.

MERCY (Louis) Six Solos for a Flute with a Thorough Bass for the Harpsicord or Violoncello, *etc.* *Printed for I. Walsh and I. Hare: London*, [1725?] fol. **g. 524.**

VI. Sonate a Fagoto ò Violoncello col' Basso Continuo...Opera Terza. *S. Weaver & J. Johnson, for the Author: London*, [17.5?] *obl.* fol. **e. 368. c. (8.)**

MÈRE. La Mère Abandonnée. Romance. *See* La B*** (de) *Mlle.*

Mère commune des humains. Hymne. *See* Lefèvre (J. X.)

MÈRE JALOUSE. Vieille qui prend jeune mari. *Vaudeville de l'Opéra Comique.* [*Paris,*] 173?. *s. sh.* 4°. **298. a. 25.**
Mercure de France, Oct., 1732.

MÉREAU ( ) *Organist of St Sauveur.* Arriettes de la Fête Donnés à Monsieur de La Garde . . . Les Parolles par Mr *** [F. A. Quétant]...Gravé par Mlle Fleury. *Récoquilliée: [Paris*, 1770.] 8°. **11738. m. 2. (1*.)**

MÉREAUX (Jean Nicolas **LE FROID DE**) [Alexandre aux Indes.] Quand le destin jaloux. *Air, etc.* 1784. 8°. *See* Alexandre aux Indes. **B. 362. h. (39.)**

La Ressource Comique, Pièce en un Acte, mêlée d'Ariettes; précédée d'un Prologue. [Words] Par M. Anseaume, *etc.* *Chez la Veuve Duchesne: Paris*, 1772. 8°. **11738. b. 15. (5.)**

Le Retour de la Tendresse, Comédie en un Acte et en vers, mêlée d'Ariettes, *etc.* [Words by Anseaume.] *Chez la Veuve Duchesne: Paris*, 1774. 8°. **11738. b. 15. (2.)**

MERELLE ( ) *Mademoiselle.* Les Folies d'Espagne. Avec de nouvelles Variations pour la Harpe, *etc.*
Broderip and Wilkinson: London, [1800?] fol. **h. 118. (29.)**

New and Complete Instructions for the Pedal Harp in Two Books, *etc.*
Printed for Broderip & Wilkinson: London, [1800?] fol. **g. 301. (2.)**

Petites Piéces pour le harp, *etc.*
Broderip & Wilkinson; London, [1800?] fol. **g. 301. (14.)**

MERIEUX ( ) Amis, puisque Bacchus nous assemble en ce jour. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Sept., 1678.

Si mes rigueurs te font mourir. *Air Nouveau.* [*Paris*, 1679.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Feb., 1679, *p.* 26.

Si mes rigueurs te font mourir.
See Si. Si mes rigueurs, *etc.* [By Merieux.] [1757.] 8° **297. h. 30.**

MERODE. [Songs in Merode. A Pasticcio.]
See Delizie. Le Delizie dell' Opere, *etc.* Vol. IV. [1776.] fol. **G. 159.**

MEROPE. Merope. Opera.
See Bianchi (F.)

MERRIWAGG, *Dr. pseud.* [i.e. Thomas Vandernan.] Splenetick Pills, or Mirth Alamode. Being a Collection of humorous Songs adapted to the modern Taste of the Choice Spirits the Words by the celebrated Poet John Rumfish, Esq. Set to Music by Dr. Merriwagg.
Printed for Thos. Vandernan: London, [1750.] *obl.* fol. **E. 271. (13).**

MERRY. The Merry Archers. [Song.]
See Dibdin (C.) [*Castles in the Air.*]

The Merry Baccanallian. [Song.]
See Come. Come here's to the Nymph that I love. [1740?] *s. sh.* fol. **H. 1994. (11.)**

The Merry Bells. [Song.]
See Sanderson (J.) [*Harlequin Mariner.*]

The Merry Christ'ning. [Song.]
See Come. Come listen a while. [1780?] *s. sh.* fol. **H. 1601. b. (61.)**

The Merry Cuckoo, messenger of Spring. Sonnet. *See* Greene (M.) [*Spenser's Amoretti. Sonnet VI.*]

The Merry Dancer. [Song.] *See* I. I am a merry Mortal. [1775?] *s. sh.* fol. **G. 309. (149.)**

The Merry Gypsies. Glee.
See Smart (*Sir* G. T.)

Merry, merry, were the Days. Duet.
See Hook (J.)

The Merry Mortalls. Song.
See Every. Ev'ry Man his Sceptre take. [1740?] *s. sh.* fol. **H. 1601. a. (43.)**

MERRY. The Merry Peal. Song. *See* Danby (J.)

Merry Wakefield Town. [Song.] *See* Down. Down in the North Country, *etc.* [1780?] *s. sh.* fol. **G. 307. (164.)**

The Merry Wives of Windsor. [Song.] *See* We. We merry Wives of Windsor, *etc.* [1700?] *s. sh.* fol. **G. 313. (22.)**

MERRY COBLER. The Merry Cobler: or, the Second Part of the Devil to Pay. A Farcical Opera of One Act...[Written] By Mr. Coffey. [With the music of the Songs.] *Printed for J. Watts: London*, 1735. 8°. **643. g. 7. (12.)**
[Another copy.] **161. h. 13.**

MERRY MOUNTEBANK. The Merry Mountebank. Songs.
See Tulip (T.) *pseud.*

MERRY MUSICIAN. The Merry Musician; or, A Cure for the Spleen: being a Collection of...Songs and...Ballads, set to Musick...Together with a curious Compound of State Pills, to allay the Malady of Malcontents...Part I. (The Merry Musician...Vol. II.) (The Merry Musician...A Collection of...Songs and Ballads, set to the Violin & Flute... Vol. III (IV).) 4 pts. *H. Meere, for J. Walsh, etc.: Lonaon*, 1716[–1733?] 12°. **B. 353.**
Vols. II.–IV. are engraved throughout. Vol. II. is published by I. Walsh, Ios. Hare and I. Young, Vols. III. and IV. by I. Walsh. The following composers are named: L. Ramondon, Leveridge, Barret, Wilford, J. Weldon, D. Purcell, C. Manley, Hendell [Handel], W. Davis, W. Elford, W. Gorton, J. Eccles, B. Aldrich, King, Damascene, Blow, Vanbrughe, N. Haym, Tenoe, Gouge, Galliard, Greene, Burges, H. Purcel, Carey, Dieupart, I. Sheeles, Pepusch, Trevers, James V. of Scotland, G. Arnet, Webber, Monro, Vincent, Ravenscroft, A. Whichello, Holcombe, Hemming, D. Rizzio and A. Young.

MERRY SHERWOOD. I am a Friar of Orders gray...Song in Merry Sherwood [by W. Reeve], for the Piano Forte & German Flute. [*London*, 1795?] fol. **G. 383. i. (4.)**

Merry Sherwood or Harlequin Forester. Pantomime. *See* Reeve (W.)

MERSENNE (Marin) F. Marini Mersenni...Harmonicorum Libri [12]. In quibus agitur de Sonorum Natura, causis, & effectibus: de Consonantiis, Dissonantiis...Compositione, orbisque totius Harmonicis Instrumentis, *etc.* 2 pts.
Sumptibus Guillelmi Baudry: Lutetiæ Parisiorum, 1635. fol. **558*. e. 9.**

MERSENNE (MARIN) Harmonicorum Libri XII . . . Editio Aucta. *Sumptibus Guillelmi Baudry: Lutetiæ Parisiorum*, 1648. fol. **558*. e. 10.**

Harmonie Universelle, contenant la Théorie et la Pratique de la Musique, *etc.* 2 Tom. *Par Pierre Ballard: Paris*, 1636(–7). fol. **558*. e. 11.**
This work is divided into nineteen books, each with separate pagination.

[Another copy.] **558*. e. 12.**
Imperfect; containing only Div. 1–6 *of the* '*Traité des Instrumens à Chordes*,' *Div.* 1–4 *of the* '*Traitez des Consonnances*,' *Div.* 1, 2 '*De la Nature...du Son*,' *etc., and Div.* 1, 2 '*De la Voix*,' *etc.*

Harmonie Universelle, *etc.* 2 Tom. *Chez Sebastien Cramoisy: Paris*, 1636(–7). fol. **47. g. 14.**
The title-page of Tom. I. is printed in black and red. This copy is otherwise identical with P. Ballard's edition.

Hydraulica Pneumatica; Arsque Navigandi. Harmonia Theorica, Practica, et Mechanica Phænomena, *etc.* 2 pts. *Sumptibus Antonii Bertier: Parisiis*, 1644. 4°. **1396. i. 25.**

Questions Harmoniques. Dans lesquelles sont contenues plusieurs choses remarquable pour la Physique, pour la Morale, & pour les autres sciences. [By M. Mersenne.] 1634. 8°. *See* QUESTIONS HARMONIQUES. **1135. c. 2.**

Tractatus de Musica Hebræorum et explicatio locorum Scripturæ Sacræ, quæ de Musica, et vi sonorum loquuntur, excerptus ex Quæst. et Comment in Genesion, Marini Merseni. *Apud Joannem Gabrielem Hertz, et Sebastianum Coletti: Venetiis*, 1767. fol. **686. l. 12.**
Part of Vol. 32 *of* '*Thesaurus Antiquitatum Sacrarum . . . Autore Blasio Ugolino*,' *etc.*

See also: SERMES, *Sieur de, pseud.*

MERTELIUS (ELIAS) Hortus Musicalis Novus, fragrantissimis ... flosculis ... testudine carpendis...consitus: In cuius hac Parte Prima continentur Præludia... plusquam ducenta: Phantasiæ item & Fugæ complures...ex optimis quibusq; authoribus Germanicis, Italicis, Gallicis, Anglicis, constructus, *etc. Sumptibus ... Authoris, per Antonium Bertramum: Argentorati*, 1615. fol. **K. 7. f. 13.**

MERULA (TARQUINIO) Di Tarquinio Merula...Il Primo Libro delle Canzoni a Quattro voci per sonare con ogni sorte de stromenti Musicali. Aggiontoui due Alemane, & vna Corrente. Basso Generale. *Stampa del Gardano, Bartholomeo Magni: Venetia*, 1615. 4°. **D. 159.**

MERULA (TARQUINIO) Libro Secondo de Concerti Spirituali con Alcune Sonate a Due, Tre, Quattro, et Cinque Voci, *etc.* Basso Principale. *Appresso Alessandro Vincenti: Venetia*, 1628. 4°. **D. 159. a.**

MERULO (CLAUDIO) Di Claudio Merulo . . . Il Primo Libro de Madrigali a Tre Voci, Nouamente composti, & dati in luce. Canto. (Tenore.) (Basso.) 3 pts. *Appresso Angelo Gardano: Venetia*, 1580. *obl.* 4°. **C. 211.**

Il Primo Libro de' Madrigali a Cinque Voci di Claudio [Merulo] da Correggio. Nuouamente posti in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Claudio da Correggio, & Fausto Bethanio Compagni: Venetia*, 1566. *obl.* 4°. **A. 321.**

Di Claudio Merulo ... Il Primo Libro de Mottetti a sei Voci Nouamente Composti, & dati in luce. Tenor. *Appresso Angelo Gardano: Venetia*, 1583. 4°. **C. 211. a.**

Toccate d' Intavolatura d' Organo . . . Nuouamente ... date in luce, et con ogni diligenza corrette. Libro Primo. *Appresso Simone Verouio: Roma*, 1598. fol. **K. 8. h. 21. (1.)**

Toccate d' Intauolatura d' Organo . . . Nuouamente ... date in luce, et ... corrette: Libro Secondo. *Appresso Simone Verouio: Roma*, 1604. fol. **K. 8. h. 21. (2.)**

See GARDANO (Angelo) Musica di Tredici Autori ... Nella quale si contengono ... Madrigali ... delli infrascritti Autori ... C. Merulo da Correg., *etc.* 1589. 4°. **K. 3. g. 11.**

See ORSO (F.) Il Primo Libro de' Madrigali ... Con Due Madrigali Cromatici nel Fine, nuouamente posti in luce da Claudio da Correggio, *etc.* 1567. *obl.* 4°. **A. 304.**

See PALESTRINA (G. P. da) Il Primo Libro de' Madrigali a Quattro Voci ... da M. Claudio Merulo ... con ogni diligenza corretto. 1574. *obl.* 4°. **A. 343.**

See PORTA (C.) Constantii Portae ... Musica in Introitus Missarum ... nunc primum à Claudio Coregiate in lucem edita. 1566. *obl.* 4°. **A. 345.**

See VERDELOT (P.) I Madrigali del Primo et Secondo Libro ... corretti da Claudio da Coreggio. 1566. *obl.* 4°. **A. 443. b.**

MES. Mes soupirs font mes plaisirs. Rondeau. *See* BAILLEUL ( ).

MES (GHERARDUS) Souter Liedekens. V(–VIII.) Het achste (negŏste) (thienste) (elfste) musyck boeck mit vier Partien, waer inne begrepen syn xxxi (xxxi) (xxxxiij) (xxviij) Psalmen van Dauid,

Ghecomponeert by Gherardus mes...Seer lustich om singen ... ende te speclen op diuersche Instrumenten, *etc.* Superius. (Contra Tenor.) 8 pts. *Thielman Susato: Antwerpen*, 1561. *obl.* 4°. **K. 8. a. 12.**

MESLÉ ( ) Que la Dauphine et le Dauphin. *Vaudeville* sur la Naissance de Monseigneur le Duc de Bourgogne, *etc.* [*Paris*,] 1751. *s. sh.* 4°. **288. c. 5.**
Mercure de France, Oct., 1751.

MESMÉRIANA. Le Mesmériana. [Song.] *See* IL. Il est un Dieu tutélaire, *etc.* [1780?] 8°. **B. 362. j. (12.)**

MESSIAH. Comfort ye my People. Messiah. (Ev'ry Vally.) [Recitative and Air, by G. F. Haendel.] *Printed for F. Linley: [London*, 1797?] fol. **G. 424. u. (41.)**

Messiah. Oratorio. *See* HAENDEL (G. F).

MESSIEURS. Messièurs sur votre reconnaissance. Vaudeville. *See* CHAPELLE (P. D. A.) [*Le Bailly Bienfaisant.*]

MESTA. Mesta mi lagno qual tortorella. Duett. *See* GUGLIELMI (P.) [*L' Amor tra le Vendemmie.*]

MESTRINO (NICOLÒ) The Celebrated Capricio Arpeggio for Two Violins. [Separate Parts.] *Printed for A. Hamilton: London*, [1795?] fol. **h. 2910. b. (13.)**

Concerto pour le Violon avec Accomp[t] d'Orchestre ... No. 4. [Separate Parts.] *Chez Sieber père: Paris*, [1790?] fol. **h. 1613. a. (14.)**

Concerto in B a Violino Principale, Violino Primo e Secondo, due Oboi, due Corni, Viola e Basso, *etc.* [Separate Parts.] *Chez J. H. Nadermann: Paris*, [1790?] fol. **h. 192. (2.)**

5[e] Concerto à Violon principal, *etc.* [Separate Parts.] *Chez Imbault: Paris*, [1790?] fol. **h. 192. (1.)**

Three Duets Concertante for Two Violins. [Separate Parts.] *Printed for A. Hamilton: London*, [1795?] fol. **h. 2910. b. (4.)**

A Grand Solo, for the Violin, with an Accompaniment for a Violoncello (ad libitum). *Printed for J. A. Hamilton: London*, [1800?] fol. **g. 422. c. (6.)**
Wanting the Violoncello part.

METALLO (GRAMMATIO) Del Metallo... Magnificat a quattro, & a cinque, Con le quattro Antifone, Hymno, & vn Motetto ...con diuersi Canoni, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts.
Appresso l' Herede di Gierolamo Scoto: Venetia, 1603. 4°. **D. 78. f.**

Del Metallo Messa, Motetti, et vn Magnificat a Cinque Voci, con vn' altro Magnificat et Motteti à Sei, & vn Circolo Musicale...Opera XXI. Canto. (Alto.) (Tenore.) (Basso.) (Sesto.) 5 pts.
Appresso Giacomo Vincenti: Venetia, 1611. 4°. **D. 78. k.**

Del Metallo...Messe a Cinque Voci con doi Motetti...Con il Basso per sonar nell' Organo...Opera XVII. Canto. (Alto.) (Tenore.) (Basso.) (Basso per sonar nell' Organo.) 5 pts. *Appresso Giacomo Vincenti: Venetia*, 1610. 4°. **D. 78. h.**

Del Metallo Messe Comodissime a Quattro Voce Pari. Nouamente composte...Libro Sesto. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Giacomo Vincenti: Venetia*, 1602. 4°. **D. 78. g.**

Del Metallo Motetti a Cinque Voci con vna Magnificat a Dieci, et il Basso per sonar nell' Organo...Opera XVIII. Canto. (Alto.) (Tenore.) (Basso.) (Basso per sonar l' Organo.) 5 pts.
Appresso Giacomo Vincenti: Venetia, 1610. 4°. **D. 78. i.**

Del Metallo Motetti per Tutte le Solennita dell' Anno, divisi in Doi Parte, a Quattro Voci, Con vna Regina Cœli a Otto Voci... Prima Parte. Opera XIX. (Opera XX. Seconda Parte.) Canto. (Alto.) (Tenore.) (Basso.) 8 pts. *Appresso Giacomo Vincenti: Venetia*, 1610. 4°. **D. 78. j.**

Del Metallo Motetti Magnificat et Madrigali Spirituali a Tre Voci. Et nel fine doi Motetti all' antica moderna, & licentiosi quali tutti si possono Cantare a vna, due, & tre voci. Con il suo Basso per l'Organo. Libro Terzo. Opera XXV. Canto. (Tenore.) (Basso.) 3 pts. *Appresso Giacomo Vincenti: Venetia*, 1613. 4°. **D. 78. l.**

Del Metallo Ricercari a Due Voci. Per Sonare et Cantare. Nuouamente ristampati, & di nuoua agiunta accresciuti Canto. *Appresso Ricciardo Amadino: Venetia*, 1605. 4°. **D. 78. e.**

Del Metallo Ricercari a Due Voci... Nouamente ristampati, & di nuoua agiunta accresciuti. Canto.
Appresso Ricciardo Amadino: Venetia, 1609. 4°. **D. 78. m.**

Del Metallo Ricercari à due Voci. Per Sonare, e Cantare. Accresciuti di noua Aggiunta. Et da D. Florido Canonico de Siluestris da Barbarano emendati. Tenor. *Andrea Fei: Bracciano*, 1643. 4°. **D. 78.**

Del Metallo Ricercari a Due Voci Per Sonare, e Cantare. Nouamente Ristampati, accresciuti, e corretti da Prospero Chiocchia da Poli...Con l' aggiunta delle Chiaui corrispondenti all' altre Chiaui generali, *etc.* Tenore.
Per Vitale Mascardi: Roma, 1654. 4°. **D. 78. b.**

METALLO (Grammatio) Del Metallo Ricercari a Due Voci, Per Sonare, e Cantare. Nouamente ristampati, e corretti Da Prospero Chiocchia da Poli . . . In questa nuoua Editione si sono messi per ordine . . . & accresciuti due Ricercari, e due Canoni molto studiosi. Canto. (Tenore.) 2 pts. *Nella Stamparia di Iacomo Fei d'Andr. figl. : Roma*, 1665. 4°.
D. 78. a.

This edition contains two Ricercari by Don Giovanni Salvatore, and (in the Tenor part only) an Enigmaton Octo Vocum and Canon by Christoforo Sforza de Rossi.

Del Metallo Ricercari a Due Voci. Per sonare & cantare. Nuouamente Ristampati, coreti, Et di noua agiunta accresciuti. Tenore.
Appresso Alessandro Vincenti : Venetia, 1665. 4°. **D. 78. c.**

Del Metallo Ricercari a Due Voci Per sonare, e cantare. Nouamente ristampati, accresciuti, e corretti da Prospero Chiocchia da Poli. . . Con l'aggiunta delle Chiaui corrispondenti all' altre Chiaui generali, & ordinarie per beneficio de' Principianti, *etc.* Canto. (Tenore.) 2 pts.
Per il Mascardi : Roma, 1674. 4°.
D. 78. d.

In the Canto part are two Ricercari by Don Giovanni Salvatore.

METAMORPHOSIS. The Metamorphosis. Comic Opera.
See Jackson (W.) *of Exeter.*

The Metamorphosis of John Bull and his M—st—rs. [Song.]
See John Bull. John Bull we know. [1790?] *s. sh.* fol. **G. 309. (86.)**

METASTASIO (Pietro Antonio Domenico Bonaventura) Canoni, *etc.*
Presso Artaria Comp. :
Vienna, 1782. *obl.* 4°. **A. 288.**

METHINKS. Methinks I hear the full celestial choir. Glee. *See* Crotch (W.)

METHOD. A New and Easie Method to Learn to Sing by Book : . . . Design'd chiefly for, . . . the promoting of Psalmody ; and furnished with variety of Psalm Tunes in Parts, *etc.*
Printed for William Rogers :
London, 1686. 8°. **1402. d. 13.**

METRALCOURT (Charles) Twenty Four Country Dances, with proper Directions to each Dance, *etc.*
Printed for the Author :
London, [1792] *obl.* 4°. **b. 55. (7.)**

MEUM. Meum and Tuum. [Song.]
See Dibdin (C.) [*Private Theatricals.*]

MEUNIER. Le Meunier de Coignac. [Song.] *See* Fis (A. P. A. de)

MEUNIER. Le Meunier Galan. Chanson. *See* Jeune. Une jeune fillette voulant moudre son bléd, *etc.* [1780?] 8°.
B. 362. b. (120.)

MEUNIER ( ) L'Amitié voyant le monde. *Petit Air, etc.* [*Paris*, 1780?] 8°.
B. 362. e. (51.)

MEUNIÈRE. La Meunière. [Song.]
See En. En revenant de St. Florent. [1790?] 8°. **B. 362. e. (91.)**

MEUNIÈRE DE GENTILLY. La Meunière de Gentilly. Comédie en un Acte en prose, . . . Gravée par M^lle^ Vendôme et le S^r^ Moria. [Words by Le Monnier, music by J. B. de La Borde. Full Score.]
Aux Adresses ordinaires de Musique : Paris, 1768. fol. **H. 469.**

La Meunière de Gentilly, Comédie en un Acte, meslée d'Ariettes ; par M. Le Monnier . . . avec la Musique [by J. B. de La Borde]. *Chez Vente : Paris*, 1768. 8°. **11738. h. 23. (6.)**

[Another edition.] La Meunière de Gentilly, *etc.* *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 2. 1777. 8°. **11735. b. 2.**

MEURSIUS (Joannes) *See* Aristoxenus. Aristoxenus. Nicomachus. Alypius. Auctores Musices antiquissimi, hactenus non editi. Ioannes Meursius. . . Notas addidit. 1616. 4°. **519. b. 27.**

MEUSEL (Godfrey) Rural Poetry, or a Hymn on the Month of May taken from Milton, to which are added Several . . . Songs taken from Mr. Pope's Works, *etc.*
Printed for the Author :
London, [1740?] fol. **G. 233.**

MEUSNIER DE QUERLON (Anne Gabriel) Memoire Historique sur la Chanson en général, et en particulier sur la Chanson Françoise.
See Monnet (J.) Anthologie Françoise, *etc.* 1765. 8°. **85. e. 23.**

MEYER (Bernhard) *Organist.* Trauer- und Lob-Gedichte, welches, als die Durchlauchtigste Fürstin. . . Frau Sophia Augusta, verwittibte Fürstin zu Anhalt . . . in der Fürstlichen Schloss-Kirchen . . . beygesetzet wurde, aus sehr betrübtem Hertzen . . . entworffen, und mit einer schlechten Sangweise beleget worden, von Bernhard Meyern. *Matthæus Henckel : Wittenberg*, [1682.] fol.
10704. l. 11. (8.)

MEYER (F. G.) *See* Piccini (N.) [*Roland.*] Je vivrai si c'est votre envie . . . Accomp^t^ de F. G. Meyer. [1795?] fol.
G. 548. (18.)

MEYER (Franciscus Josephus Leontius) Ecclesia Triumphans in Campo, et Choro. Seu Te Deum Laudamus, Tantum Ergo, Vidi Aquam, Asperges, et Stella

Coeli ... A 4. Vocibus, 2. Violinis, Violâ, & duplici Basso necessariis, nec non 2. Tromb. aut Cornibus & Tympano ad libitum ... Opus III. Soprano. (Tenore.) (Basso.) (Violino II.) (Tromba I.) (Tromba II.) (Organo.) 7 pts.
Typis Principalis Monasterii S. Galli, Im Verlag J. Samm...: Unter-Amergau, 1753. fol. **H. 3176.**

MEYER (JOACHIM) Der anmassliche Hamburgische Criticus sine Crisi entgegen gesetzet dem so genannten Göttingischen Ephoro J. Matthesons, und dessen vermeyntlicher Belehrungs Ungrund in Verthädigung der Theatralischen Kirchen-Music gewiesen, *etc.* *Lemgo*, 1728. 8°.
7898. aaaa. 7.

See D., J. M. Unvorgreiffliche Gedanken über die Neulich eingerissene Theatralische Kirchen-Music ... von J[oachim] M[eyer] D[octor]. 1726. 8°.
7896. a. 5.

MEYER (PHILIPP JACOB) *the Elder.* A Choice Collection of French Songs, Duetts and Trios, selected from the favourite Operas, adapted for the Harp, Piano-Forte or Harpsichord, by P. J. Meyer.
J. Welcker: London, [1776?] *obl.* 4°.
A. 768. (1.)

A Second Collection of French Songs, *etc.* *Welcker: London*, [1780?] *obl.* 4°.
A. 768. (2.)
The composers mentioned are: Duny, Meyer and Albanese.

Four Original Lessons for the Harp ... First Set. *Printed for R. Birchall: London*, [1795?] fol. **H. 2819. (21.)**

Two Sonatas for the Harp, with an Accompaniment for the Piano-Forte, or Two Violins, Viola and Violoncello, *etc.*
Printed for R. Birchall: London, [1800?] fol. **H. 2815. (9.)**
The Pianoforte part only.

See COSWAY (M. C. L.) *Mrs.* Deux Sonates ... arrangées pour Deux Harpe et Clavecin ... par P. J. Meyer, *etc.*
[1787?] fol. **h. 64. (3.)**

MEYER (PHILIPP JACOB) *the Elder* and **COUARDE** (SEBASTIEN) French Songs for 1779. Selected from the Operas, adapted for the Harp, Piano Forte or Harpsichord by P. J. Meyer & Mons^r^ Couarde. *J. Welcker: London*, [1779.] fol. **H. 1439.**
The composers named in this collection are: Albanese, Mereau, Beaumarchais, the Duc de Nivernois and 'M^r^ Huron.'

MEYER (RUDOLF) Sterbensspiegel, das ist sonnenklare Vorstellung menschlicher Nichtigkeit ... vermitlest 60. ... Kupferblättern, lehrreicher Uberschrifften, und beweglicher zu vier stimmen aussgesetzter Todtengesängen. Vor disem angefangen durch Rüdolffen Meyern S. von Zürich ... Jetzt aber ... zu end gebracht, und verlegt: durch Conrad Meyern, *etc.* (Anhang des Todtendantzes in acht ... zu vieren stimmen aussgesetzten ... Sterbgesängen.) *Bey J. J. Bodmer: Zürich*, 1650. 8°.
1044. f. 1.

MEZENA. Mezena does my Heart inspire. Song. *See* PURCELL (D.)

MEZGER (FRANZ) Ouverture d'Œdipe à Colonne [by A. M. G. Sacchini] arrangée pour le Clavecin ou le Forte-Piano avec Accompagnement de Violon par F. Mezger.
Chez M^r^ Boyer: Paris, [1787?] fol.
g. 81. (12.)
Wanting the Violin part.

Ouverture de Don Quichotte, arrangée pour Clavecin ou Forte-piano avec Violon ad Libitum, *etc.* *Chez M^r^ Boyer: Paris*, [1795?] fol. **g. 81. (2.)**
Wanting the Violin part. This is probably the overture to Paisiello's, Piccinni's or Tarchi's 'Don Chisciotto.'

Ouverture de I Viaggiatori Felici [by P. Anfossi?] arrangée pour Clavecin ou Forte-Piano avec Violon ad libitum.
Chez M^r^ Boyer: Paris, [1785?] fol.
g. 81. (7.)
Wanting the Violin part.

Ouverture de l'Impresario ou Du Directeur dans l'Embarras [by D. Cimarosa] Arrangeé pour Clavecin ou Forte-Piano avec Accompagnement de Violon —ad libitum— par M^r^ Mezger. *Chez M^r^ Boyer: Paris*, [1790?] fol. **g. 81. (9.)**
Wanting the Violin part.

Ouverture de Pierre le Grand [by A. E. M. Grétry] arrangée pour Clavecin ou Forte-Piano avec Violon ad Libitum.
Chez M^r^ Boyer: Paris, [1790?] fol.
g. 81. (15.)
Wanting the Violin part.

Ouverture del Fanatico Burlato [by D. Cimarosa] Arrangée pour Clavecin ou Forte-Piano avec Violon ad Libitum par M^r^ Mezger. *Chez M^r^ Boyer: Paris*, [1790?] fol. **g. 81. (14.)**
Wanting the Violin part.

Ouverture della Pastorella Nobile [by P. Guglielmi] arrangée pour Clavecin ou Forte-Piano avec Violon ad Libitum par M^r^ Mezger. *Chez M^r^ Boyer: Paris*, [1790?] fol. **g. 81. (10.)**
Wanting the Violin part.

Ouverture delle Gelosie Villane [by G. Sarti] Arrangée pour Clavecin avec Violon ad libitum par M^r^ Mezger.
Chez M^r^ Boyer: Paris, [1785?] fol.
g. 81. (11.)
Wanting the Violin part.

MEZGER (Franz) Ouverture des Danaides [by A. Salieri] Arrangée pour le Clavecin ou le Forte-Piano avec Accompagnement de Violon par Mr Mezger. *Chez Mr Boyer : Paris*, [1785?] fol. **g. 81. (17.)**

Wanting the Violin part.

Ouverture des Prétendus [by J. B. Le Moyne], Arrangée pour Clavecin ou Piano Forte avec Violon ad Libitum par Mr Mezger. [Separate Parts.] *Chez Mr Boyer : Paris*, [1789.] fol. **g. 272. r. (25.)**

[Another copy.] **g. 81. (5.)**

Wanting the Violin part.

Ouverture du Philosophe Imaginaire [by G. Paisiello] pour Clavecin ou Forte-Piano avec Violon ad Libitum. Arrangée par Mr Mezger. *Chez Mr Boyer : Paris*, [1785?] fol. **g. 81. (4.)**

Wanting the Violin part.

Ouverture du Rival Confident [by A. E. M. Grétry] arrangée pour le Clavecin ou le Forte Piano et Violon ad Libitum par Mr Mezger. *Chez Mr Boyer : Paris*, [1790?] fol. **g. 81. (16.)**

Wanting the Violin part.

Ouverture et Airs de Panurge [by A. E. M. Grétry] arrangée pour le Clavecin ou le Forte Piano avec Violon et Basse ad Libitum. *Chez Mr Boyer : Paris*, [1790?] fol. **g. 81. (1.)**

Wanting the Violin part.

See Cherubini (M. L. C. Z. S.) [*Démophoon.*] Ouverture...arrangée...par Mr Mezger. [1788?] fol. **g. 81. (6.)**

See Ferrari (G. G.) [*La Villanella Rapita.*] Ouverture...arrangée...par Mr Mezger. [1790?] fol. **g. 81. (3.)**

See Paisiello (G.) [*Gli Schiavi per Amore.*] Ouverture...arrangée...par J. F. Mezger. [1785?] fol. **g. 81. (8.)**

See Vogel (J. F.) [*La Toison d'Or.*] Ouverture...arrangée...par F. Mezger. [1786.] fol. **g. 81. (13.)**

MEZLER (Thomas) Odæum Litteratæ Iuventutis, in Sex Libros Tributum, *etc.* [With tunes in two-part harmony.] *Ex typographia Theodori Meyeri : Friburgi Brisgoiæ*, 1651. 12°. **11408. df. 3.**

MEZZO. Mezzo mondo ho visitato. Aria. *See* Cimarosa (D.)

MI. Mi brilla, [Song,] in English and Italian. [*London*, 1720?] fol. **G. 305. (251.)**

[Another copy.] **G. 306. (176.)**

Mi dicon le donzelle. Glee. *See* Webbe (S.) *the Elder.*

Mi dona, mi rende. *See* Bertoni (F. G.) [*Ezio.*]

Mi sento nel mio sen. Rondo. *See* Giordani (G.) or (T.)

MIA. La mia crudel Tiranna, *etc.* [Arranged by E. S. Biggs.] *R. Birchall : London*, [1800?] fol. **G. 425. (21.)**

La mia Dorabella. Trio. *See* Mozart (J. W. A.) [*Così fan tutte.*]

La mia Pastorella. Duetto. *See* Guglielmi (P.) [*La Pastorella Nobile.*]

La mia Sposa. [Song.] *See* Albertini (G.) [*Virginia.*]

La mia tenera agnellina. Duett. *See* Guglielmi (P.) [*La Pastorella Nobile.*]

MICHAEL (Rogier) *See* Nitzsch (M.) Gesangbuch, *etc.* (Der Ander Theil: Die Gebreuchlichsten . . . Gesenge D. Mart. Luth. vnd anderer frommen Christen. Itzo auffs newe ... Componieret ... durch R. Michael, *etc.*) 1594 (1593). 4°. **3435. g. 20. (2.)**

MICHAEL (Samuel) Psalmodia Regia, das ist: Ausserlesene Sprüche aus den ersten 25 Psalmen...Mit 2. 3. 4. vnd 5. Stimmen, Beydes Vocaliter vnd auch Instrumentaliter zu gebrauchen, componirt ...Erster Theil. 1. Discantus. (II. Discantus.) (Altus.) (Tenor.) (Bassus.) (Bassus pro Organis.) 6 pts. *Bey J. Francken sel. Erben vnd S. Scheiben : Leipzig*, 1632. 4°. **C. 232.**

MICHAEL (Tobias) Musicalischer Seelenlust, Erster Theil, Darinnen ausserlesene ... Glaubens-Seufftzerlein, Andacht vnd Frewde...mit 5. Stimmen vnd jhrem Bass. Contin. componiret, *etc.* Prima (-Quinta) Vox. (Bass. Contin.) 6 pts. *Gedruckt...bey Gregorio Ritzschen, in Verlegung Samuel Scheibens : Leipzig*, 1634 (1635). 4°. **C. 40. (1.)**

The Tenor is dated 1635 *and published In Verlegung Johann Franckens selig. Erben vnd Samuel Scheibens.*

[Another copy. Prima (Quarta) Vox.] 2 pts. **C. 40. a. (1.)**

Musicalischer Seelen-Lust Ander Theil, Darinnen, gleichermassen, ausserlesene ...Glaubens-Seufftzerlein ... mit 1. 2. 3. 4. 5. 6. vnd mehr Stimmen, abgewechselten Instrumenten, Symphonien vnd Capellen gesetzete, doch nur in fünff Voces vnd ihrem Bass. contin. eingetheilete Concert zu befinden, *etc.* Prima(-Quinta) Vox. (Bass. Contin.) 6 pts. *In Verlegung Johann Franckens Sel. Erben vnd Samuel Scheiben,: [Leipzig,]* 1637. 4° **C. 40. (2.)**

[Another copy. Prima Vox.] **C. 40. a. (2.)**

MICHEL ( ) *See* Alpereri ( ) Du jeune Dieu qu'on adore à Cythère. *Romance*...Accompagnement de Guittare de Mr Michel. [1790?] 8°. **B. 362. e. (20.)**

MICHEL (J.) *pseud.* [i.e. Michel Yost.] Concerto (IX) pour Clarinette Principale, Deux Violons, Alto et Basse, Deux Hautbois et Deux Cors. [Separate Parts.] *Chez Pleyel : Paris*, [1800?] fol. **h. 2164. (1.)**

[10e] Concerto pour Clarinette Principale, Deux Violons, Alto et Basse, Deux Hautbois et Deux Cors. [Separate Parts.] *Chez Pleyel : Paris*, [1800?] fol. **h. 2164. (2.)**

Concerto (XI) pour Clarinette Principale, Deux Violons, Alto et Basse, Deux Hautbois et Deux Cors. [Separate Parts.] *Chez Pleyel : Paris*, [1800?] fol. **h. 2164. (3.)**

On the inside title this work is attributed to Michel and Vogel.

Concerto (XII) pour Clarinette Principale, Deux Violons, Alto et Basse, Deux Hautbois et Deux Cors. [Separate Parts.] *Chez Pleyel : Paris*, [1800?] fol. **h. 2189. c. (1.)**

Wanting the first two pages of the Solo Clarinet part.

Concerto (XIV) pour Clarinette Principale, Deux Violons, Alto et Basse, Deux Hautbois et Deux Cors. [Separate Parts.] *Chez Pleyel : Paris*, [1800?] fol. **h. 2164. (4.)**

On the inside title this work is attributed to Michel and Vogel.

Six Duos pour Deux Clarinettes...Op. (6.) *Broderip & Wilkinson : London*, [1800?] fol. **h. 3212. b. (4.)**

Wanting the first Clarinet part.

Six Favorite Duets, for Two Clarinets never before Published . . . Opera XII. [Separate Parts.] *Printed for J. Kohler : London*, [1800?] fol. **h. 2189. c. (4.)**

MICHEL CERVANTES. Jeunes Beautés au regard tendre. *Air de Michel Cervantes* [by C. G. Foignet]. Avec Accompt de Guittare. [*Paris*, 1794?] 8°. **B. 362. (14.)**

MICHELE ( ) *See* MICHEL (J.) *pseud.*

MICHELI (DOMENICO) Il Quinto Libro de Madrigali à Cinque Voci con vno Dialogo à dieci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano : Venetia*, 1581. *obl.* 4°. **A. 293.**

MICHELI (ROMANO) Musica Vaga et Artificiosa Continente Motetti con oblighi, & Canoni diuersi...Nouamente composta, & data in luce. *Appresso Giacomo Vincenti : Venetia*, 1615. fol. **K. 4. h. 6.**

MICHELL ( ) *Mr.* *See* MICHEL (J.) *pseud.*

MICHON, afterwards **BOURDELOT** (PIERRE) *See* HISTOIRE. Histoire de la Musique, *etc.* [Founded on MSS. by P. Michon, afterwards Bourdelot P. Bonnet, afterwards Bonnet-Bourdelot, edited and published by J. Bonnet.] 1715. 12°. **1042. f. 3.**

MIDAS. Midas. A Comic Opera...For the Harpsichord, Voice, German Flute, Violin, or Guitar. [Libretto by K. O'Hara. Music selected from popular airs.] *Printed for I. Walsh : London*, [1764.] *obl.* fol. **D. 272. (3.)**

This copy contains a MS. opening chorus in the handwriting of Dr. Kitchener.

[Another copy.] **D. 271. (1.)**

Imperfect, wanting pp. 1–7 and 37–52.

A new edition of The Favorite Burletta of Midas . . . Adapted for the Harpsichord, Voice, German Flute or Violin. *Printed for R. Birchall : London*, [1795?] fol. **H. 230. b. (3.)**

Jove in his Chair. [Two-Part Chorus.] Sung in Midas. *C[harles and] S[amuel] T[hompson : London*, 1775?] *s. sh.* fol. **H. 1994. a. (160.)**

Lovely Nymph asswage my anguish. *A Favourite Song* sung by Mr. Du Bellamy ...in the Character of Apollo in Midas, *etc.* [*London*, 1772?] *s. sh.* fol. **G. 805. e. (10.)**

[Another copy.] **H. 1994. a. (191.)**

[Another edition.] Lovely nymph asswage my anguish, *etc.* [*London*, 1772?] *s. sh.* fol. **H. 1994. d. (41.)**

Lovely Nymph. [Song.] Sung by Mr. Mattocks in Midas, *etc.* [*London*, 1768.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XLII., p. 101.

Lovely Nymph asswage my Anguish. *A Favourite Air.* Sung by Mr. Du Bellamy, in Midas, at the Theatre Royal, in Covent-Garden. [*London*, 1772.] *s. sh.* 4°. **159. n. 4.**

London Magazine, July, 1772.

MIDDLESEX. The Middlesex Farmer. [Song.] *See* AT. At Night with the Woodlark I rest. [1770?] *s. sh.* fol. **H. 1994. a. (152.)**

The Middlesex Freeholders' Resolution. [Song.] *See* TO. To Freedom dedicate the Day. [1768.] *s. sh.* fol. **G. 312. (227.)**

MIDNIGHT. A Midnight Thought. [Song.] *See* ABINGTON (L.)

MIDST. Midst silent Shades. Song. *See* HAMMOND (J.)

MIDSUMMER. The Midsummer Wish. Song. *See* CAREY (H.)

MID-WATCH. The Mid-Watch. Song. *See* ARNE (M.)

MID-WATCH. The Mid-Watch. Song. *See* LINLEY (W.) [*The Glorious First of June.*]

MIGHTY. The mighty Bowl. Song. *See* FILL. Fill me a Bowl, a mighty Bowl, *etc.* [1735?] *s. sh.* fol. **G. 307. (200.)**

The Mighty Bowl. [Song.] *See* FILL. Fill me a Bowl, *etc.* [1757.] *s. sh.* 8°. **P.P. 5439. ab.**

MIGNON (JEAN) Missa Quatuor Vocum, ad Imitationem Moduli, Gaudete in Domino semper;...Nova Editio. *Typis Joannis Baptistæ Christophori Ballard: Lutetiæ Parisiorum*, 1728. fol. **K. 10. b. 1. (3.)**

Missa Quatuor Vocum, ad Imitationem Moduli, Iterum dico, gaudete...Nova Editio. *Typis Joannis Baptistæ Christophori Ballard: Lutetiæ Parisiorum*, 1729. fol. **K. 10. b. 1. (2.)**

Missa Quatuor Vocibus, cui Titulus, Lætitia sempiterna, *etc.* *Ex Officina Christophori Ballard: Parisiis*, 1707. fol. **K. 10. b. 1. (4.)**

MILAN (LUIS) Libro de Musica de vihuela de mano. Intitulado El maestro. El qual trahe el mesmo estilo y orden que vn maestro traheria con vn discipulo principiante, *etc.* G. L. *Francisco Diaz Romano: Valencia*, 1536. fol. **K. 8. e. 8.**

The date on the title is 1535.

MILANI (FRANCESCO) Vespri per Tutto l' Anno a Quattro Voci con l' Organo, e senza, *etc.* Canto. (Alto.) (Tenore.) (Basso.) [Basso per l' Organo.] 5 pts. *Appresso Alessandro Vincenti: Venetia*, 1635. 4°. **E. 5.**

The title-page of the Organo part is wanting; that of the Canto is mutilated.

MILANUTIUS (CAROLUS) Sacri Rosarum Flores, tùm Binis, Ternis, tùm Quaternis Vocibus. Liber primus. Opus Primum. Bassus ad Organum. *Apud Iacobum Vincentium: Venetiis*, 1619. 4°. **C. 233.**

MILCENT (FRANCISCO DOMINGOS) Jornal de Modinhos com acompanhamento de Cravo, pelos Milhores Autores, *etc.* 24 Nos. *Na Real Fabrica de Muzica: Lisboa*, [1793.] fol. **G. 1016.**

Imperfect, wanting Nos. 1–5, 7–12, 19 *and* 20.

MILCHMAEDCHEN UND DIE BEIDEN JAEGER. Das Milchmädchen und die beiden Jäger. [Les deux Chasseurs et la Laitière.] Ein Singspiel in einem Aufzuge aus dem Französischen übersetzt. [Music by E. R. Duni.] *See* OPERETTAS. Sammlung der komischen Operetten, *etc.* Band II. No. 1. 1772. 8°. **B. 729.**

MILCHMEYER (JOHANN PETER) Die wahre Art das Pianoforte zu spielen, *etc.* FEW MS. NOTES. *Carl Christian Meinhold: Dresden*, 1797. *obl.* fol. **d. 158.**

MILD. Mild as the op'ning Dawn. *The Charity Boy*, a Favorite Ballad, *etc.* *W. Cope: London*, [1795?] fol. **G. 365. (45.)**

MILDLY. Mildly beam'd the Queen of Night. Glee. *See* WESLEY (C.)

MILES (SEPTIMUS) A New Song...written & composed by S. Miles. Come come my Friends be merry. [*London*? 1797?] fol. **G. 366. (33.)**

The Honourable Artillery Company's Grand Slow March and Quick Step, adapted for the Piano Forte, or two German Flutes, *etc.* [*London*? 1795?] fol. **G. 133. (45.)**

MILESIAN. Britannia's Conquest. [Song.] Sung...in the Melesian. [Words by J. Jackman, music by C. T. Carter.] *S[amuel and] A[nn] T[hompson: London*, 1778.] *s. sh.* fol. **G. 313. (194.)**

The Milesian. Comic Opera. *See* CARTER (C. T.)

MILGROVE (BENJAMIN) Twelve Hymns as they are sung at...The Countess of Huntingdon's Chapel in Bath . . . Book 2nd. [*Bath*?] 1772. *obl.* 4°. **B. 440. (3.)**

Twelve Hymns and a Favourite Lyric Poem written by Dr. Watts; set to Music for Four and Five Voices, with Organ Accompaniments...Book III. *Printed for the Author: Bath*, 1781. fol. **G. 502. (5.)**

The Rose had been wash'd. [Song, the words by W. Cowper,] as sung...by Miss Quarman, at the Villa Gardens Bath, *etc.* [Full Score.] *Printed for the Author: Bath*, [1785.] fol. **H. 1653. (36.)**

MILICIEN. Le Milicien, Comédie en un Acte, meslée d'Ariettes; [Music by E. R. Duni, words] par M. Anseaume. (*Chez la Veuve Duchesne: Paris*, 1766.) 8°. **11738. b. 14. (3.)**

MILKMAID. The Milkmaid. [Song, begins: 'As I came from Milking.'] *See* ANGLOSINI ( )

The Milk Maid. Cantata [begins: 'As Kate one morn']. *See* ARNOLD (S.)

The Milk Maid. [Song.] *See* COMING. Coming home with my Milk. [1760?] *s. sh.* fol. **G. 316. (42.)**

The Milk Maid. [Song.] *See* COMING. Coming home with my milk, *etc.* [1766.] 8°. **P.P. 5441.**

The Milk Maid. [Song, begins: 'The Lark proclaim'd return of Morn.'] *See* HOOK (J.)

MILKMAID. The Milk Maid. [Song.] *See* MARIA. Maria when my Sight you bless. [1730?] *s. sh.* fol. **G. 316. e. (82.)**

The Milkmaid. [Song, begins: 'A flaxen-headed Milkmaid.'] *See* SHIELD (W.) [*The Farmer. The Plough Boy.*]

The Milkmaid singing. [Song.] *See* HARK. Hark to yonder Milkmaid singing, *etc.* [1772.] 8°. **P.P. 5438. z.**

MILLARD. *See* MILLER (M.)

MILLER. The Miller. [Song.] *See* HUDSON (R.)

The Miller's a-sleep in his Mill. [Song.] *See* CHRISTMAS TALE.

The Miller's Daughter. [Song.] *See* HOOK (J.)

The Miller's Song. *See* NEAR. Near the side of a Pond, *etc.* [1750?] *s. sh.* fol. **G. 310. (156.)**

The Miller's Song. [Song.] *See* NEAR. Near the Side of a Pond, *etc.* [1753.] 8°. **157. l. 15.**

The Miller's Song. *See* NEAR. Near the side of a pond, *etc.* [1753.] 8°. **249. c. 23.**

The Miller's Wedding. Song [begins: 'Leave Neighbours your Work']. *See* HARLEQUIN RANGER.

The Miller's Wedding Day. [Song.] *See* HASTE. Haste my Lads your Lasses bring. [1785?] *s. sh.* fol. **G. 308. (129.)**

MILLER OF MANSFIELD. How happy a State does ŷ Miller posses. *A Song in the Miller of Mansfield.* [Words by C. Highmore, music by T. A. Arne.] [*London*, 1737?] *s. sh.* fol. **G. 316. h. (40.)**

[Another copy.] **ADD. MSS. 29, 370. fol. 6.**

[Another copy.] **G. 316. d. (165.)**

[Another edition.] How happy a State does the Miller possess, *etc.* [*London*? 1745?] *s. sh.* fol. **G. 308. (49.)**

MILLER (EDWARD) Twelve Canzonets for the Voice and Piano Forte ... Op. 10. *Goulding, Phipps & D'Almaine: London*, [1800?] fol. **H. 2832. e. (40.)**

A Collection of New English Songs and a Cantata. *J. Johnson: London*, [1755?] fol. **G. 806. i. (8.)**

—— [No. 2.] The Happy Pair, *etc.* [Song, words by L. Pilkington, music by E. Miller.] *See* AT. At dewy Dawn, *etc.* [1780?] fol. **G. 306. (212.)**

—— [No. 3.] The Despairing Shepherd. *See* ONE. One Night when all the Village slept, *etc.* [Music by E. Miller.] 1755?] *s. sh.* fol. **G. 310. (276.)**

MILLER (EDWARD) [No. 6.] Strephon and Chloe. *See* YOUNG. Young Strephon once, *etc.* [By E. Miller.] [1764.] 8°. **P.P. 5441.**

The Constant Fair. [Song.] [*London*, 1765?] *s. sh.* fol. **H. 1994. (43.)**

The Constant Fair. [For editions published anonymously:] *See* I. I'll to some shady cool retreat, *etc.*

Elegies, Songs and an Ode of Mr. Pope's, with Instrumental Parts ... Opera Terza. *Printed for the Author: London*, [1770?] fol. **G. 569.**

Elements of Thorough Bass and Composition, in which the Rules of Accompaniment for the Harpsichord...are rendered amusing by the Introduction of Eight Italian, Eight French & Twelve English Songs collected from the Works of eminent Composers ... With Proper Lessons for Practice...Opera Quinta. *Longman & Broderip: London*, (1787.) fol. **g. 748. a.**

This work contains songs by H. Purcell, Giardini, Dr. Arne, E. Miller, Vento, W. E. Miller Junr., Handel, J. J. Rousseau, Albanese, Monsigny, Rameau, Pergolesi, Jomelli, Ghillini di Asuni, Sacchini, Paisiello and Mazzinghi.

The New Flute Instructor. Or: The Art of Playing the German-Flute...To which is added a Selection of popular ... Tunes ...for one, two, and three German Flutes. Also a Dictionary explaining the usual terms to be met with in Music, *etc.* *Broderip & Wilkinson, for the Author: London*, [1800?] *obl.* 4°. **b. 118.**

This work contains compositions by Lulli, the Duke of Rutland, Haydn, Edelman, Pleyel, Dr. Harrington, Wiedemann, Dr. Miller, [J. C.] Bach, Blanq, Kotzwara, Handel, R. Bride, Fischer and Dr. Arne.

Institutes of Music, or easy Instructions for the Harpsichord ... To which are added ... Lessons for Practice, *etc.* *Longman and Broderip: London*, [1771.] fol. **g. 748.**

This work contains compositions by Miller, Rameau, Corelli, Handel, Stamitz, Agrell, Van Maldere, Lully, Avison, Burton, Edelmann, Dietz, Paradies, Just, Arne, [J. C.] Bach, Vanhall, Cocchi, Shroeter, Schobert and the King of Prussia.

The Negro Boy, who was Sold by an African Prince, for a Metal Watch. A Favorite Song, *etc.* *Printed for J. Dale: London*, [1790?] fol. **G. 360. (32.)**

MILLER (Edward) The Psalms of David for the use of Parish Churches the Words selected...by the Rev^d G. H. Drummond. The Music Selected Adapted & Composed by E. Miller. (Addenda, containing some additional favorite Tunes.) *W. Miller: London*, (1790.) 8°. **E. 402.**

The Addenda have separate pagination.

Send me back my Heart. [Song.] The words by Sir John Suckling [or rather Dr. H. Hughes]. *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 309. (134.)**

Six Solos for a German Flute, with a Thorough Bass for the Harpsichord or Violoncello. *Printed for J. Johnson: London*, [1760?] *obl.* 4°. **c. 106.**

Six Sonatas for the Harpsichord; with an Accompaniment to three of them, for a Violin, or German Flute. *Welcker: London*, [1765?] fol. **g. 79. (4.)**

MILLER (F. I.) III. Quintettes pour Clavecin ou piano Forte avec Accompagnement d'un Violon, Flûte, Alto et Basse. [Separate Parts.] *Chez le S^r Götz: Mannheim*, [1797?] fol. **g. 473.**

MILLER (M.) Iphigenia in Aulide. A Grand Pantomime Ballet ... Composed expressively by M. Millard (Miller), Composer to the Opera at Paris. [P. F.] 2 Bks. *Longman and Broderip: London*, [1793.] fol. **g. 230. (10.)**

[Another copy. Book II.] **h. 16. a. (7.)**

[Iphigenia in Aulide.] The Celebrated March for a full Band, and adapted for the Piano Forte, *etc.* [Full Score.] *Longman and Broderip: London*, [1795.] fol. **g. 133. (46.)**

Twelve Military Marches ... for Two Clarinets, Two French Horns & a Bassoon with a Trumpet, ad libitum, *etc.* [Separate Parts.] *Longman and Broderip: London*, [1795?] *obl.* 4°. **b. 81.**

The Celebrated Opera Dances, for the Year, 1794; composed & adapted for the Piano-Forte, Violin or Flute...Book I. *Longman and Broderip: London*, [1794.] fol. **g. 230. (11.)**

MILLER (William Edward) The Queen of France. [Song.] Words and Music by W. E. Miller. *Longman and Broderip: London*, [1793.] fol. **G. 366. (34.)**

MILLEVILLE (Francesco) Pompe Funebri nel Mortoria di Christo. Responsorii delli Matutini la Sera nella Settimana Santa,...A 2. 3. & 4. voci pari, in Concerto co' l Basso Continuo per lò Clauicembalo, Tiorba, ò simil' Instromento ... Opera XIIII. Canto. (Tenore Primo.) (Tenore Secondo.) (Basso.) (Basso Continuo.) 5 pts. *Appresso Alessandro Vincenti: Venetia*, 1624. 4°. **K. 1. k. 6.**

MILLICO (Giuseppe) Sei Ariette Italiane con parole allemande per l' Arpa, o Piano Forte o Guitarra ... 1^a(–11^a) Parte. 3 pts. *Presso N. Simrock: Bonna*, [1795?] *obl.* fol. **E. 64.**

Sei Canzoncine coll' Accompagnamento di piano-forte. *Presso G. G. Negheli: Zurigo*, [1800?] *obl.* fol. **F. 636. t. (3.)**

A Third Sett of Six Canzonets with an Accompanyment for the Pedal or Small Harp, Forte Piano, or Harpsichord, *etc.* *Longman and Broderip: London*, [1785?] *obl.* 4°. **A. 641. (3.)**

[Another copy.] **B. 699. b. (3.)**

A fourth Sett of Six Canzonets with an Accompanyment for the Pedal, or Small Harp, Piano Forte, or Harpsichord, *etc.* *Longman and Broderip: London*, [1785?] *obl.* 4°. **A. 641. (4.)**

Dormia sul margine. *A Favourite New Song*...with an Accompaniment for the Harpsichord. [*London*, 1774.] *s. sh.* 4°. **159. n. (6.)**

London Magazine, April, 1774.

Musical Trifles. A Collection of Sonatine for the Harp or Harpsichord ... Adapted and Published ... by E. Jones, *etc.* *Printed for the Editor: London*, [1794?] *obl.* 4°. **b. 52. (2.)**

La Pietà d' Amore. Dramma [written by A. Lucchesi, Prince of Campofranco,] messo in musica dal Signor G. Millico. [Full Score.] *G. M. Porcelli: Napoli*, 1782. fol. **F. 139.**

Six Songs, with an Accompanyment for the Great or Small Harp, Forte Piano or Harpsichord, *etc.* *R. Bremner: London*, [1780?] *obl.* 4°. **A. 641. (1.)**

A Second Sett of Six Songs with an Accompanyment for the Great or Small Harp, Forte Piano or Harpsichord, *etc.* *Welcker: London*, [1780?] *obl.* 4°. **A. 641. (2.)**

MILLIONI (Pietro) Seconda Impressione del Quarto Libro d' Intauolatura di Chitarra Spagnola...Con vna aggiunta di molte sonate, & anco vna regola generale con la quale si puo l' imparar' à sonare ogni sorte di sonate con trilli, *etc.* *Per Guglielmo Facciotti: Roma*, 1627. *obl.* 8°. **K. 4. a. 9.**

MILLIONI (Pietro) and **MONTE** (Lodovico) Vero e facil modo d' imparare a sonare, et accordare da se medesimo la Chitarra Spagnola, non solo con l' Alfabeto, and accordatura ordinarii mà anco con vn' altro Alfabeto, & accordatura straordinarij nuouamente inuentati da P. Millioni, & L. Monte Compagni. Con vna Regola per imparare il modo d' accordare sei Chitarre, per poterle sonare insieme in concerto...di nuouo ristampato, *etc.* *Appresso gli Heredi del Saluioni, & Agostino Grisei: Roma, Macerata*, 1637. *obl.* 8°. **K. 4. a. 11.**

MILLIONI (Pietro) and **MONTE** (Lodovico) Vero e facil modo d'imparare a sonare, et accordare da se medesimo la Chitarra Spagnuola ... Con vna Regola per imparare il modo d' accordare sei Chitarre, *etc.* *Per Ciacomo Zini: Venetia*, 1678. *obl.* 8°. **K. 4. a. 10. (1.)**

MILNER (Abraham) A Collection Revival and Refining (from the more gross & obscene Songs) of the old Catch Book together with a variety of two, & three Parts Songs from the most Eminent Masters. *London*, [1750?] *obl.* 4°. **A. 414.**

The composers named are: T. Holmes, W. Lawes, Cranford, E. Nelham, W. Webb, H. Purcell, Dr. Aldrich, Cary, R. Brown, White, J. Hilton, T. Brewer, M. Wise, J. Lenton, Hodemonds, J. Savile, Ives, Playford, E. Coleman, W. Howes, Cross, H. Lawes, M. Lock, Wilson, Freeman, J. Eccles, J. Blow, Marshal, R. Courtevil and Dr. Hayes.

The Psalm Singer's Pocket Amusement, Being a Collection of Psalm Tunes in two Parts, Tenor and Bass, consisting of the Most Valuable part of Ravenscroft's Book of Psalmody, to gather with a Variety of other new Tunes composed by the Most Eminent Masters, *etc.* *London*, [1750?] 8°. **A. 414. a.**

Sacred Melody, being a Choice Collection of Anthems, in Two, Three, and Four Parts, from the most Eminent Masters. *London*, [1750?] *obl.* 4°. **A. 1039.**

The composers named are: J. Church, Dr. Turner, J. Clarke, R. King, Dr. Croft, M. Wise, W. Humfreys, H. Purcell, Laws and Dr. Blow.

MILTIADE À MARATHON. Mon fils vole aux champs de l'honneur. *Air de Miltiade à Marathon* [by J. B. Le Moyne,] avec accomp[t] de Guitarre. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. d. (7.)**

MILTON. Milton Oysters. Song. *See* There. There was a brisk & sprightly lass. [1870?] *s. sh.* fol. **H. 1601. a. (82.)**

MINCE PYE. The Mince Pye. [Song.] *See* Alcock (J.) *the Younger.*

MIND. The mind of bright Sukey's a jewel. Song. *See* Turnor (E.)

Mind the main Chance. Ballad. *See* Moulds (J.)

MINERVE. Minerve, O divine sagesse. Air. *See* Euphrosine.

MINGUET Y YROL (Pablo) Reglas, y Advertencias generales que enseñan el modo de tañer todos los Instrumentos mejores...como son la Guitarra, Tiple, Vandola, Cythara, Clavicordio, Organo, Harpa, Psalterio, Bandurria, Violin, Flauta Travesera, Flauta Dulce, y la Flautilla, con varios Tañidos, Danzas Contradanzas, y otras cosas...figuradas en diferentes Laminas finas, por Musica, y cifra, al estilo Castellano, Italiano, Catalàn, y Francès, *etc.* 6 pts. *Joachin Ibarra: Madrid*, (1752–)1754. *obl.* 4°. **K. 8. b. (20.)**

Each part has a separate title-page. The title-pages of the parts containing Reglas for the Psalterio and for Flutes are alone dated.

MINIATURE. The Miniature. Song. *See* Pleyel (I. J.)

MINNELYCKE SANGH-RYMPIES. Minnelycke Sangh-Rympies, vermenght met eenighe Sonnetten, ende and're Ghedichtes. [Words by J. Krul.] *Ghedruckt by P. I. Slyp: t'Amstelredam*, 1634. 4°. **638. i. 27.**

Part of Krul's collected works entitled 'Eerlycke Tytkorting,' etc.

[Another copy.] **11556. dd. 32. (2.)**

MINSTREL. The Minstrel. Songs. *See* Hook (J.)

MINUETS. [*Arranged chronologically.*] The Prince's Minuet. [Song.] *See* Clarinda. Clarinda's an Exquisite Creature . . . A Song to the Prince's Minuet. [1710?] *s. sh.* fol. **H. 1601. (104.)**

Select Minuets. Collected from the Operas, the Balls at Court, the Masquerades, and all Publick Entertainments. For the Harpsicord, Violin, or German Flute. Compos'd by Mr. Handel, Dr. Greene, Mr. M. C. Festing, Mr. Hudson. MS. NOTES. *Printed for I. Walsh: London*, [1745?] *obl.* 4°. **a. 26. h.**

The composers named are: Hudson, Glover, Handel, Pescetti, Hasse, St. Martino, Festing and Weideman.

Minuets for His Majesty's Birth Day, as they were Perform'd at the Ball at Court. For the Harpsicord, Violin, or German Flute. 1747. *Printed for I. Walsh: London*, [1747.] *obl.* 4°. **a. 26. g. (1.)**

Wanting the last leaf. The composers named are: Desnoyer, Vincent, Junr., Dubourgh and Weideman.

Minuets for His Majesty's Birth Day, as they were Perform'd at the Ball at Court. For the Harpsicord, Violin or German Flute. 1748. *Printed for I. Walsh: London*, [1748.] *obl.* 4°. **a. 26. g. (2.)**

The only composer named is Dubourgh.

Minuets Perform'd at Court, the Masquerades, and all Publick Places. For the Harpsicord, Violin or German Flute, for 1749. *Printed for I. Walsh: London*, [1749.] *obl.* 4°. **a. 26. g. (3.)**

The composers named are Desnoyer and St. Martini.

[Another copy.] **a. 300. (3.)**

MINUETS. Minuets for His Majesty's Birth Day, as they were Perform'd at the Ball at Court. For the Harpsicord, Violin or German Flute. 1750. *Printed for I. Walsh : London,* [1750.] *obl.* 4°.
a. 26. g. (4.)

Minuets Perform'd at Court, the Masquerades, and all Publick Places. For the Harpsicord, Violin, or German Flute, for 1750. *Printed for I. Walsh : London,* [1750.] *obl.* 4°. **a. 26. g. (5.)**

Sixteen of the most favourite Minuets with their Basses . . . neatly fitted for the German-Flute, Violin or Harpsicord. *D. Rutherford : London,* [1750 ?] 4°.
b. 53. c. (1.)

Minuets for His Majesty's Birth Day, as they were Perform'd at the Ball at Court. For the Harpsicord, Violin, or German Flute. 1751. *Printed for I. Walsh : London,* [1751.] *obl.* 4°.
a. 26. g. (6.)

Minuets Perform'd at Court, the Masquerades, and all Publick Places. For the Harpsicord, Violin, or German Flute, for 1752. *Printed for I. Walsh : London,* [1752.] *obl.* 4°. **a. 26. g. (7.)**

[Another copy] **a. 26. e. (1.)**

Minuets for His Majesty's Birth Day, as they were Perform'd at the Ball at Court. For the Harpsicord, Violin, or German Flute. 1753. *Printed for I. Walsh : London,* [1753.] *obl.* 4°. **a. 26. g. (8.)**
The only composer named is Sigr. Palma.

Minuets for His Majesty's Birth Day, as they were Perform'd at the Ball at Court. For the Harpsicord, Violin, or German Flute. 1754. *Printed for I. Walsh : London,* [1754.] *obl.* 4°. **a. 26. g. (9.)**

Minuets for His Majesty's Birth Day, as they were Perform'd at the Ball at Court. For the Harpsicord, Violin, or German Flute. 1755. *Printed for I. Walsh : London,* [1755.] *obl.* 4°. **a. 26. g. 10.**

A Collection of Choice Minuets. As they are perform'd at the two Theatres . . . , set for the Violin German Flute or Hautboy with a Thorough Bass for the Harpsicord. Book 1st. *Printed for I. Oswald : London,* [1755 ?] *obl.* 4°. **d. 132.**

A Fourth Collection of Sixteen of the most Favourite Minuets with their Basses, *etc. D. Rutherford : London,* [1755 ?] 4°.
b. 53. c. (2.)

A Minuet ; from Vienna. [Harpsichord.] [*London,* 1755.] 8°. **250. c. 2.**
Gentleman's Magazine, Vol. XXV., p. 35.

MINUETS. Minuets for His Majesty's Birth Day, as they were Perform'd at the Ball at Court. For the Harpsicord, Violin, or German Flute. 1756. *Printed for I. Walsh : London,* [1756.] *obl.* 4°.
a. 26. g. (11.)

The Prince of Brunswick's Minuet. [Harpsichord.] [*London,*] 1759. 8°.
P.P. 5441.
Royal Magazine, Vol. I., p. 95.

A Collection of new Minuets for the Year 1760 Perform'd at Court on His Majesty's Birth-Day. Set for the Harpsichord, Violin, German Flute or Hautboy. *Printed for Thompson & Son : London,* [1760.] *obl.* 4°. **a. 26. b. (1.)**

[Another copy.] **a. 26. (1.)**
Wanting the title-page and pp. 77 *and* 79.

A Favourite French-Horn Minuet, w^th^ Variations. [*London,* 1760 ?] *s. sh.* fol.
H. 1994. a. (212.)

The Masquerade Minuet, as perform'd at the Theatre Royal Covent Garden. [Strings & Flutes.] [*London,* 1760 ?] *s. sh.* fol. **H. 1994. a. (219.)**

The Queen's Minuet, as perform'd in the Masquerade at the Theatre Royal in Drury Lane. [Strings.] [*London,* 1760 ?] *s. sh.* fol. **H. 1994. a. (4.)**

Eighteen New Spanish Minuets for Two Violins and a Bass. Compos'd by Sig^r^ Herrando, Sig^r^ Cabar, Sig^r^ Camusso, Sig^r^ Espinosa, Sig^r^ Luna and Sig^r^ Narcisso. *Printed for J. Johnson : London,* [1760 ?] *obl.* 4°. **a. 25. (1.)**

A Collection of new Minuets for the Year 1761. Perform'd at Court on His Majesty's Birth Day. Set for the Harpsichord, Violin and German Flute. *Printed for J. Johnson : London,* [1761.] *obl.* 4°.
a. 26. b. (2.)

A Collection of New Minuets for the Year 1763. Perform'd at Court on his Majesty's Birth Day. Set for the Harpsichord, *etc. Printed for Thompson & Sons : London,* [1763.] *obl.* 4°. **a. 26. f. (1.)**

A Collection of New Minuets for the Year 1764. Perform'd at Court on his Majesty's Birth Day. Set for the Harpsichord, *etc. Printed for C. & S. Thompson : London,* [1764.] *obl.* 4°.
a. 26. b. (3.)

Lady Coventry's Minuet. [P. F. and Vocal Duet.] [*London,* 1765 ?] *s. sh.* fol.
H. 1994. a. (43.)

[Another edition.] Lady Coventry's Minuet. [P. F. and] Duetto for two Voices. [*London,* 1765 ?] *s. sh.* fol.
G. 311. (70.)

Captain Mather's Minuet. [*London,* 1766.] 8°. **158. l. (11.)**
London Magazine, 1766, *p.* 582.

MINUETS. A Collection of New Minuets for the Year 1766. Perform'd at Court on his Majesty's Birth Day. Set for the Harpsichord, *etc.* *Printed for C. & S. Thompson : London*, [1766.] *obl.* 4°. **a. 26. (2.)**

A Collection of Minuets for the Year [1767 ?] Perform'd at Court on His Majesty's Birth Day. Set for the Harpsichord, *etc.* *Printed for J. Johnson : London*, [1767 ?] *obl.* 4°. **a. 26. (4.)**
The date has been obliterated.

New Minuets for the Year 1770...Set for the Harpsichord, *etc.* *Printed for Longman & Co. : London*, [1770.] *obl.* 4°. **a. 26. (3.)**

A Collection of the Newest and best Minuets. Adapted for the Violin or German Flute with a Bass for the Violincello or Harpsichord. *Printed for R. Stewart : Edinburgh*, [1770 ?] *obl.* 4°. **a. 9. b. (6.)**

Fourteen Neopolitan Minuets, for Two Violins and a Bass, *etc.* *J. Longman & Co. : London*, [1770 ?] *obl.* 4°. **b. 53. a. (6.)**
The part for Violins only.

Thompson's Compleat Collection of 100 Favourite Minuets...Set for the Harpsichord, *etc.* 3 Vols. [1770 ?–1775 ? *obl.* 4°. *See* THOMPSON, *Music Publishers.* **a. 223. d.**

Lady Coventry's Minuet. *See* TACET (J.).

Lady Coventry's Minuet with Variations, *etc.* [1770 ?] *s. sh.* fol. **G. 311. (14b.)**

A Collection of New Minuets for the Year 1772...Set for the Harpsichord, *etc.* *Printed for C. & S. Thompson : London*, [1772.] *obl.* 4°. **a. 26. a. (2.)**

Minuets as they were Perform'd at the Ball at Court . . . for the Harpsichord, Violin and German Flute, for the Year 1772. *Printed for T. Straight and Skillern : London*, [1772.] *obl.* 4°. **a. 26. a. (3.)**

Bath New Assembly-Room Minuet. [P. F.] [*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, April, 1773.

The Duchess of Cumberland's Minuet. [P. F.] [*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, June, 1773.

The Honble Cosmo Gordon's new Minuet. [Full Score.] *G. Gardom : London*, 1773. *s. sh.* fol. **h. 141. a. (15.)**

Lady Betty Wood's Minuet. [P. F.] [*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, Nov., 1773.

Master Matthew's Minuet. [P. F.] [*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, Feb., 1773.

MINUETS. Menuet de la Reine Charlotte. [Song.] *See* VIENS. Viens célébrer la Reine, *etc.* [1773.] *s. sh.* 4°. **159. n. 5.**

Blackheath Minuet. [P. F.] [*London*, 1774.] *s. sh.* 4°. **159. n. 6.**
London Magazine, Nov., 1774.

Twelve New Minuets for the Year 1774 ...Set for the Harpsichord, *etc.* *Longman, Lukey & Co. : London*, [1774.] *obl.* 4°. **a. 26. d.**

Miss Boscawen's Minuet. [P. F.] [*London*, 1774.] *s. sh.* 4°. **159. n. 6.**
London Magazine, Feb., 1774.

Miss Smith's Minuet. [P. F.] [*London*, 1774.] *s. sh.* 4°. **159. n. 6.**
London Magazine, Oct., 1774.

Mr. Rogers's Minuet. [P. F.] [*London*, 1774.] *s. sh.* 4°. **159. n. 6.**
London Magazine, Sept., 1774.

The Russian Minuet. [P. F.] *London*, [1774.] *s. sh.* 4°. **159. n. 6.**
London Magazine, April, 1774.

A Collection of Minuets, in which is that favourite one danced by Madame Heinel at the Opera House in the Hay Market. *Printed for William Napier : London*, [1775 ?] *obl.* 4°. **b. 53. b. (3.)**
The composers named are : Schroeter, Princess Schuer Inseky, Abel, Stamitz and Baron Buckholl.

A Collection of New Minuets, for the Year 1775...Set for the Harpsichord, *etc.* *Printed for Jas. and Jno. Simpson : London*, [1775.] *obl.* 4°. **a. 26. (5.)**

The Fete-Champetre Minuet. [*London*, 1775.] *s. sh.* 4°. **159. n. 7.**
London Magazine, Feb., 1775.

Lady Barrimore's favourite Minuet, perform'd at Bath & most polite assemblys, adapted for the Harpsicord, Violin, German Flute and Guitar. [*London ?* 1775 ?] *s. sh.* fol. **h. 721. f. (32.)**

Lady Coventry's Minuet with Variations for the Harpsichord or Piano Forte. *Printed for Longman, Lukey & Broderip : London*, [1775 ?] fol. **g. 271. (30.)**

Lady Tyrconnel's Minuet. [Strings and Flute.] *I[ohn] R[utherford : London*, 1775 ?] *s. sh.* fol. **h. 1568. b. (18.)**

Marshal Saxe's Minuet, the Highland Laddy, and Lonely Nancy, with familiar Variations for the Harpsichord or Piano-Forte, *etc.* *C. & S. Thompson : London*, [1775 ?] fol. **h. 726. m. (8.)**

Masquerade Minuet, with Variations for the Harpsichord or Piano-Forte. *Printed for G. Smart :* [*London*, 1775 ?] fol. **g. 271. b. (2.)**

Minuet [from the Overture to Handel's Alcina]. *R. Falkener : London*, [1775 ?] *s. sh.* fol. **H. 1994. a. (206*.)**

MINUETS. Six Favourite Minuets, as Performed at Bath, for two Violins and a Violoncello, with a Thorough Bass for the Harpsichord. *Welcker: London*, [1775?] *obl.* 4°. **b. 53. a. (5.)**

Miss Johnsons Minuet, as perform'd at Bath. [Harpsichord and Flute.] *I. S. I.: [London?* 1775?] *s. sh.* fol. **h. 1568. b. (16.)**

Miss Wade's Minuet as Danced at the Pantheon, *etc.* [2 Violins and Bass.] [*London?* 1775?] fol. **g. 442. j. (30.)**

M^r^ Noverre's Minuet. [2 Violins and Bass.] *W[illiam] C[ampbell: London*, 1775?] *s. sh.* fol. **g. 442. j. (31.)**

Mrs. Talbot's Minuet. [Harsichord, Flute and Guitar.] *I[ohn] R[utherford: London*, 1775?] *s. sh.* fol. **h. 1568. b. (17.)**

A Collection of New Minuets for the Year 1778...Set for the Harpsichord, *etc.* *Printed for W. Randall: London*, [1778.] *obl.* 4°. **a. 26. (7.)**

A favourite Collection of New Minuets, for this present Year 1778, as they are performed at the Castle, *etc.* MS. NOTES. *J. Lee: Dublin*, [1778.] *obl.* 4°. **a. 26. (6.)**

A Collection of New Minuets for the Year 1779...Set for the Harpsichord, *etc.* *Printed for C. & S. Thompson: London*, [1779.] *obl.* 4°. **a. 26. (8.)**

Minuets for the Year 1779 ... for the Harpsichord, *etc.* *Printed for T. Skillern: London*, [1779.] *obl.* 4°. **a. 26. (9.)**

A Collection of New Minuets for the Year 1780...Set for the Harpsichord, *etc.* *Printed for C. & S. Thompson: London*, [1780.] *obl.* 4°. **a. 26. (10.)**

The Devonshire Minuet. Danced by Sig^r^ Vestris, *etc.* [P. F.] *John Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (118.)**

The King of Denmark's Minuet. [Strings and Guitar.] [*London*, 1780?] *s. sh.* fol. **h. 141. a. (13.)**

The King's Minuet. [Strings, Flutes and Guitar.] [*London*, 1780?] *s. sh.* fol. **h. 141. a. (16.)**

Lady Barrimores Minuet. Perform'd at Bath . . . Adapted for the Harpsichord, Violin, German Flute, and Guittar. [*London*, 1780?] *s. sh.* fol. **h. 141. a. (14.)**

The celebrated Minuet de la Cour. (Juvenile Entertainment, *etc.*) (Night Scene, *etc.*) [P. F.] [*London*, 1780?] fol. **g. 272. p. (27.)**

Minuet de la Cour. *See* WHO. Who can describe the Pow'r of Love . . . [Song] adapted...to the Di la Cour Minuet, *etc.* [1780?] fol. **G. 313. (247.)**

MINUETS. Minuet de la Duchesse de Devonshire. As Danced by Sig^r^ Vestris at the Opera House. [P. F.] *G[eorge] S[mart: London*, 1780?] fol. **g. 272. w. (18.)**

Eight Minuets & Four Cotillions adapted for the Harpsichord with an Accompaniment. Selected from the most Eminent Masters, as performed at Mr. Wills's Academy, *etc.* [*London?* 1780?] *obl.* 4°. **b. 57. a. (4.)**

[XII. Minuets for Strings and Harpsichord, with a Dedication signed 'Musico-Oratorico-Politico.'] [*London*, 1780?] *obl.* 4°. **b. 57. c. (3.)**
Imperfect, wanting the title-page.

A Collection of New Minuets for the Year 1782...Set for the Harpsichord, *etc.* *Printed for S. A. and P. Thompson: London*, [1782.] *obl.* 4°. **a. 26. (11.)**

Twe've New Minuets for the Year 1784... Set for the Harpsichord, *etc.* *Longman & Broderip: London*, [1784.] *obl.* 4°. **a. 26. (12.)**

A Collection of New Minuets for the Year 1785...Set for the Harpsichord, *etc.* *Printed for T. Skillern: London*, [1785.] *obl.* 4°. **a. 26. e. (2.)**
Containing Minuets by Hook and Kotzwara.

A Collection of New Minuets for the Year 1788...Set for the Harpsichord, *etc.* *Printed for T. Skillern: London*, [1788.] *obl.* 4°. **a. 26. f. (2.)**

A Collection of New Minuets for the Year 1789...Set for the Harpsichord, *etc.* *Printed for S. A. & P. Thompson: London*, [1789.] *obl.* 4°. **a. 26. (13.)**

The Devonshire Minuet, *etc.* [Strings, *etc.*] [*London*, 1790?] fol. **g. 272. u. (13.)**

A Second Set of Six Elegant Minuets. Danc'd at Bath, adapted for the Harpsichord or Piano-Forte. *Printed for J. & W. Lintern: Bath*, [1790.] *obl.* 4°. **b. 53. b. (4.)**

Minuets &c. &c. for the Violin Mandolin German-Flute and Harpsichord. Compos'd by an African [G. H. P. Bridgtower?]. Book 2nd, *etc.* *Richard Duke, for the Author: London*, [1795?] *obl.* 4°. **b. 53. b. (1.)**

Thompson's Twelve Favorite Minuets for the Year, 1797, *etc.* 1797. *obl.* 4°. *See* THOMPSON, *Music Publishers.* **a. 26. f. (3.)**

Thompson's Twelve Favorite Minuets for the Year 1798, *etc.* 1798. *obl.* 4°. *See* THOMPSON, *Music Publishers.* **a. 26. f. (4.)**

[For F. Werner's Collections of Minuets, &c.:] *See* WERNER (F.)

MIO. Mio caro ben. [Song.]
See ASTARTO.

Il mio cor gli affetti. Rondo.
See CIMAROSA (D.)

Il mio garzone il pifaro. Duetto.
See PAISIELLO (G.) [*La Molinara.*]

MION (JEAN JACQUES HENRI) Nitetis. Tragédie, *etc.* [Libretto by Lasserre.]
Gravée par de Gland. Chez l'Auteur : Paris, 1741. *obl.* fol. **E. 149.**

Vôtre voix, et vos yeux. *Bouquet*, pour Madame la Marquise de * * *. Les paroles sont de Mr Fugelier, *etc.*
[*Paris,*] 1746. *s. sh.* 4°. **297. c. 7.**
Mercure de France, July, 1746.

MIRA. Mira. Song. *See* PERCY (J.)

Mira and Colin. [Song.]
See MORN. The morn was fair, *etc.*
[1766.] 8°. **158. l. 11.**

Mira and Colin. Song.
See MORN. The Morn was fair, *etc.*
[1766.] 8°. **P.P. 5438. z.**

Mira and Colin. Song.
See MORN. The morn was fair, *etc.*
[1766.] 8°. **P.P. 5441.**

MIRACULOUS. The Miraculous Hen. [Song.] *See* AT. At Reading there lived a buxom young Dame. [1780?] *s. sh.* fol. **G. 306. (98.)**

MIRANDA. Miranda. [Song.]
See WORGAN (J.)

MIRATE. Mirate, mirate. Duet.
See MARTIN Y SOLAR (V.) [*La Scuola de' Maritati.*]

MIROGLIO (PIETRO GIOVANNI) Six Simphonie[s] à Grande Orchestre pour Deux Violons et Basse Alto Viola . . . Œuvre x. [Separate Parts.]
Chez l'Auteur : Paris, [1770?] fol. **g. 474. (9.)**

MIROIR. Le Miroir du Siècle. [Song.]
See TOI. Toi qui prétends au vrai bonheur, *etc.* [1780?] 8°. **B. 362. b. (149.)**

MIROIR ( ) Que la Métempsicose a de charmes. [Song.]
[*Paris,*] 1773. *s. sh.* 8°. **298. e. 24.**
Mercure de France, Oct., 1773.

MIROIR MAGIQUE. Le Miroir Magique, Opéra-Comique en un Acte [written by J. Fleury.]. . . avec la Musique.
Chez Duchesne : Paris, 1755. 8°. **11738. e. 33. (3.)**

[Another copy.]
See THÉÂTRE. Théâtre Nouveau de la Foire, *etc.* Tom. 1. 1763. 8°. **11735. d. 2.**

MIRROR. The Mirror, or Harlequin Every where. Pantomime. *See* DIBDIN (C.)

MIRTH. Mirth and Friendship. Two part Song. *See* MAY. May this good Company, *etc.* [1760?] *s. sh.* fol. **H. 1994. a. (86.)**

MISER. The Miser securely may soon sit at Home. *The Impartial Adviser.* A new Song. [*London*, 1754.] 8°. **157. l. 16.**
London Magazine, 1754, *p.* 324.

The Miser's Invitation. Ballad.
See AVARUS. Avarus sent for me to dine.
[1730?] *s. sh.* fol. **G. 316. (13.)**

The Miser's Pursuit. [Song.]
See LEVERIDGE (R.)

MISERIES. The Miseries of War. [Song.]
See DIBDIN (C.) [*The Quizes.*]

MISERO. Misero, misero pargoletto. [Song.] *See* FEDERICI (V.) [*L'Usurpator Innocente.*]

MISGROUNDED. The Misgrounded Compassion. [Song.] *See* YOU. You've heard it, and read it, a Million times.
[1770?] *s. sh.* fol. **G. 314. (113.)**

MISLEVECHECK (JOZEF)
See MYSLIWECZEK.

MISLIVECECK (JOSEPH)
See MYSLIWECZEK.

MISLIWECEK (GIUSEPPE)
See MYSLIWECZEK.

MISLIWECEK (JOSEPH)
See MYSLIWECZEK.

MISS. Miss in her Teens. Ballad.
See ARNE (T. A.)

MISS MUZ. Miss Muz the Milliner and Bob the Barber. [Song.]
See DIBDIN (C.) [*The Sphinx.*]

MISS PRUE. Miss Prue's Plea for a Hoop. [Song.] *See* NEMO (N.) *pseud.*

MISS SNOW. Miss Snow. Song.
See LET. Let others for beauties the city explore, *etc.* [1765.] 8°. **P.P. 5441.**

MISTAKE. Mistake not Nymph. Song.
See BARREIT (J.) *Organist.*

MISTRESS. The Mistress. [Song, begins : 'Cease Damon cease.'] *See* ARNE (M.)

The Mistress. Song [begins : 'Whatever your anger-sick lovers may say'].
See DESERTER.

MITFORD (ELIZA) Jack Latin. With Variations, *etc.* [P. F.] [*London*, 1800?] fol. **g. 271. b. (3.)**

MITRIDATE. [Se spuntan vezzose.] The disconsolate Lovers : to a favourite Air in Mitridate [by D. M. B. Terradellas]. The Words by Mr. Lockman. [*London*, 1746.] *s. sh.* fol. **G. 315. (121.)**

Mitridate. Opera. *See* SACCHINI (A. M. G.)

Mitridate. Opera.
See TERRADELLAS (D. M. B.)

MITTERNACHTSTUNDE. Die Mitternachtstunde. Eine komische Oper.
See DANZI (F.)

MIZLER (Lorenz Christoph) Anfangs-Gründe des General Basses nach Mathematischer Lehr-Art abgehandelt, und vermittelst einer hierzu erfundenen Maschine auf das deutlichste vorgetragen, *etc. Bey dem Verfasser: Leipzig*, [1739.] 8°. **1042. c. 6.**

Musikalischer Staarstecher in welchem rechtschaffener Musikverständigen Fehler . . . angemerket, eingebildeter . . . Componisten Thorheiten aber lächerlich gemachet werden. Als ein Anhang ist des Herrn Riva . . . Nachricht vor die Componisten und Sänger beygefüget, und aus Italienischen ins Deutsche übersetzet von L. Mizlern. *Auf Kosten des Verfassers: Leipzig*, (1740.) 8°. **7897. aaa. 18.**

L. Mizlers . . . Neu eröffnete Musikalische Bibliothek, oder Gründliche Nachricht nebst unpartheyischem Urtheil von alten und neuen musikalischen Büchern und Schriften, *etc.* 3 Bd.

Im Verlag des Verfassers: Leipzig, 1739 (1743–1752). 8°. **P.P. 1945. a.e.**

Bd. I. is in 6 *parts, of which Th. I. is dated* 1736 *; Th.* 2 *and* 3—1737 *; Th.* 4, 5 *and* 6—1738. *Bd. II. is in* 4 *parts* (1740, 1742, 1742 *and* 1743) *; Bd. III. is in* 4 *parts* (1746, 1746, 1747 *and* 1752). *Each part has a separate title-page and pagination.*

[Another copy. Erster (Zweyter) Band... 2 Bd.] **785. b. 41.**

See Fux (J. J.) Gradus ad Parnassum... Aus dem Lateinischen ins Teutsche übersetzt, mit...Anmerckungen versehen und heraus gegeben von L. Mizlern, *etc.* 1742. 4°. **556. b. 8.**

See Gespraech. Gespräch von der Musik, *etc.* [With a Preface by L. C. Mizler.] 1742. 4°. **7897. g. 30.**

MOCK DOCTOR. The Mock Doctor: or The Dumb Lady Cur'd. A Comedy. Done from Molière [by H. Fielding]... With the Musick prefix'd to each Song. *Printed for J. Watts: London*, 1732. 8°. **11775. d. 35.**

Containing three Songs by Mr. Seedo.

Songs in the Farce call'd the Mock Doctor ...The Tunes proper for the German Flute, Violin & Common Flute. To which is added y^e^ Aires for the Violin & Harpsichord in the Opera call'd the Devil of a Duke [by R. Drury], *etc.* [*London*, 1732.] 8°. **A. 869. a. (1.)**

Engraved throughout.

The Mock Doctor...The Fourth Edition, with Additional Songs and Alterations. *Printed for J. Watts: London*, 1753. 8°. **11775. d. 37.**

The Mock Doctor...A New Edition. With Additional Songs and Alterations. *Printed for A. Millar: London*, 1761. 8°. **11775. d. 38.**

MODEL. The Model. Song. *See* Hook (J.)

MODERATE. The Moderate Man. [Song.] *See* Tory. A Tory, a Whigg, & a Moderate man, *etc.* [1705?] *s. sh.* fol. **G. 306. (43.)**

MODERATION. Moderation and Alteration. [Song.] *See* With. With an old Song made by an old ancient Pate. [1775?] *s. sh.* fol. **G. 809. c. (70.)**

MODERN. The Modern Beau. [Song.] *See* Carey (H.) [*The Honest Yorkshireman.*]

The Modern Lass in high Dress. [Song.] [1770?] fol. *See* Come. Come all ye Bucks and Lads of Fire. [1770?] *s. sh.* fol. **G. 307. (82.)**

The Modern Lover. [Song.] *See* Romer ( ) *Vocalist.* [*Modern Eccentricities.*]

The Modern Rake. [Song.] *See* B., R.

Modern Taste. [Song.] *See* Give. Give Chloe a Bushel of Horsehair & Wool. [1780?] *s. sh.* fol. **H. 1601. b. (62.)**

MODERN CATCH-CLUB. The Modern Catch-Club, being a...Choice Collection of Catches, Glees, Canons & Two-part Songs, by...Arne, Boyce, Baildon, Battishill, Hayes, Nares, Marella, Berg, &c. with Instrumental Basses for a Bassoon or Violoncello. *J. Cox: Langtoft*, [1770?] *obl.* 4°. **A. 756.**

This collection also contains Catches by C. Sharp, C. Burney, E. Gregory, Dr. Greene, Jenner and Dr. Rogers.

MODERN MUSICK-MASTER. The Modern Musick-Master...containing, I. An Introduction to Singing...II. Directions for playing on the Flute...III. The Newest Method for Learners on the German Flute...IV. Instructions upon the Hautboy...V. The Art of Playing on the Violin...VI. The Harpsichord Illustrated & Improv'd. In which is included a... Collection of Airs, and Lessons...extracted from the Works of Mr. Handel, Bononcini, Albinoni, and other Eminent Masters. With a Brief History of Musick ...To which is added, a Musical Dictionary...Curiously Adorn'd with Cuts ...Finely Engrav'd on above 320 Plates. [By P. Prelleur.] *Engrav'd, Printed, and Sold at the Printing-Office in Bow Church Yard: London*, 1731. 8°. **d. 40.**

Each part has a separate title-page and pagination. The following composers are named: I. Vanbrughe, Handel, Rowland Kellegrew, H. Purcell; II. Handel, Woodcock; III. Bononcini, Grano; IV. Handel; V. Albinoni, Mascitti, St. Helene, Handel, Bononcini; VI. Lully, Babel, Attilio [Ariosti], Mattheson.

MODERN MUSICK-MASTER. [The Modern Musick-Master, *etc.* By P. Prelleur.] *Engrav'd, Printed and Sold by W. Dicey...also by J. Simpson: London*, [1742?] 8°. **d. 40. a.**

Parts II., III., IV., VI. and VII. only, wanting the folding plate in Part VI. The imprint of 'Instructions upon the Hautboy' is 'Engrav'd, Printed and Sold by T. Cobb...also by J. Simpson'; that of the 'Brief History of Musick' is the same as in the 1731 *edition.*

MODERN PROPHETS. Now comes on, the Glorious year. *A Song on the Ensuing Campaign.* Design'd to be Sung between the Acts in the Modern Prophets. Written by Mr. Durfey. [*London*, 1709?] *s. sh.* fol. **H. 1601. (315.)**

We London valets all are Creatures. *The first Song in the Modern Prophets.* Writ-[t]en by Mr. Durfey. Sung by Mr. Pack. [*London*, 1709?] *s. sh.* fol. **G. 313. (46.)**

We Prophets of the Modern race. *A Song in the Modern Prophets* written by Mr. Durfey. [*London*, 1709?] *s. sh.* fol. **G. 313. (21.)**

Wou'd ye have a Young Virgin of Fifteen Years. *Mr. Durfey's Song in the Modern Prophets.* [*London*, 1709?] *s. sh.* fol. **H. 1601. (515.)**

The tune of this song was previously known as 'Poor Robin's Maggot.'

[Another edition.] Would ye have a young Virgin of fifteen years. *A Song in the last Act of the Modern Prophets, etc.* [*London*, 1709?] *s. sh.* fol. **G. 313. (23.)**

MODERNE (Jacques) Tertius Liber Mottetorum ad Quinque et Sex Voces. Opera ac solertia Iacobi Moderni, alias dicti Grand Iaques, in vnum coactorum & Lugduni propè phanũ diuæ virginis de Confort, ab eodẽ Impressorũ. Superius. (Altus.) 2 pts. 1538. *obl.* 4°. **K. 2. a. 1.**

The composers of this collection are: J. Lupi, J. Courtoys, N. Gombert, Jacquet, Archadelt, L. Paminger, Mathias, F. de Layolle, A. Villart, Hurteur, Verdelot, Benedictus and C. Festa.

MODES. Les Modes au Globe volant. [Song.] *See* Aériene. L'Aériene plein reçoit, *etc.* [1783.] 8°. **B. 362. a. (197.)**

Les modes jusques à présent. *Réflexion sur les Redingottes à l'Anglaise.* [Song, written] Par Mr. Lamy de Blonval. Air: Salut à Mr. Robinet. *Chez Le Pelletier: [Paris*, 1775?] 8°. **B. 362. b. (166.)**

MODEST. The Modest Concealment [Song.] *See* Dear. Dear Collin prevent my warm Blushes. [1733?] *s. sh.* fol. **G. 307. (130.)**

MODEST. The Modest Maid's Delight. [Song.] *See* When. When the Kine had given a Pale full. [1715?] *s. sh.* fol. **H. 1601. (492.)**

The Modest Petition. [Song.] *See* Boyce (W.)

The Modest Question. [Song.] *See* Russel (D.)

The Modest Shepherd. [Song.] *See* Ganthony (J.)

MODESTY. Modesty's Cap. [Song.] *See* Hodgson (P.)

MOELLER (Christian) Davids Kleinod, bestehend aus Hundert und funffzig Psalmen, wie auch andere Christl. Kirchen-Gesänge, in...zweystimmige partitur gebracht durch Möller, *etc.* 2 pts.

Bey Johann George Striegel...Druckts Johann Wilhelm Kürssner: Franckfurt und Cassel, 1703. 4°. **C. 270.**

Bound up with manuscript 18*th cent. German Psalms.*

MŒURS. Les Mœurs du Siècle. Vaudeville. *See* Blavet (M.) [*Le Jaloux Corrigé.*]

MOG. Mog the Brunette. [Song.] *See* Young. Young Jockey he courted sweet Mog, *etc.* [1770?] *s. sh.* fol. **H. 1994. b. (113.)**

MOGGY. Moggy. [Song.] *See* Dibdin (C.) [*The Quizes.*]

Moggy full as blithe and gay. *Beautifull Moggy: or Scotch Jemmy's Delight, etc.* [Ballad.] To the Tune of the Female Trooper. *Printed for P. Brooksby, J. Deacon, J. Blare, and J. Back:* [*London*, 1695?] *s. sh.* fol. **Case 39. K. 6. (13.)**

The music is represented by a meaningless succession of notes, etc.

Moggy's Complaint of Jockey. [Song.] *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 18. [1760?] fol. **G. 433.**

Moggy's Complaint of Jocky. Song. *See* On. On the Tay's verdant banks, *etc.* [1748.] 8°. **157. l. 10.**

MOGGY MACBRIDE. Moggy Macbride. Song. *See* Smethergell (W.)

MOGLIE FEDELE. La Moglie Fedele. Opera. *See* Alessandri (F.)

MOHRHEIM (Friedrich Christian) A Favourite Lesson, for the Harpsichord or Organ, *etc.* *Thompson & Son: London*, [1760?] *obl.* fol. **e. 462.**

Solo per il Cembalo, *etc.* *D. Momber: Danzica*, [1760?] *obl.* fol. **e. 284. c. (6.)**

MOI. Moi l'aimer pien le taple. *Le Suisse en belle humeur.* [Song.] Paroles de Mr. P. d'H . . . Accomp[t] de Guitarre par Mr. * * *. Air: Oui noir [by A. E. M. Grétry]. *Chez les frères Savigny: [Paris*, 1787?] 8°. **B. 362. f. (13.)**

MOINEAUX. Les Moineaux. [Song.]
See QUE. Qu'ils sont jolis, *etc.*
[1780?] 8°. **B. 362. b. (4.)**

MOISSON. Accoutez l'histoir' de Nanon. *Chanson de la Moisson.* [Opéra-Comique, words by C. A. B. Sewrin, music by J. P. Solié.] Air: Qu'en dira ma mère? *Chez Imbault: Paris*, [1793.] 8°.
B. 362. c. (51.)

Ça, que la gaieté brille. [Song.] *De la Moisson.* [Opéra-Comique, words by C. A. B. Sewrin, music by J. P. Solié.] Air: Si vous aimez la danse. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. h. (11**.)**

[Another copy.] **B. 362. a. (42.)**

Un Hibou se sentant épris. *Ronde de la Moisson.* [Opéra Comique, words by C. A. B. Sewrin, music by J. P. Solié.] Air: l'Age à sçu borner nos desirs. Avec Accompagnement de Guitare.
Chez Imbault: Paris, [1793.] 8°.
B. 362. h. 11.

Regards vifs et joli menton. [Song.] *De la Moisson...* [Opéra-Comique, words by C. A. B. Sewrin, music by J. P. Solié.] Avec Accompagnement de Guitare.
Chez Imbault: Paris, [1793.] 8°.
B. 362. h. 11*.

La Moisson ou le Court Jupon. Ariette.
See CE. Ce fût au temps de la moisson.
[1780?] 8°. **B. 362. b. (103.)**

MOISSONNEURS. O le bon tems que la moisson. *Ronde, des Moissonneurs* [by E. R. Duni]. *Paris*, [1770?] 8°.
B. 362. c. (55.)

Les Moissonneurs. Comédie.
See DUNI (E. R.)

MOLINA (BARTHOLOME DE) Arte de canto llano Lux videntis dicha, *etc.*
Diego de Gumiel: Valladolid, 1506. 4°.
K. 8. f. 2.

12 *leaves without pagination.*

MOLINARA. La Molinara. Opera.
See PAISIELLO (G.)

MOLINARO (SIMONE) Fatiche Spirituali ...Libro Primo (Secondo) a Sei Voci. Sesto. 2 pts. *Appresso Ricciardo Amadino: Venetia*, 1610. 4°. **D. 58. a.**
The composers of this collection are: A. Gabrielli, O. Vecchi, S. Molinaro, A. Bicci, R. del Mel, G. de Macque, L. Marenzio, F. di Monte, G. M. Nanino, L. Levanto and G. B. dalla Costena.

Intavolatura di Liuto . . . Libro Primo. Nel quale si contengono Saltarelli, Pass' e mezi, Gagliarde, e Fantasie, *etc.*
Appresso Ricciardo Amadino: Venetia, 1599. fol. **K. 4. i. 9.**
This work also contains compositions by G. B. della Gostena, G. Costelii [*Costeley*], *T. Crecquillon, O. Lasso, G. Severino, Clemens non Papa and G. Guami.*

Di Simone Molinaro Il Secondo Libro de Motetti à otto voci . . . Secondo Coro. Tenore. *Per l' herede di S. Tini, & G. F. Besozzi: Milano*, 1601. 4°. **D. 58.**

See GESUALDO (C.) *Prince of Venosa.* Partitura delli Sei Libri de' Madrigali... fatica di S. Molinaro, *etc.* 1613. fol.
K. 7. g. 3.

MOLINI ( ) The Fife Hunt, a Favourite Scotch Air, with Variations for the Piano Forte. Composed by Sig^r^ Molini. [1799.]
See PERIODICAL PUBLICATIONS.—*London.* The Piano Forte Magazine. Vol. VIII. [No. 3.] [1797–1802.] 8°. **D. 854.**

Of noble Race was Shenkin...Welch Air, with Variations for the Piano Forte...by Sig^r^ Molini. [1799.]
See PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. VII. No. 11. [1797–1802.] 8°. **D. 854.**

MOLITOR (FIDELIS) Cantionum Sacrarum a Voce Sola una cum Duobus Instrumentis . . . Liber Secundus. Pars Cantans. (Violino I.) (Organum.) 3 pts.
Sumptibus ac Typis Michaelis Wagner: Œniponti, 1664. fol.
G. 281.

Mensa Musicalis quam Apparatu Piarum Cantionum Quatuor Vocibus, & duobus Violinis necessariis: cum Secundo Choro, & tribus Instrumentis ad decorem pro libitu. .Opus Tertium. Altus. (Tenor.) (Bassus) Concert. 3 pts.
Typis & sumptibus Michaelis Wagneri: Oeniponti, 1668. fol. **G. 281. a.**

MOLL. Moll in the Wad, a Favorite Irish Dance arranged as a Rondo for the Piano Forte. *Longman & Broderip:* [*London*, 1790?] fol. **g. 271. h. (25.)**

MOLLER (J. C.) A Compleat Book of Instructions for the Piano Forte, Harpsichord, or Organ, a Set of Progressive Lessons...with Cadences & Preludes... Op. 6. *J. Cooper: London*, [1796?] *obl.* fol. **e. 145.**

A Sett of Progressive Lessons for the Harpsichord or Piano Forte particularly calculated for the Use...of Young Practitioners...Opera VI.
Longman and Broderip, for the Author: London, [1795?] *obl.* fol. **e. 101. (6.)**

Six Quartettos for two Violins Tenor and a Violoncello, *etc.* [Separate Parts.]
Printed for J. Betz: London, [1775?] fol.
h. 2801. b. (2.)

[Twelve? Easy Sonatas for the Piano Forte.] [*London*? 1790?] fol.
G. 297. (7.)
Wanting the title-page and all after p. 18.

MOLLER (J. C.) Six Sonatas for the Forte Piano or Harpsichord with a Violin & Violoncello accompagnem^t. [Separate Parts.] *Cartier, for the Author: London*, [1785?] fol. **g. 466.**

MOLLER (JOACHIM) *See* BURCK (J. à)

MOLLER (JOHANN) Neuwe Paduanen, vnnd darauff gehörige Galliarden, von fünff Stimmen: sampt einem neuwen Quodlibet auff allerley Instrumenten füglich zugebrauchen, *etc.* Tenor. *Bey Wolffgang Richtern: Franckfort am Mayn*, 1610. 4°. **b. 9.**

Ein New Quodlibet zu vnterthänigen Ehren vnd gefallen...Hern Philipsen, Landgraffen zu Hessen...Componiret mit vier Stimmen, *etc.* Tenor. *Bey Wolffgang Richtern: Franckfort am Mayn*, 1610. 4°. **B. 105.**

MOLLIER (LOUIS DE) Les Chansons pour Danser de L. Mollier, *etc.* 1640. *See* CHANSONS.—2. Recueil de differens Livres de Chansons, *etc.* Livr. I. 1699. 8°. **A. 428. (1.)**

MOLLY. Molly. Song. *See* NO. No more silly Pipe, *etc.* [1760?] *s. sh.* fol. **G. 316. e. (95.)**

Molly. Song. *See* NYMPH. A Nymph there lives, *etc.* [1730?] *s. sh.* fol. **G. 303. (123.)**

Molly. Song. *See* NYMPH. A Nymph there lives, *etc.* [1756.] 8°. **P.P. 5438. z.**

Molly's Charms. [Song.] *See* HUDSON (R.)

MOLLY CARR. Molly Carr. [Song.] *See* WHEN. When I at my Window am gazing. [1735?] *s. sh.* fol. **G. 313. (153.)**

Molly Carr. [Song.] *See* WHEN. When I at my Window, *etc.* [1755.] *s. sh.* 8°. **P.P. 5439. ab.**

MOLLY LEPELL. Molly Lepell. [Song.] *See* MUSES. The Muses quite Jaded with Rhiming, *etc.* [1725?] *s. sh.* fol. **I. 530. (103.)**

MOLLY MOGG. Molly Mogg. [Song.] *See* SAYS. Says my Uncle I pray you discover. [1720?] *s. sh.* fol. **G. 305. (44.)**

MOLTER (JOHANN MELCHIOR) Esercizio Studioso, continente Sei Sonate à Violino Solo e Cembalo...Opera Prima. *Chez M. C. Le Cene: Amsterdam*, [1735?] fol. **f. 48.**

MOLTERI (GIOVANNI MELCHIORRE) *See* MOLTER (J. M.)

MOMBELLI (DOMENICO) Six Italian Arietts, with an Accompaniment for a Piano-Forte or Harp. *Longman and Broderip: London*, [1792?] *obl.* fol. **D. 370. (3.)**

MOMENT. Le Moment. Vaudeville. *See* RIPERT ( )

The Moment Aurora peep'd into my Room. *Hark Away*, a Favourite Hunting Song. *Eliz^h Rhames:* [*Dublin*, 1780?] *s. sh.* fol. **H. 1601. a. (89.)**

MOMUS TURNED FABULIST. Momus turn'd Fabulist: or, Vulcan's Wedding. An Opera: after the Manner of the Beggar's Opera...With the Musick prefix'd to each Song. *Printed for J. Watts: London*, 1729. 8°. **11775. c. 73.**

[Another copy.] **161. e. 77.**

MON. Mon amant est fidèle et tendre. *See* DESAUGIERS (M. A.) [*Les Deux Sylphes.*]

Mon amour près de vous. Duo. *See* ANDRÉ ( ).

Mon cher Ami. Song. *See* GENTLEMAN.

Mon cher troupeau. [Song.] *See* GIARDINI (F.)

Mon cœur avoit formé le dessein. *Air Sérieux.* [*Paris*,] 1741. *s. sh.* 4°. **298. b. 10.**
Mercure de France, May, 1741.

Mon cœur dans l'absence soupire. Rondeau. *See* DU COUDRAY (G.)

Mon Courcier hors d'haleine. Romance. *See* MARIAGE DE FIGARO.

Mon fils vole aux champs de l'honneur. Air. *See* MILTIADE À MARATHON.

Mon flageolet, mon tambourin. *Ronde du Bon Père.* Avec Accomp^t de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. c. (59.)**

Mon honneur dit que je serois coupable. Ariette. *See* AMOURS D'ÉTÉ.

Mon jeune cœur palpite. Romance. *See* ALBANESE ( )

Mon père, Alcindor à genoux. *Alcindor pénitent.* [Song.] *Chez Camand:* [*Paris*, 1785?] 8°. **B. 362. e. (69.)**

[Another copy.] **B. 362. (225.)**

Mon père je viens devant vous. *Le Confiteor.* [Song.] [*Paris*, 1785?] 8°. **B. 362. (224.)**

Mon Père je viens devant vous. *Lise pénitente.* Romance. [*Paris*, 1785?] 8°. **B. 362. e. (70.)**

Mon père, on danse au Château. Ronde. *See* OISEAU PERDU ET RETROUVÉ.

Mon P'ti Bijoux. [Song.] *See* JE. Je ne veux aimer que Jeannette. [1785?] 8°. **B. 362. (60.)**

Mon tendre cœur vient d'éclore. *Chanson.* [Words] Par M. Fa... [*Paris*,] 1763. *s. sh.* 8°. **298. d. 11.**
Mercure de France, July, 1763.

MON. Mon Toutou, j'en fais mon joujou. *Le Chien perdu.* Chanson. [*Paris*, 1780?] 8°. **B. 362. b. (131.)**

MONCEAUX (DE) Ruisseau, vôtre aimable murmure. *Air*, dont les paroles sont de Mr D. M., *etc.* [*Paris*,] 1746. *s. sh.* 4°. **297. c. 8.**
Mercure de France, Oct., 1746.

MONDE RENVERSÉ. Le Monde renversé, Opéra Comique en un Acte. De Mrs. L[e] S[age,] Do[rneval] et A[nseaume]... Avec les Airs notés. *Chez Duchesne: Paris*, 1753. 8°. **164. c. 1.**

[Another copy.] **11738. b. 12. (1.)**

MOND-NACHT. Mond-Nacht. [Song.] *See* EHRENBERG ( )

MONDO ALLA ROVERSA. Il Mondo alla Roversa, ossia le Donne che comandano. Dramma giocoso. *See* GALUPPI (B.)

MONDO NELLA LUNA. Il Mondo nella Luna. Opera. *See* GALUPPI (B.)

MONDONVILLE (JEAN JOSEPH **CASSANEA DE**) Bacchus et Érigone. *See* infra: [*Les Fêtes de Paphos. Act.* II.]

Le Carnaval du Parnasse, Ballet Héroiqu [written by L. Fuzelier]...Œuvre VIIe ...Gravé par Le Sr Hue. *Chez l'Auteur: Paris*, [1749.] fol. **G. 653. a.**

Daphnis et Alcimadure. Pastorale Languedocienne ... Les Paroles et la Musique sont de Mr Mondonville ... Œuvre IXe...Gravé par Le Sr Hue. *Chez l'Auteur: Paris*, [1755.] fol. **G. 653.**

—— Pour adorer Alcimadure. *Air, etc.* (Les vers et la musique sont de M. Mondonville.) [*Paris*,] 1768. *s. sh.* 8°. **297. e. 18.**
Mercure de France, August, 1768.

Le Dieu qui se plaît à tendre. *Chanson*, Parodie d'une Aria de M. D. Mondonville. [*Paris*,] 1760. *s. sh.* 8°. **297. c. 25.**
Mercure de France, Oct., 1760.

Les Festes de Paphos. Ballet Heroïque ...Œuvre Xe. Gravé Le Sr Hue. *Chez L'Auteur: Paris*, [1758.] fol. **H. 2003. a.**

[Les Fêtes de Paphos. Act II.] Bacchus et Érigone. [For Songs, &c., published anonymously:] *See* BACCHUS ET ÉRIGONE.

Pièces de Clavecin en Sonates avec accompagnement de Violon...Œuvre 3e. Gravé par L. Hue. *Chez l'Auteur: Paris et Lille*, [1740?] fol. **i. 3. (1.)**

[Pieces de Clavecin. Op. 3.] Six Sonates or Lessons for the Harpsicord which may be Accompanied with a Violin or German Flute. *Printed for I. Walsh: London*, [1750?] fol. **g. 79. b. (4.)**

[Pièces de Clavecin. Op. 3. Another copy.] **g. 248.**

MONDONVILLE (JEAN JOSEPH **CASSANEA DE**) [Pièces de Clavecin. Œuvre 3e. Sonata V.] Tendre Amour, sous ton Empire. *Parodie.* Chanson sur l'Air de l'Ariette de la seconde Sonate de M. de Mondonville, *etc.* *Gravé par Mr Charpentié. Imprimé par Tournelle:* [*Paris*,] 1761. *s. sh.* 8°. **297. d. 27.**
Mercure de France, Jan., 1761.

Pièces de Clavecin avec Voix ou Violon dediées à . . . L'Evesque de Rennes . . . Œuvre Ve. *Chez l'Auteur: Paris*, [1745?] fol. **K. 10. b. 9.**

Pour adorer Alcimadure. *See* supra: [*Daphnis et Alcimadure.*]

Préférons, mes Amis, la Pinte à la Bouteille. *Air Bachique, etc.* [Voice Part.] [*Paris*,] 1745. *s. sh.* 4°. **298. b. 30.**
Mercure de France, Jan., 1745.

Privelege du Roy. [Solo Cantata, with orchestral accompaniment. Separate Parts.] *Chez Mr Moria: Paris*, [1755?] fol. **K. 7. e. 6.**

Les Sons Harmoniques. Sonates à Violon seul avec la Basse Continue...Œuvre 4e. ...Gravée par L. Hue. *Chez l'Auteur: Paris, Lille*, [1740?] fol. **g. 244. (1.)**
The arms of William Hanbury, Viscount Bateman, are stamped on the binding.

Tendre Amour, sous ton Empire. *See* supra: [*Pièces de Clavecin. Œuvre 3e. Sonata V.*]

[Titon et l'Aurore.] Vôtre cœur aimable Aurore. Romance, *etc.* 1753. *s. sh.* 4°. *See* TITON ET L'AURORE. **298. c. 13.**

MONFERRATO (NATALE) Motetti a Voce Sola...Libro Primo. Opera Quarta. Parte da Cantar. *Appresso Alessandro Vincenti: Venetia*, 1655. *obl.* 4°. **B. 34.**

MONHÉRON ( ) L'Amant qui dans les yeux sait lire. *Air de M. Monhéron, Amateur.* [Voice Part.] [*Paris*,] 1782. 8°. **298. f. 33.**
Mercure de France, Dec., 1782, *p.* 149.

MONICHE. La Moniche, ou la Chatte Chérie, *etc.* [Song.] *See* QUE. Que de caprices en ce jour, *etc.* [1790?] 8°. **B. 362. (247.)**

MONNET (JEAN) Anthologie Françoise, ou Chansons choisies depuis le 13e Siècle jusqu'à présent. (Memoire Historique sur la Chanson en général, et en particulier sur la Chanson Françoise, par M. Meusnier de Querlon.) (Chansons Joyeuses, mises au jour par un Ane-onyme, onssimei

[C. Collé]. Nouvelle édition...augmentée, *etc.*) [Edited by J. Monnet.] 3 Tom. *Paris*, 1765. 8°. **85. e. 23–25.**

The 'Chansons Joyeuses' have a separate title-page and pagination.

MONRO (GEORGE) The Amorous Swain's Complaint. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 306. (18.)**

A Burlesque on Polly. [Song.] [*London*, 1729?] *s. sh.* fol. **G. 313. (60.)**

The Charms of Wine. [Song.] [*London*, 1725?] *s. sh.* fol. **G. 305. (72.)**

[Another edition.] The Charms of Wine. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 313. (119.)**

Celia the Fair. *See* MY. My Goddess Celia Heavenly Fair, *etc.* [Music by G. Munro.] [1730?] *s. sh.* fol. **G. 310. (90.)**

Colin's Request. [Song.] *See* HELP. Help me each Harmonious Grove, *etc.* [Music by G. Munro.] [1720?] *s. sh.* fol. **G. 305. (45.)**

The Complaining Maid. [Song.] *Ingrav'd by T. Cross*: [*London*, 1720?] *s. sh.* fol. **G. 310. (62.)**

The Dying Swan. [Song.] *See* 'TWAS. 'Twas on a Rivers Verdant Side, *etc.* [Music by G. Munro.] [1730?] *s. sh.* fol. **G. 312. (56.)**

Gold, a Receipt for Love. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 313. (116.)**

[Another edition.] Gold, a Receipt for Love. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 316. f. (109.)**

Happy Dick. A Song, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 313. (74.)**

'Happy Dick' was Richard Jones, who died in 1769. *See Gentleman's Magazine*, 1769, *p.* 367.

A Message from Mars to Venus by Cupid. [Song.] *See* THOU. Thou little blind deceiver go, *etc.* [Music by G. Monro.] [1730?] *s. sh.* fol. **G. 312. (37.)**

On Miss Robinson. [Song.] [*London*, 1720?] *s. sh.* fol. **G. 308. (66.)**

The Passionate Lover. [Song.] [*London*, 1730?] *s. sh.* fol. **H. 1994. (44.)**

The Releif, or Power of Drinking. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 311. (61.)**

The Reproach. [Song.] [*London*, 1725?] *s. sh.* fol. **G. 311. (1.)**

The Retirement. [Song, the words by W. Duncombe.] Taken from the Journal. [*London*, 1730?] *s. sh.* fol. **G. 311. (49.)**

[The Temple Beau.] Vain, Belinda, are your wiles. *A Song in the Temple Beau.* [Words by H. Fielding.] [*London*, 1730.] *s. sh.* fol. **G. 313. (4.)**

MONRO (GEORGE) Vain, Belinda, are your wiles.

See supra: [*The Temple Beau.*]

When Rastor strikes the Trembling Strings. A New Song...Sung at Sadlers Wells. [*London*, 1730?] *s. sh.* fol. **I. 530. (101.)**

While the Town agrees that Polly. *A Song in Praise of Polly*...Sung at Sadler's Wells. [*London*, 1729?] *s. sh.* fol. **G. 313. (59.)**

[Another edition.] While the Town agrees that Polly. *A Song, etc.* [*London*, 1729?] *s. sh.* fol. **G. 316. f. (97.)**

Whilst the Town's brimfull of Folly. *A New Song*...sung by Mr. Mounfort at Sadlers Wells. [*London*, 1728?] *s. sh.* fol. **G. 316. f. (86.)**

MONRO (JOHN) The much admired Air Laura and Lenza [by C. Bossi], arranged as a Rondo for the Piano Forte. *Goulding, Phipps & D'Almaine: London*, [1800.] fol. **h. 726. c. (27.)**

MONSERRATE (ANDRES DE) Arte Breve, y Compendiosa, de las Dificultades que se ofrecen en la Musica practica del canto llano, *etc.* *Pedro Patricio Mey: Valencia*, 1614. 4°. **K. 8. f. 12.**

MONSIEUR PANTIN. Monsieur Pantin. [Song.] *See* I. I sing not of Battles, *etc.* [1748.] *s. sh.* fol. **G. 309. (29.)**

Monsieur Pantin. Song. *See* I. I sing not of battles, *etc.* [1748.] 8°. **249. c. 18.**

MONSIGNY (PIERRE ALEXANDRE) Aline, Reine de Golconde. [For editions and excerpts published anonymously:]

See ALINE, REINE DE GOLCONDE.

Les Aveux Indiscrets. Intermède, *etc.* [Full Score.] [1759.] fol.

See AVEUX INDISCRETS. **H. 617. c.**

Le Barbier de Seville. [For songs in Beaumarchais' play, attributed to Monsigny and published anonymously:]

See BARBIER DE SÉVILLE.

La beauté fait toujours voler à la victoire.

See infra: [*La Belle Arsène.*]

La Belle Arsène. Comédie Féerie en quatre actes. [Libretto] Par M^r [Favart], *etc.* [1776?] *See* BELLE ARSÈNE. **H. 465.**

—— La beauté fait toujours voler à la victoire. *See* BEAUX. Les beaux Arts sont les dieux du temple de mémoire. *Parodie.* [Air:] La beauté fait toujours voler à la victoire [by P. A. Monsigny]. **B. 362. a. (120.)**

—— [Non, j'ai trop de fierté.] No, il mio cor nol suffrira. [Song.] Sung by Sig^ra Banti, *etc.* *Printed for Corri, Dussek & Co.: London*, [1795.] fol. **G. 805. d. (17.)**

MONSIGNY (Pierre Alexandre) La Belle Arsène. [For songs, &c., published anonymously:] *See* Belle Arsène.

Le Cadi Dupé. Opéra Bouffon...Mis en Musique par Mr *** [P. A. Monsigny.] 1761. fol. *See* Cadi Dupé.
H. 540. a. (2.)

Le Cadi Dupé, Opéra-Comique en un Acte; par l'Auteur du Maître en Droit: [P. R. Lemonnier]...avec les Ariettes & Airs notés [by P. A. Monsigny]. 1761. *See* Théâtre. Nouveau Théâtre de la Foire, *etc.* Tom. 5. 1763. 8°.
11735. d. 2.

[Le Déserteur.] The Songs &c. in the Deserter. A Musical Drama [translated and adapted by C. Dibdin]...Composed by Messrs. Monsigny, Philidor, & C. Dibdin. *Printed for J. Johnston & Longman, Lukey & Co.: London*, [1773.] *obl.* fol.
F. 141. b.

[Le Déserteur.] The Songs &c. in the Deserter...with the Additional Songs of the Miller's Daughter [by C. Dibdin]. *Longman and Broderip: London*, [1785?] *obl.* fol. **D. 274. (2.)**

[Le Déserteur.] The Deserter. A Musical Drama...Composed by Messrs. Philidor [Monsigny] & Dibdin. [1800.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. X. No. 2. [1797–1802.] 8°. **D. 854.**

—— A Select Overture in 8 Parts, *etc.* [Orchestral Parts.] *Printed for J. Johnston, etc.: London*, [1773.] fol.
g. 474. a. (9.)

—— The Overture to the Deserter, arranged as a Rondo for the Piano Forte, by S. Dussek. *See* Pleyel, Corri and Dussek. Pleyel, Corri and Dussek's Musical Journal. No. 2. [P. F. Part.] 1797. fol. **g. 137. (21.)**

—— [For editions and excerpts published anonymously:] *See* Déserteur.

Partition de Félix, ou l'Enfant Trouvé. Comédie en trois Actes en Vers, et en Prose [by M. J. Sédaine], *etc.* [1781.] fol. *See* M., M. **G. 288. a.**

—— [For songs, &c., published anonymously:] *See* Félix.

Le Maître en Droit. Opéra Bouffon en deux Actes. [Libretto by P. R. Lemonnier,] mis en musique par Monsieur *** [P. A. Monsigny]. [Full Score.] [1760?] fol. *See* Maître en Droit.
H. 467.

Le Maître en Droit, *etc.* (Airs detachés du Maître en Droit.) 2 pts. 1760. *See* Théâtre. Nouveau Théâtre de la Foire, *etc.* Tom. 5. 1763. 8°. **11735. d. 2.**

No, il mio cor nol suffrira. *See* supra: [*La Belle Arsène. Non, j'ai trop de fierté.*]

MONSIGNY (Pierre Alexandre) On ne s'avise jamais de tout. Opéra Bouffon en un Acte [by M. J. Sédaine], mis en musique par Monsieur *** [P. A. Monsigny], *etc.* [Full Score.] [1762.] *See* On ne s'avise jamais de Tout.
H. 617.

[On ne s'avise jamais de tout.] Man sieht niemals alles voraus, ein Singspiel, *etc.* [Music by P. A. Monsigny.] *See* Operettas. Sammlung der komischen Operetten. Band II. No. 3. 1772. 8°.
B. 729.

Le Roi et le Fermier. [For editions and songs published anonymously:] *See* Roi et le Fermier.

Rose et Colas. [For editions and songs published anonymously:] *See* Rose et Colas.

MONSTER. The Monster. Song. *See* Hook (J.)

MONTAGNE. La Montagne. [Song.] *See* On. On a mille gouts différends, *etc.* [1793?] 8°. **B. 362. a. (19.)**

La Montagne d'Amour. [Song.] *See* Lamparelli (A.)

MONTANOS (Francisco de) Arte de Canto Llano. Con entonaciones comunes de Coro y Altar; y otras cosas diuersas, como se vera en la Tabla, *etc.* *Francisco de Cea Tesa a costa de Andres Lopez: Salamanca*, 1610. 4°. **K. 1. f. 6.**

Arte de Canto Llano. Con entonaciones comunes de Coro, y Altar,...Nueuamente corregido, y enmendado por S. Lopez de Velasco, *etc.* *En la Imprenta Real: Madrid*, 1648. 4°. **K. 1. f. 6*.**

Arte de Canto Llano, con Entonaciones de Coro, y Altar, &c...y Arte Practico de Canto de Organo con Motetes, y Lecciones diversas, nuevamente corregidos: y aora aumentadas...en esta vltima Impression ...Por Don J. de Torres, *etc.* *En la Imprenta Real de Musica: Madrid*, 1734. 4°. **547*. d. 29.**

Arte de Musica theorica y pratica, *etc.* *Diego Fernandez de Cordoua y Obiedo: Valladolid*, 1592. 4°. **K. 1. f. 5.**
This work consists of five treatises: Arte de Canto llano; De Canto de Organo; De Contra punto; De Compostura; De Proporcion; De Lugares. Each treatise has a separate title-page and pagination. The register of the five last parts is continuous. Imperfect, wanting the title-pages of the second and fifth treatises. Fol. L 2 is mutilated. Fol. N 4 contains a woodcut of a winged lion bearing a shield.

MONTANUS (Joannes) *See* Motets.—10. Nouum et Insigne Opus Musicum, *etc.* [With dedications signed Joannes Montanus.] 1558. *obl.* 4°. **K. 3. l. 1.**

MONTARIN ( ) Que l'on chante. *Air P[l]aisant, etc.* [*Paris,*] 1729. *s. sh.* 4°. **298. a. 8.**
Mercure de France, Dec., 1729.

MONTE (Filippo di) Di Filippo di Monte...Il Primo Libro delli Madrigali, à Sei voci. Nuouamente ristampato. Alto.
Appresso Girolamo Scotto: Vinegia, 1570. 4°. **D. 160. a.**

Di Filippo di Monte...Il Primo Libro delli Madrigali, à Sei voci. Nuouamente ristampato. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso l' Herede di Girolamo Scotto: Vinegia, 1574. 4°. **D. 160. q.**

Di Filippo di Monte...Il Primo Libro delli Madrigali, à Sei voci. Nuouamente ristampato. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts.
L' Herede di Hieronymo Scotto: Vinegia, 1582. 4°. **D. 160. i. (1.)**

Di Filippo di Monte...Il Secondo Libro delli Madrigali, à Sei voci. Di nuouo da lui Composti & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Girolamo Scotto: Vinegia*, 1569. 4°. **D. 160. r.**
[Another copy. Alto.] **D. 160.**

Di Filippo di Monte...Il Secondo Libro delli Madrigali, à Sei voci. Di nuouo da lui Composti & dati in luce. Quinto.
Appresso Girolamo Scotto: Vinegia, 1571. 4°. **D. 160. p.**

Di Filippo di Monte...Il Secondo Libro delli Madrigali, à Sei voci. Canto. *Appresso l' Herede di Girolamo Scotto: Vinegia*, 1576. 4°. **D. 160. d.**

Di Filippo di Monte...Il Secondo Libro delli Madrigali, à Sei voci. Di nuouo ristampati. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts.
Appresso l' Herede di Girolamo Scotto: Veneggia, 1582. 4°. **D. 160. i. (2.)**

Di Filippo de Monte...Il Quarto Libro de Madrigali a Sei Voci. Insieme alcuni à Sette. Nouamente Composti, & dati in luce. Canto. *Appresso Angelo Gardano: Venetia*, 1580. *obl.* 4°. **A. 125. i.**

Di Filippo de Monte...Il Quinto Libro de Madrigali a Sei Voci, Nouamente Composti, & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano: Venetia, 1584. *obl.* 4°. **A. 125. b.**
Pp. 1-6 *of the Canto are wanting.*

Di M. Filippo di Monte...Il Primo Libro delli Madrigali, à Cinque voci. Tenore.
Appresso Girolamo Scotto: Venegia, 1570. 4°. **D. 160. k.**

Di Filippo di Monte...Il Primo Libro delli Madrigali, à Cinque Voci. Canto. [Alto.] 2 pts. *Appresso l' Herede di Girolamo Scotto: Vineggia*, 1576. 4°. **D. 160. l.**
The Canto is imperfect, wanting all but sheet A. The first leaf of the Alto is mutilated.

Di M. Filippo di Monte...Il Secondo Libro delli Madrigali, à Cinque voci. Tenore. [Canto.] (Basso.) 3 pts.
Appresso Girolamo Scotto: Vinegia, 1570. 4°. **D. 160. m.**
The Canto is imperfect, wanting sheet A.

Di Filippo di Monte...Il Secondo Libro delli Madrigali, à cinque voci. Nuouamente Ristampati. Canto. (Alto.) (Tenore.) 3 pts. *Appresso l' Herede di Girolamo Scotto: Vineggia*, 1580. 4°. **D. 160. f.**

Di M. Filippo di Monte...Il Terzo Libro delli Madrigali, à Cinque voci, Con vno à sette nel fine. Nuouamente posto in luce. Alto. (Tenore.) (Quinto.) 3 pts.
Appresso Girolamo Scotto: Vinegia, 1570. 4°. **D. 160. b.**

Di Filippo di Monte...Il Terzo Libro delli Madrigali à cinque voci...Nouamente ristampati. Basso.
Appresso Girolamo Scotto: Vinegia, 1573. 4°. **D. 160. s.**

Di Filippo di Monte...Il Terzo Libro delli Madrigali, à cinque voci. Con vno à sette nel fine. Nouamente ristampati. Canto. *Appresso l' Herede di Girolamo Scotto: Vineggia*, 1581. 4°. **D. 160. h.**

Di Filippo di Monte...Il Quarto Libro delli Madrigali à Cinque Voci. Nouamente posti in luce. Alto.
Appresso Girolamo Scotto: Vinegia, 1571. 4°. **D. 160. t.**

Di Filippo de Monte...Il Sesto Libro delli Madrigali à Cinque Voci, Nouamente Ristampato. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano: Venetia, 1588. *obl.* 4°. **A. 125. e.**

Di Filippo de Monte ... Il Settimo Libro delli Madrigali à Cinque Voci, Nouamente Ristampato. Canto. (Alto.) (Tenore.) 3 pts. *Appresso Angelo Gardano: Venetia*, 1583. *obl.* 4°. **A. 125. a.**

Di Filippo di Monte ... Il Nono libro de Madrigali a cinque voci. Nouamente posti in luce. Canto. (Tenore.) (Basso.) (Quinto.) 4 pts.
Appresso l' Herede di Girolamo Scotto: Vineggia, 1580. 4°. **D. 160. e.**
[Another copy. Quinto.] **D. 160. n.**

Di Filippo di Monte . . . Il Decimo Libro delli Madrigali, à cinque voci. Nouamente posti in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso l' Herede di Girolamo Scotto: Vineggia, 1581. 4°. **D. 160. g.**

MONTE (Filippo di) Di Filippo de Monte . . . Il Quartodecimo Libro delli Madrigali à Cinque Voci. Nouamente posti in luce. Quinto. *Appresso Angelo Gardano : Venetia*, 1590. *obl.* 4°. **A. 125. f.**

Il Quintodecimo Libro de Madrigali a Cinque Voci. . . Nouamente in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano : Venetia*, 1592. *obl.* 4°. **A. 125. g.**

Di Filippo di Monte . . . Il Secondo Libro de Madrigali Spirituali a Sei & Sette voci. Nouamente . . . composti, & dati in luce. [Canto.] (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Angelo Gardano : Venetia*, 1589. *obl.* 4°. **A. 125. h.**

The Canto wants the title-page and pp. 5, 6.

Di Filippo di Monte . . . Il secondo Libro delli Madrigali, a quattro voci. Nouamente posti in luce. Tenore. *Appresso Girolamo Scotto : Vinegia*, 1569. 4°. **D. 160. o.**

La Ruzina Canzone di Filippo de Monte, insieme Un' altra di Cipriano de Rore, Et altri Madrigali de diuersi famosissimi Autori à Sei Voci. Nouamente Stampata & data in luce. Canto. *Appresso Angelo Gardano :* 1591. 4°. **D. 160. j.**

This collection also contains compositions by Vecchi, P. A. Bonini, H. Baccusi, G. Gabrieli, L. Mira, A. Striggio and L. Marenzio.

Philippi de Monte . . . Sacrarum Cantionum cum quinque vocibus quæ vulgo Motetta nuncupantur Liber Primus. Nunc primum ab ipso in lucem æditus. Altus. *Apud Hieronymum Scotum : Venetiis*, 1572. 4°. **D. 160. c.**

Philippi de Monte . . . Sacrarum Cantionum, cum Sex Vocibus Quę vulgo Motecta nuncupantur . . . Liber Secundus. [Cantus.] (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Apud Angelum Gardanum : Venetijs*, 1587. *obl.* 4°. **A. 125. c.**

The Cantus is imperfect, wanting pp. 1–6.

[Another copy. Altus.] **A. 125. d.**

Sonetz de P. de Ronsard, Mis en Musique à 5. 6. et 7. Parties, *etc.* [With a dedication by J. A. de la Chapelle.] Superius. (Contra.) (Tenor.) (Bassus.) 4 pts. *Par Adrian le Roy, & Robert Ballard : Paris*, 1575. *obl.* 4°. **A. 125.**

See Gardano (Angelo) Musica di Tredici Autori . . . Nella quale si contengono . . . Madrigali . . . delli infrascritti Autori . . . F. de Monte, *etc.* 1589. 4°. **K. 3. g. 11.**

MONTE (Lodovico) *See* Millioni (P.) and Monte (L.) Vero . . . modo d' imparare a sonare, et accordare . . . la Chitarra Spagnola . . . con vn' . . . Alfabeto, & accordatura straordinarij nouamente inuentati da P. Millioni & L. Monte Compagni, *etc.* 1637. *obl.* 8°. **K. 4. a. 11.**

See Millioni (P.) and Monte (L.) Vero e facil modo d' imparare a sonare . . . la Chitarra Spagnuola, *etc.* 1678. *obl.* 8°. **K. 4. a. 10. (1.)**

MONTÉCLAIR (Michel **PIGNOLET DE**) Cantates à une et à deux voix et avec Sinfonie . . . Second Livre, qui contient six Cantates Françoises et une Cantate Italiène. *Gravé par Du Plessis. Chez l'Auteur : Paris*, [1720.] fol. **I. 309. a.**

Les Festes de l'Été, Ballet en Musique . . . Nouvelle Édition. *J. B. C. Ballard : Paris*, 1716. fol. **I. 309. b.**

Jephté. Tragédie tirée de l'Écriture Sainte, mise en Musique . . . Troisième Édition, revue, augmentée et corigée. Partition Generalle. *Chez le Sr Boivin : Paris*, [1735?] fol. **I. 309.**

Principes de Musique. Divisez en quatre parties, *etc.* *Chez la Veuve Boivin : Paris*, [1740?] fol. **G. 834.**

Wanting the last leaf, which has been supplied in manuscript.

MONTELLA (Giovanni Domenico) Settimo Libro de Madrigali a Cinqve Voci. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Per Gio. Battista Sottile : Napoli*, 1605. 4°. **K. 3. i. 3.**

Secondo Libro de Madrigali a Quattro Voci . . . Raccolti e dati in luci [with a preface] per G. F. Benna. Tenore. *Nella Stampa di Gio. Battista Sottile, Per Scipione Bonino : Napoli*, 1607. 4°. **C. 267. a.**

MONTERON (de) Le Baiser. Air. [*Paris,*] 1781. 8°. *Mercure de France, Nov.*, 1781, *p.* 53. **298. f. 21.**

MONTEVERDE (Claudio) Canzonette a Tre Voci . . . Libro Primo. Basso. *Presso G. Vincenzi, & R. Amadino, compagni : Venetia*, 1584. 8°. **B. 252.**

Il Secondo Libro de Madrigali a Cinque Voci, *etc.* Quinto. *Appresso Angelo Gardano : Venetia*, 1590. *obl.* 4°. **B. 252. a.**

Il Secondo Libro de Madrigali a Cinque Voci . . . Nouamente . . . corretto, & ristampato. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Alessandro Rauerij : Venetia*, 1607. 4°. **D. 195. d.**

Il Terzo Libro de Madrigali a Cinque Voci, Nouamente ristampato. Basso. *Appresso Ricciardo Amadino : Venetia*, 1604. 4°. **D. 195.**

Il Terzo Libro de Madrigali a Cinque voci . . . Nouamente . . . Ristampata. Quinto. *Stampa del Gardano. Appresso B. Magni : Venetia*, 1621. 4°. **D. 195. c.**

MONTEVERDE (Claudio) Il Quinto Libro de Madrigali a Cinque Voci...Col Basso continuo per il Clauicembalo Chittarone od altro simile istromento...Di nuouo Corretto, & Ristampato. Canto. *Appresso Ricciardo Amadino: Venetia*, 1615. 4°. **D. 195. e.**

Basso Continuo del Quinto Libro de li Madrigali a Cinque di Claudio Monteverde. Quale necessariamente anderà sonato per bisogno de li vltimi sei Madrigali, & per li altri à beneplacito. *Appresso Ricciardo Amadino: Venetia*, 1605. 4°. **D. 195. a.**

Del Signor Claudio Monteverde...Il Sesto Libro de Madrigali a Cinque Voci Con un Dialogo à Sette. Con il Basso continuo per potersi Concertare nel Clauicembalo & altri stromenti. Nouamente Ristampati. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Basso Continuo.) 6 pts. *Stampa del Gardano. Appresso Bartholomeo Magni: Venetia*, 1620. 4°. **D. 195. b.**

Concerto. Settimo Libro de Madrigali a 1. 2. 3. 4. & Sei voci, con altri generi de Canti,. . . Nouamente Ristampato, *etc.* Basso Continuo. *Stampa del Gardano. Appresso Bartolomeo Magni: Venetia*, 1628. 4°. **D. 195. f.**

Scherzi Musicali...Raccolti da G. C. Monteverde suo Fratello, & Nouamente Ristampati. A Tre Voci, *etc. Stampa del Gardano. Appresso Bartolomeo Magni: Venetia*, 1628. fol. **K. 8. h. 17.**

Wanting the last leaf (*p.* 43).

MONTEVERDE (Giulio Cesare) *See* Monteverde (C.) Scherzi Musicali... Raccolti da G. C. Monteverde suo Fratello, *etc.* 1628. fol. **K. 8. h. 17.**

MONTFORT (Corneille de) *See* Blockland de Montfort (C.)

MONTHLY BANQUET. The Monthly Banquet of Apollo. Songs, *etc.* *See* Hook (J.)

MONTHLY LYRIST. The Monthly Lyrist or Family Concert. [Songs, *etc.*] *See* Dibdin (C.)

MONTHLY MASK. *See* Periodical Publications.—*London.*

MONTHLY MUSICAL JOURNAL. The Monthly Musical Journal. *See* Busby (T.)

MONTIGNY (de) Amour, cruel Amour, laisse-moy vivre en paix. *Air Nouveau. Paris*, [1678.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, 1678, *July*, *p.* 18.

L'Amour folâtrant l'autre jour. *Air Nouveau.* [For two voices.] [*Paris*, 1679.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, *May*, 1679, *p.* 57.

MONTLAUR (Isidore) Recueil de Romances avec Accompagnement de Forte-Piano, *etc. Chez Naderman: Paris*, [1800?] fol. **H. 2831. h. (21.)**

MONTLIVAULT ( ) *Chevalier &c.* Trois Romances avec Accompagnement de Piano Forte. [*London*, 1795?] fol. **H. 1677. (58.)**

MONTRE. La Montre à Répétition. [Song.] *See* Jour. Un jour trouvant Isabelle. [1785?] 8°. **B. 362. g. (85.)**

MONTUOLI (Giuseppe) Lettioni per Noteggiare a' Voce Sola con il Suo Basso continuo, *etc. Per Bartolomeo Gregori: Lucca*, 1702. *obl.* 4°. **B. 318.**

MONVILLE (de) Pour un simple baiser. *Air*...Avec Accomp[t] de Guitare par Alberti. *Chez M. Camand: Paris*, [1785?] 8°. **B. 362. c. (41.)**

MONZA (Carlo) Sei Quartetti, per Due Violini, Viola e Violoncello . . . Op. 2[d]. [Separate Parts.] *J. Bland: London*, [1788.] fol. **h. 81.**

Sei Trio Concertanti per Due Violini e Violoncello Obligato, *etc.* [Separate Parts.] *J. Bland: London*, [1785?] fol. **g. 222. (14.)**

MONZANI (Tebaldo) Three Duetts, for two German Flutes or a German Flute & Violin...Op. 10. [Separate Parts.] *Preston & Son: London*, [1800?] fol. **g. 280. h. (6.)**

A Selection of Twelve Psalms and Hymns, ... to which is prefixed a Print ... The Drawing & Engraving by ... Rigaud and Gardiner, *etc. Monzani:* [*London*, 1793.] *obl.* fol. **E. 1334.**

Six Trios for two Flutes & a Bass, with a Thorough Bass for the Harpsichord, *etc.* [Separate Parts.] *Printed for the Author: London*, [1785?] fol. **g. 415. (5.)**

[Another copy.] **h. 2910. a. (8.)**

Imperfect, wanting the Bass part.

Four Trios for Two German Flutes & Violoncello...with a Thorough Bass for the Piano Forte. To which are annexed Several...Songs selected from the Latest Italian Operas &c....Op. VII. [Separate Parts.] *Printed for R. Birchall: London*, [1795?] fol. **g. 409. a. (7.)**

Three Trios for Two German Flutes, or Flute, Violin, and Violoncello...Op. 9. [Separate Parts.] *Printed for Culliford, Rolfe & Barrow: London*, [1798?] fol. **g. 222. (5.)**

Two Trios, [by J. C. Bach and F. C. Neubaur] for Two German Flutes, or Flute, Violin and Violoncello, selected by T. Monzani. [Separate Parts.] *Monzani: London*, [1800?] fol. **g. 274. b. (3.)**

MONZANI (Tebaldo) *See* Bertie (W.) *Earl of Abingdon.* Six... Vocal Pieces, ...Arranged...by T. Monzani. [1800?] fol. **H. 2824. (5.)**

MOON. The Moon with borrow'd lustre shone. Song. *See* Mann (P.)

MOORE (Thomas) *of Glasgow.* [Pages 1–24 of a collection of Songs, Catches *etc.* edited by T. Moore, & probably forming part of his work 'The Vocal Concert.'] [*Glasgow*, 1761?] 4°. **D. 385.**

The Psalm-Singer's Compleat Tutor and Divine Companion ... Containing a Collection of curious Psalm-Tunes, Hymns, and Canons, *etc.* The Second Edition. Vol. II. *Printed for the Author: London*, [1752.] *obl.* 8°. **A. 1043.**

This collection includes compositions by J. Chesham, J. Bishop, P. D., Sheeles, Romer, F. Hicks, Jeremiah Clark, G. Gibbs, J. Church, J. Blow, Haendel, M. Wise, H. Purcell and W. Tansur.

The Psalm-Singer's Delightful Pocket Companion. Containing, A plain ... Introduction to Psalmody...And between Three and Fourscore of the best Psalm-Tunes ... With variety of curious Hymns and Canons, *etc.*. *Printed for the Author: Glasgow*, [1762?] 8°. **B. 651.**

MOORE (Thomas) *the Poet.* *See* M., T.

MOOREHEAD (John) Absence, an admired Ballad, sung by Miss Daniels, at Vauxhall, the Poetry by T. Dibdin. *Preston: London*, [1795?] fol. **H. 2830. g. (15.)**

Arrah fait but the Poet's a fool here. *See* infra: [*The Horse and Widow.*]

Ben & Mary, a favorite Ballad. Sung ... at the Theatre Royal Haymarket by Mr. Trueman, the Words by T. Dibdin. *Longman Clementi & Co.: London*, [1799.] fol. **G. 249. (37.)**

[Birds of a Feather.] How can you refuse me, insensible Man! A favorite Ballad sung by Miss Bates in Birds of a Feather at Sadlers Wells. *Longman & Broderip: [London*, 1796?] fol. **G. 367. (45.)**

—— O Love what the deuce do you want. A favorite Ballad sung by Mr. Dighton in Birds of a Feather at Sadlers Wells. *Longman and Broderip: [London*, 1796?] fol. **G. 367. (44.)**

Constant Kate. A favorite Ballad ... The Words by C. J. Pitt. *Longman and Broderip: [London*, 1790?] fol. **G. 383. j. (20.)**

Duo Concertante for Violins. No. 1. [Separate Parts.] *Longman, Clementi & Co: London*, [1800?] fol. **g. 421. m. (4.)**

Elfin away. *See* infra: [*The Volcano.*]

MOOREHEAD (John) Fear not to ask. *See* infra: [*The Volcano.*]

The Gallant Forty Second, A Favorite Scots Ballad, sung by Miss Daniels at Vauxhall ... The Poetry by C. Dibdin, Junr. *Preston: London*, [1795?] fol. **H. 2830. g. (13.)**

[The Horse and Widow.] Arrah fait but the Poet's a fool here. *The favorite Song in The Horse and Widow* ... The Words by T. Dibdin, *etc.* *Longman Clementi and Co.: London*, [1799.] fol. **G. 249. (36.)**

How can you refuse me, insensible man! *See* supra: [*Birds of a Feather.*]

[The Naval Pillar]. The Overture Songs Glees and Dance in the New Popular Entertainment of the Naval Pillar...The Words by T. Dibdin, the New Music composed by J. Moorehead. *Longman, Clementi & Compy: London*, [1799.] fol. **H. 230. h. (4.)**

A Pasticcio, containing music by Moorehead, Callcott and Linley.

O Love what the deuce do you want. *See* supra: [*Birds of a Feather.*]

[Speed the Plough.] The favorite Dance introduced in the New Comedy called "Speed the Plough" ... Arranged as a Rondo for the Piano Forte. *J. Longman, Clementi & Co.: London*, [1799.] fol. **H. 121. (3.)**

[The Volcano.] The Favorite Overture with the movements descriptive of the Volcanic Eruption, in the new popular Pantomime of the Volcano ... Arranged for the Piano-Forte, *etc.* *Broderip & Wilkinson: London*, [1799.] fol. **g. 137. (20.)**

—— Elfin away. *Mr. Denman's Song* ... The Words by T. Dibdin, *etc.* *Broderip & Wilkinson: London*, [1799.] fol. **G. 249. (35.)**

—— Fear not to ask. *Miss Wheatley's Song*...The Words by T. Dibdin, *etc.* *Broderip and Wilkinson: London*, [1799.] fol. **G. 249. (34.)**

The wind in wild tornadoes roar'd. *Negro Song* from Mungo Parke's Travels, versified by the Revd S. S. Colman, *etc.* *Preston: London*, [1800?] fol. **G. 805. k. (10.)**

Would you hear a lover's ditty. *Troubadour Ballad.* The Poetry by C. Dibdin, Junr...Arranged for the Harp and Piano Forte with an Accompaniment for a Flute or Violin. *Preston: London*, [1795?] fol. **H. 2830. g. (14.)**

MOORINGS. Moorings. [Song.] *See* Dibdin (C.) [*Will of the Wisp.*]

MORALE. La Morale de Roger Bon-Tems. [Song.] *See* Nous. [*Another Edition.*] Nous n'avons qu'un tems à vivre, *etc.* [1785 ?] 8°.
B. 362. a. (181.)

La Morale des Républicains. [Song.] *See* Français. Français puisqu'enfin la raison, *etc.* [1792 ?] 8°.
B. 362. d. (39.)

MORALES (Cristóval) Mariae Cantica uulgo Magnificat dictâ: Psalmata octo tetraphona, per Christophorum Moralem, aliosqué Musicos. Adiecta Tonorum Octo singulorum Symphona isometra cantus, per quatuor voces Harmonia, ad Psalmum quemlibet accommodabili.
Impressum. . .per Iacobum Modernum: Lugduni, 1550. fol. **K. 9. a. 10.**
The other composers of this collection are Iacquet and Richafort.

Magnificat Moralis Ispani Cum Quatuor Vocibus, *etc.* Cantus (Altus.) (Tenor.) (Bassus.) 4 pts.
Apud Antonium Gardanum: Venetijs, 1559. *obl.* 4°. **A. 296. a.**
The Altus part is imperfect, wanting pp. 7–30.

Magnificat Omnitonum Cum Quatuor Vocibus. Christophori Moralis Hispani Aliorumq; Excellentium Virorum in Amplissima hac Forma Caractereq; perspicuo pro Diuini Cultus Decore atq; Commodo. Summa nuper Diligentia impressum in lucem prodit.
Apud Antonium Gardanum: Venetijs, 1562. fol. **K. 9. a. 11.**
This collection contains settings of the Magnificat by Morales, Carpentras, Jachet and Richafort.

Magnificat Moralis Ispani Cum Quatuor Vocibus, *etc.* Tenor.
Appresso Francesco Rampazetto: Venetia, 1563. *obl.* 4°. **A. 296. c.**
The date (in the colophon) has been entered in manuscript to 1593.

Magnificat Moralis Ispani cum Quatuor Vocibus, *etc.* Bassus.
Apud Claudium Correggiatem: Venetiis, 1568. *obl.* 4°. **A. 296.**

[Excellentissimi Musici Moralis Hispani Gomberti, ac Jacheti cum Quatuor Vocibus Missæ, Nouissime...in lucem æditæ... Liber Primus. Cantus.] (Altus.) (Bassus.) 3 pts. [*Apud Hieronymum Scotum: Venetiis*, 1540.] *obl.* 4°. **A. 296. d.**
Imperfect, wanting the title-page of the Cantus. The title-pages of the Altus and Bassus read: "Missæ cum Quatuor Vocibus, Nouissime omni diligentia in lucem æditæ. Altus (Bassus)." The foliation of each part begins at VII.

MORALES (Cristóval) *See* Alvarez Frouvo (J.) Discursus sobre a perfeic'am do Diathesaron e reposta sobre os tres breves negros de Christovaõ de Morales, *etc.* 1662. 4°. **K. 8. c. 17. (1.)**

See Gombert (N.) Nicolai Gomberti... Pentaphthongos Harmonia . . . Additis nunc eiusdem quoq; ipsius Gomberti, necnon Iachetti, & Morales Motettis... Liber Primus. 1541. *obl.* 4°. **A. 215.**

See Motets.—4. Motetta Trium Vocum ab Pluribus Authoribus composita quorum nomina sunt...Morales Hispanus, *etc.* 1543. *obl.* 4°. **K. 3. d. 7.**

See Rhau (G.) Postremum Vespertini Officii Opus, *etc.* (Magnificat Octo Tonorum...Moralis Hispani, *etc.*) 1544. *obl.* 4°. **K. 4. d. 14.**

MORALES (Cristóval) and **LUPUS** (Joannes) Quinque Missarum Harmonia cum Quinque Vocibus quarum nomina subsequuntur. Moralis Hispani. Lomme Arme. Queramus cum pastoribus. De beata Virgine. Ioannis Luppi. Surrexit Pastor bonus. Veni sponsa Christi. Recens in lucem ædita, ac denuo... recognita. Altus.
Apud Hieronymum Scotum: Venetijs, 1565. *obl.* 4°. **A. 296. b.**

MORAND (Pierre de) Justification de la Musique Françoise. Contre la Querelle qui lui a été faite par un Allemand [F. M. von Grimm] et un Allobroge [J. J. Rousseau], *etc.* [By P. de Morand.] 1754. 8°. *See* Justification. **1103. b. 22 (9.)**

MORANGE (L.) Frédégilde, ou le Démon familier; Drame à grand spectacle, en quatre Actes...Paroles de J. G. A. Cuvellier, et de J. B. Hapdé. Musique arrangée par L. Morange...Avec les Airs notés. *Chez Barba: Paris*, An Septième [1799.] 8°. **11738. c. 40. (8.)**

MORE. More bright the sun began to dawn. *A New Song.* [*London*, 1757.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXI., p. 224.

More bright the Sun began to dawn. *A New Song.* Sung by Miss Stevenson, at Vaux-Hall.
[*London*, 1758.] 8°. **158. l. 3.**
London Magazine, 1758, *p.* 44.

MORE (Isabella Theaker) The Walls of my Prison, a favorite Ballad written by I. F., *etc.* *Printed for G. Goulding: London*, [1785 ?] fol. **G. 377. (37.)**

MOREAU ( ) *Harpist.* A Collection of Favourite French Songs, with an Accompanyment for the Harp or Piano Forte to which is added a Lesson for the Harp, *etc.* *Longman and Broderip: London*, [1780 ?] *obl.* 4°. **E. 601. d. (12.)**

MOREAU (Jean Baptiste) Choeurs de la Tragédie d'Esther [by J. Racine], Avec la Musique, *etc.* *Chez D. Thierry: Paris*, 1689. 4°. **640. k. 9. (2.)**

MOREL ( ) À l'ombre d'un hêtre. *Muscte, etc.* [*Paris,*] 1737. *s. sh.* 4°. **297. b. 17.**
Mercure de France, Jan., 1737.

Aussi prompt qu'un éclair. *Air, etc.* [*Paris,*] 1728. *s. sh.* 4°. **297. a. 34.**
Mercure de France, July, 1728.

Buvons tretous, chers camarades. *Air des Miliciens.* (Les Paroles et la Musique sont de M. Morel.)
[*Paris,*] 1734. *s. sh.* 4°. **297. b. 5.**
Mercure de France, August, 1734.

Dans le sein du repos. *Chanson.* (Ces Paroles sont de M. Morel, ainsi que la Musique.) [*Paris,*] 1734. *s. sh.* 4°. **297. b. 5.**
Mercure de France, Oct., 1734.

Un Dauphin, morgué, viant de naître. *Chanson Paysanne.* (Ces Paroles, aussi-bien que la Musique, sont de M. Morel.)
[*Paris,*] 1729. *s. sh.* 4°. **298. a. 8.**
Mercure de France, November, 1729.

Enchanté des yeux de Silvie. *Chanson.* Sur un Amant qui trouva sa Maîtresse mariée au retour d'un voyage. [Words and music by Morel.]
[*Paris,*] 1727. *s. sh.* 4°. **297. a. 25.**
Mercure de France, Jan., 1727.

L'Hiver, Chanson. Les Paroles & la Musique sont de M. Morel.
[*Paris,*] 1739. *s. sh.* 4°. **298. b. 2.**
Mercure de France, Oct., 1739.

Morgué, Piarrot, morgué. *Air Paysan, du tems.* (Les paroles & la Musique... sont de M. Morel.) [*Paris,*] 1728. *s. sh.* 4°. **298. a. 1.**
Mercure de France, Sept., 1728.

Printems en Gavotte, *etc.* (L'Air & les paroles sont de M. Morel.)
[*Paris,*] 1727. *s. sh.* 4°. **297. a. 26.**
Mercure de France, April, 1727.

Primtems, par ton retour. *Air, etc.*
[*Paris,*] 1735. *s. sh.* 4°. **297. b. 8.**
Mercure de France, April, 1735.

MOREL (Fedéric) *See* Bacchius, *Senior.* Bacchii Senioris...Εισαγωγη... F. Morellus...recensuit...Latinè vertit, & Notis illustrauit. 1623. 8°. **1042. e. 8.**

MORETON (John) Sacred Melody, being Fifty Psalm & Hymn Tunes, in Four Parts, with Entire New Music set to the Works of Dr. Watts & Others, *etc.* *The Author: Birmingham*, [1796?] fol. **G. 503. (6.)**

MORETTI (Federico) Principios para tocar la Guitarra de Seis Ordenes, precedidos de los Elementos Generales de la Musica, *etc.* 2 pts. *Grabados por Josef Rico: Madrid*, 1799. *obl.* fol. **7896. de 32.**

MORGAN ( ) Though jocund May returns again. *A New Song...*[Words] From the Lady's own Memorandum Book for 1774, *etc.* *Bigg and Cox:* [*London*, 1773.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Supplement, 1773.

See Joyful Cuckoldom. [Joyful Cuckoldom...A Collection of New Songs...by ...Mr. Morgan, *etc.*] [1690?-6?] 4°. **C. 180. a.**

MORGAN (George) By shady Woods and purling Streams. Two Part Song. [By G. Morgan.] [1720?] *s. sh.* fol. *See* By. **G. 306. (239.)**

[Another edition.] By shady Woods & purling Streams. *A Two Part Song, etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. (h. 8.)**

Why should Love. *A Song*, the Words by Mr. Theobald.
[*London*? 1730?] *s. sh.* fol. **I. 600. (109.)**

MORGUÉ. Morgoi! faut il que j' te riviere. *Ah! si j' te t'nais, ou la Paysanne difficile.* Dialogue Villageois.
[*Paris*, 1785?] 8°. **B. 362. c. (4.)**

Morgué! la charmante nouvelle. Chanson. *See* Adnin ( )

Morgué, Piarrot, morgué. Air.
See Morel ( )

MORIAMO. Moriamo mia vita. Song.
See Anfossi (P.) [*Zenobia in Palmira.*]

MORIGI (Angelo) Sonate a Violino e Basso. Opera II. *Printed for J. Johnson: London*, [1765?] fol. **g. 503. (4.)**

Six Sonatas for Two Violins with a Thorough Bass for the Harpsicord or Violoncello. [Separate Parts.]
Printed for I. Walsh: London, [1760?] fol. **g. 278.**

MORIN (Jean Baptiste) Cantates Françoises à une et deux voix, melées de Symphonies,. . . . Livre Premier . . . Nouvelle Édition (Livre Second). 2 pts.
Chez C. Ballard: Paris, 1709, 1707. *obl.* 4°. **B. 335.**

La Chasse du Cerf, Divertissement chanté devant Sa Majesté à Fontainebleau le 25me jour d'Aoust 1708...mêlé de plusieurs Airs à boire. *Chez C. Ballard: Paris*, 1709. *obl.* 4°. **B. 335. a. (1.)**

Motets à une et deux Voix, mélez de Symphonies . . . Livre Premier (Second). 2 Liv. *Chez C. Ballard: Paris*, 1704(-9). fol. **H. 1035.**

MORISON (JOHN) A Collection of New Strathspey Reels, with a few favourite Marches, for the Piano-Forte, Violin and Violoncello, *etc.*

Gow & Shepherd, for the Author : Edinburgh, [1800.] fol. **g. 97. (1.)**

MORIZOT ( ) Au défaut de brillantes fleurs. *Air Sérieux.*

[*Paris,*] 1737. *s. sh.* 4°. **297. b. 20.**

Mercure de France, Oct., 1737.

Vous prétendez en vain. *Chanson, etc.*

[*Paris,*] 1736. *s. sh.* 4°. **297. b. 13.**

Mercure de France, March, 1736.

MORLANNE (DE) La Saison du Bel Age. [Song.] Musique de M. de Morlanne l'aîné. *Chez les Frères Savigny :*

[*Paris*, 1785 ?] 8°. **B. 362. f. (44.)**

Si vous empruntez l' air de la Folie. *Impromptu*, [Song.] Paroles et Musique de M^r^ de Morlanne l'Ainé.

Chez les Frères Savigny :

[*Paris*, 1785 ?] 8°. **B. 362. f. (52.)**

[Another copy.] **B. 362. b. (137.)**

See BLIN DE LA CODRE (M. S.) Le Goût de bien des gens. Air . . . Accomp^t^ de Guitarre par M^r^ De Morlanne. [1785 ?] 8°. **B. 362. f. (43.)**

MORLEY (THOMAS) Of Thomas Morley the First Booke of Balletts to Five Voyces. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Thomas Este : London*, 1595. 4°. **K. 3. i. 4.**

[Another copy.] **K. 3. i. 5.**

Di Tomaso Morlei Il Primo Libro delle Ballette a Cinque Voci. Alto.

Appresso Tomaso Este : Londra, 1595. 4°. **55. b. 20. (4.)**

Of Thomas Morley the First Booke of Balletts to Five Voyces. Cantus. (Bassus.) 2 pts. *Thomas Este, the assigne of Thomas Morley : London*, 1600. 4°. **K. 3. i. 6.**

[First Booke of Balletts.] Now is the Month of Maying. *Glee for five voices.*

[*London,*] 1792. *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, Oct., 1792.

Of Thomas Morley the First Booke of Canzonets to Two Voyces. Cantus. (Tenor.) 2 pts. *Thomas Este : London*, 1595. 4°. **K. 3. i. 8.**

Of Thomas Morley the First Booke of Canzonets to Two Voyces. Cantus.

Thomas Snodham, for Matthew Lownes and Iohn Browne : London, 1619. 4°. **K. 3. m. 10.**

—— Flora, thou wilt torment me. *Favourite Canzonett, etc.* [*London,*] 1794. *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, April, 1794.

—— Go ye my Canzonets. *A Canzonet* for Two Voices. *R. Falkener : London*, [1775 ?] *s. sh.* fol. **H. 1994. a. (75.)**

MORLEY (THOMAS) [Of Thomas Morley the First Booke of Canzonets to Two Voyces.] Go ye my Canzonets. *A Favorite Canzonet, etc.* [*London*, 1775.] *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, 1775, *Supplement.*

—— Sweet nymph come to thy lover. *A Canzonet* for Two Voices.

R. Falkener : London, [1775 ?] *s. sh.* fol. **H. 1994. a. (49.)**

—— Sweet nymph come to thy lover. *Canzonet, etc.* [*London*, 1783.] *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, June, 1783.

—— When in the break of morning. *A Favourite Canzonet, etc.* [*London*, 1776.] *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, April, 1776.

Canzonets. Or Little Short Songs to Three Voyces, *etc.* Cantus. (Altus.) Bassus.) 3 pts. *Thomas Est, the assigné of William Byrd : London*, 1593. 4°. **K. 3. i. 7.**

Canzonets. Or Little Short Songs to Three Voices ; . . . Now Newly Imprinted with some Songs added by the Author. Cantus. (Altus.) (Bassus.) L. P. 3 pts.

Thomas Este, the assigne of William Barley : London, 1606. 4°. **C. 8. i. 12.**

Canzonets. Or Little Short Songs to Three Voyces . . . Now Newly Imprinted with some Songs added by the Author. Cantus. (Altus.) (Bassus.) 3 pts. *William Stansby, Richard Hawkings, George Latham : London*, 1631. 4°. **K. 3. i. 11.**

Canzonets. Or Little Short Songs to Foure Voyces : celected out of the best and approued Italian Authors. By T. Morley, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Peter Short : London*, 1597. 4°. **K. 3. i. 10.**

This collection contains compositions by G. Bassano, G. Croce, F. Anerio, T. Morley, L. Viadana and H. Vecchi.

Canzonets or Little Short Aers to Five and Sixe Voices. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Peter Short : London*, 1597. 4°. **K. 3. i. 9.**

The First Booke of Consort Lessons, made by diuers exquisite Authors, for sixe Instruments to play together ; viz. the Treble Lute, the Pandora, the Citterne, the Base-Violl, the Flute, and the Treble-Violl. Collected by Thomas Morley, Gentleman, and now newly corrected and inlarged.

Thomas Snodham for Iohn Browne, the Assigné of William Barley : London, 1611. 4°. **K. 1. i. 7.**

The Flute part only.

Go ye my Canzonets. *See* supra : [*First Book of Canzonets.*]

A Plaine and Easie Introduction to Practicall Musicke, set downe in forme of a

dialogue: Diuided into three partes . . . With new songs of 2. 3. 4. and 5. parts. *Peter Short: London*, 1597. fol. **K. 3. m. 16.**

[Another copy.] **59. c. 16.**

A Plaine and Easie Introduction to Practicall Musicke, Set downe in forme of a dialogue: Diuided into three parts... With new songs of, 2. 3. 4. and 5. parts. MS. NOTES [by W. Jackson of Exeter]. *Humfrey Lownes: London*, 1608. fol. **K. 3. m. 12.**

This copy belonged to Thomas Linley, and contains his autograph.

[Another copy.] FEW MS. NOTES [by C. Burney]. **785. l. 3.**

A Plain and Easy Introduction to Practical Music...As Printed in the year 1597, *etc.* [With an Appendix of Motets, &c. in score.] *William Randall: London*, 1771. 4°. **7897. h. 54.**

[Another copy.] **59. b. 2.**

Madrigalls to Foure Voices newly published . . . The Firste Booke. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Thomas Est: London*, 1594. 4°. **K. 3. i. 12.**

[Another copy.] **K. 3. i. 13.**

Madrigals to Foure Voices...Now Newly Imprinted with some Songs added by the Author. Tenor. (Bassus.) 2 pts. *Thomas Este, the assigne of Thomas Morley: London*, 1600. 4°. **K. 3. m. 11.**

Madrigals to fiue voyces. Celected out of the best approued Italian Authors. By T. Morley, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Thomas Este: London*, 1598. 4°. **K. 3. i. 14.**

This collection contains compositions by A. Ferabosco, B. Mosto, G. Feretti, N. Giovanelli, H. Vecchi, G. Belli, A. Orologio, L. Marenzio, H. Sabino, Peter Philips, S. Venturi and G. di Macque.

Sweet nymph come to thy lover. *See* supra: [*First Book of Canzonets.*]

Madrigales. The Triumphes of Oriana, to 5. and 6. voices: composed by diuers seuerall aucthors. Newly published by T. Morley, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Thomas Este, the assigne of Thomas Morley: London*, 1601. 4°. **K. 3. i. 15.**

The authors of these madrigals are: M. Este, D. Norcome, T. Morley, E. Gibbons, J. Benet, J. Hilton, G. Marson, R. Carlton, J. Holmes, R. Nicolson, T. Tomkins, M. Cavendish, W. Cobbold, J. Farmer, J. Wilbye, T. Hunt, T. Weelkes, J. Milton, G. Kirbye, R. Jones, J. Lisley and E. Johnson.

See APOLLONIAN HARMONY. Apollonian Harmony: a Collection of...Glees...by ...Morley, *etc.* [1790?] 8°. **E. 255.**

MORLEY (WILLIAM) and **ISUM** (JOHN) A Collection of New Songs set to Musick by W. Morley and J. Isum. With a Thorough-bass to each Song, all transpos'd for the Flute: and fairly Engraven on Copper Plates. [*London*, 1710?] fol. **G. 117.**

MORN. The Morn no more with cheerful ray. Rondo. *See* HOOK (J.)

The Morn of Valentine. [Song.] *See* COPE (W. P. R.)

The Morn was fair. *Mira and Colin.* [Song.] [*London*, 1766.] 8°. **158. l. 11**

London Magazine, 1766, *p.* 319.

The Morn was fair. *Mira and Colin.* A New Song. [*London*, 1766.] 8°. **P.P. 5441.**

Royal Magazine, Vol. XIV., *p.* 321.

The Morn was fair. *Mira and Colin.* A New Song. [*London*, 1766.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXXVIII., *p.* 210.

MORNING. Morning. [Song, begins: 'In the Barn, the tenant Cock.'] *See* HAYDN (F. J.) [*Symphonies. B. & H. No.* 53. *Andante.*]

[Another setting.] Morning. Ballad [begins: 'In the barn the tenant cock']. *See* STEVENSON (*Sir* J. A.)

The Morning Air. Song. *See* WOULD. Would you taste the morning air, *etc.* [1752.] 8°. **P.P. 5438. z.**

The Morning Cloud was ting'd with Gold. *Colin and Dolly.* A Song. [*London*, 1750?] *s. sh.* fol. **G. 312. (80.)**

London Magazine, 1754.

The Morning Cloud was ting'd with Gold. *Colin and Dolly.* A new Song. [*London*, 1754.] 8°. **157. l. 16.**

London Magazine, 1754, *p.* 516.

The Morning Cloud was ting'd with Gold. *Collin and Dolly.* A New Song. [*London*, 1755.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XVI., *p.* 84.

The Morning Cloud was ting'd with Gold. *Colin and Dolly, etc.* [Song.] [*London*, 1755.] *s. sh.* 8°. **P.P. 5439. ab.**

Universal Magazine, April, 1755.

The Morning Conversation. Song. *See* VAINLY. Vainly now you strive to charm me, *etc.* [1750] 8°. **P.P. 5438. z.**

The Morning fresh. Duett. *See* KNOW YOUR OWN MIND.

The Morning Invitation. [Song.] *See* FISHER (J. A.)

MORNING. The Morning Invocation. Song. *See* ARISE. Arise my Flavia, let us haste, *etc.* [1790?] fol.
G. 808. f. (4.)

The Morning is charming, all Nature is gay. *A new Hunting Song*, the Music by a Gentleman.
[*London*, 1745?] *s. sh.* fol.
H. 1994. b. (52.)

[Another edition.] The morning is charming, all nature is gay. *A Hunting Song.* [Words] By C. L. Esq.
[*London*, 1747.] 8°. **249. c. 17.**
Gentleman's Magazine, Vol. XVII., p. 39.

[Another setting.] The Morning is charming, all nature is gay. Song.
See RIDLEY ( )

MORO (GIACOMO) Concerti Ecclesiastici . . . Nelliquali si contengono Mottetti, Magnificat, & Falsibordoni A una, Due Tre, Quattro, Sei, & Otto uoci . . . Con il Basso continuo per l' Organo . . . Opera Ottaua, *etc.* Tenore. (Altus. Secondo Choro.) 2 pts. *Appresso Ricciardo Amadino: Venetia*, 1604. 4°. **D. 59.**

Iacobi Mori Viadanæ Concerti Ecclesiastici I. II. III. et IIII. Vocum. Cum Basso Continuo ad Organum. Editio Altera. Cantus II. (Bassus.) (Basso Continuo.) 3 pts. *Apud Petrum Phalesium: Antuerpiæ*, 1621. 4°.
C. 268.
The Bassus Part is imperfect, wanting pp. 3–11.

MORPHEUS. Morpheus thou gentle God. Song.
See PURCELL (D.) [*Iphigenia.*]

MORSOLINO (ANTONIO) Il Primo Libro delle Canzonetti a Tre Voci, . . . Con alcune altre de diuersi Eccellenti Musici, *etc.* Canto I. (Canto II.) (Basso.) 3 pts.
Appresso Ricciardo Amadino: Venetia, 1594. 4°. **K. 3. i. 16.**
This work contains 8 *Canzonets by A. Morsolino*, 4 *by Huomo Buono Morsolino*, 4 *by C. Monteverde*, 1 *by O. Vecchi and* 4 *anonymous.*

MORTARO (ANTONIO) Fiammelle Amorose a Tre Voci . . . Libro Primo. Nouamente Ristampate. Canto. (Tenore.) (Basso.) 3 pts.
Appresso Ricciardo Amadino: Venetia, 1602. 4°. **C. 332. (1.)**

Il Secondo Libro delle Fiammelle Amorose a Tre Voci . . . Nouamente Ristampate. Canto. (Tenore.) (Basso.) 3 pts.
Appresso Ricciardo Amadino: Venetia, 1599. 4°. **C. 332. (2.**

MORTARO (ANTONIO) Altus. Primo choro (Cantus. Secondo Choro) à quattro Voci del Secondo Libro delle Messe, Salmi, Magnificat, Canzoni da suonare, & Falsa Bordoni, a XIII., *etc.* 2 pts.
Appresso l'her. di Simon Tini, & Filippo Lomazzo: Milano, 1610. 4°.
D. 65.
Antonii Mortarii . . . Sacræ Cantiones Tribus vocibus concinendæ. Nunc denuo cum alijs nouiter impressę. Cantus II.
Apud Ricciardum Amadinum: Venetijs, 1603. 4°. **C. 332. a.**

MORTE D' ORFEO. La Morte d' Orfeo. Tragicomedia. *See* LANDI (S.)

MORTEL. Un mortel qui ne sçait que boir. Chanson. *See* BORAN ( )

MORTELLARI (C. M.) Ten Italian Arietts, *etc.* *Published by Subscription: London*, [1800?] *obl.* fol.
E. 600. r. (4.)
Three Italian Duetts, one composed and two selected and adapted . . . for Voices and Piano Forte. Accompaniment by C. M. Mortellari. *Printed for C. M. Mortellari: London*, [1800?] *obl.* fol. **E. 600. r. (3.)**
The adapted duets are by Palma and Farinelli.
Three Sonatas for the Piano Forte, with a Violin Accompaniment . . . Op. 3. [Separate Parts.] *Monzani & Cimador, for the Author: London*, [1800?] fol.
h. 725. g. (16.)

MORTELLARI (MICHELE) Ah non lasciarmi no bell' Idol mio.
See infra: [*Didone Abbandonata.*]

Ah tornate O Dio serene.
See infra: [*Armida.*]

[Armida.] Overture. [P. F. and Violin.]
See OPERA OVERTURES. No. 1(–5) of the Opera Overtures, *etc.* No. 2. [1789] fol.
h. 61. (8.)

—— Ah tornate O Dio serene. [Duett.] Sung by Madam Mara & Sig. Rubinelli, *etc.* [Full Score.] *Longman & Broderip: London*, [1786.] fol. **G. 197. (9.)**

—— Calma la pena amara. [Song.] Sung by Sig^r^ Rubinelli, *etc.* [Full Score.] *Longman & Broderip: London*, [1786.] fol. **H. 345 (3.)**

—— Resta ingrata. Sung by Sig^r^ Rubinelli in the Opera of Armida. [Full Score.] *Longman & Broderip: London*, [1786.] fol. **H. 345. (24.)**

Twelve Ariettes, for a Single Voice, with an Accompaniment for the Piano Forte or Harp . . . Opera XII. *Printed for the Author: London*, [1795?] *obl.* fol.
E. 600. z. (6.)

MORTELLARI (Michele) Calma la pena amara. [Song.]
See supra: [*Armida.*]

Six Canzonets with an Accompaniment for the Piano Forte or Harp, *etc.* *Longman and Broderip: London*, [1785?] *obl.* 4°. **B. 396.**

Eight Canzonets with an Accompaniment for the Piano Forte or Harp...Op. vi. *Longman and Broderip: London*, [1787?] *obl.* fol. **E. 271. (11.)**

[Didone Abbandonata.] Ah non lasciarmi no bell' Idol mio. [Song.] Sung by Madam Mara in [the Pasticcio] Didone Abandonata, *etc.* [Full Score.] *Longman and Broderip: London*, [1786.] fol. **H. 345 (2.)**

[The Flitch of Bacon.] No, 'twas neither Shape nor Feature. A favourite Song sung by Mr. Johnstone in the Flitch of Bacon [a Pasticcio, arranged by W. Shield], *etc.* *Printed for H. Andrews: [London*, 1790?] fol. **G. 808. e. (36*.)**

No, 'twas neither Shape nor Feature.
See supra: [*The Flitch of Bacon.*]

Resta ingrata. *See* supra: [*Armida.*]

[Venus and Adonis.] Twelve Pieces of Music, selected from the Favorite Drama of Venus and Adonis. Written by J. Giannini...Opera vii. [Full Score.] *Printed for the Author: London*, [1790?] fol. **H. 349.**

MORTELS. Mortels, redoutez d'approcher. *Chanson* sur le séjour de M^lle^ J. M. D. V. en sa Maison de Campagne, *etc.* [Words by] Le Chevalier de Montador. [*Paris*,] 1731. *s. sh.* 4°. **298. a. 16.**
Mercure de France, April, 1731.

MORTIMER (Frederic) The Sword of Gideon and the Lord, A Grand National Air and Martial Hymn. *Printed for the Author: [London*, 1799?] fol. **G. 366. (35.)**

MOSE (J. H.) *See* Moze.

MOSES (Johann Gottfried) Versuch einiger Oden und Lieder, mit Melodien beym Clavier. *In der Vierlingischen Buchhandlung: Hof*, 1783. *obl.* fol. **C. 590.**

MOSS. The Moss Rose. Song. *See* 'Twas. 'Twas in a Flow'ry sweet retreat. [1780?] *s. sh.* fol. **G. 312. (140.)**

MOSSI (Giovanni) Concerti dedicati all' eccellentissima Signora D. Vittoria Altieri Pallavicini ... Opera Seconda. Libro Primo (Secondo). [Separate Parts.] *Michele Carlo le Cene: Amsterdam*, [1730?] fol. **g. 104.**

MOSSI (Giovanni) VI Concerti a 6 Instromenti, 4 Violini, Alto Viola e Basso Continuo . . . Opera Terza. [Separate Parts.] *Chez Jeanne Roger: Amsterdam*, [1725?] fol. **g. 104. a.**
Wanting the Violino Secondo Concerto Grosso part.

Concerto xii° a Quatro Violini e Violoncello Obligati. [Separate Parts.] *A Spesa di Michele Carlo le Cene: Amsterdam*, [1730?] fol. **h. 3212. g. (4.)**
Imperfect, the parts for Violino Terzo, Violino Quarto, and Violino Quarto Obligato only.

Sonate a Violino e Violone, o Cimbalo ... Opera Prima. *Chez J. Roger: Amsterdam*, [1725?] *obl.* fol. **e. 25.**

See Pagin (A. N.) Six Solos . . . for a Violin ... by ... Mossi, *etc.* [1750?] fol. **g. 422. g. (3.)**

MOSTO (Giovanni Battista) Corona de Madrigali a Sei Voci di Diuersi eccellentissimi Musici ... Libro Primo. [With a Dedication by G. B. Mosto.] Canto. (Basso.) 2 pts. *Appresso l' herede di Girolamo Scotto: Vineggia*, 1579. 4°. **D. 18. a.**
This collection contains madrigals by Claudio da Correggio, O. Lasso, G. B. Mosto, M. A. Ingegneri, V. Bellauer, A. Gabrielli, P. Vinci and Striggio.

Di Gio. Battista Mosto ... Il Primo Libro de Madrigali a Cinque Voci, con Ecco a dieci nel fine. Nouamente posto in luce. Canto. (Alto.) (Tenore) (Basso.) (Quinto.) 5 pts. *Appresso l' herede di Girolamo Scotto: Vineggia*, 1578. 4°. **D. 18.**
This work contains three madrigals by Claudio da Correggio.

Di Gio. Battista Mosto . . . Il Secondo Libro de Madrigali a Cinque Voci, nouamente composto, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Presso Giacomo Vincenci & Ricciardo Amadino, compagni: Venetia*, 1584. 4°. **D. 18. b.**

Di Gio: Battista Mosto ... Il Terzo Libro de Madrigali a Cinque Voci. Nouamente Composto & dato in luce. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1588. *obl.* 4°. **A. 298.**

MOT. Le Mot de Délire. [Song.] *See* Petite. La petite Amélie, *etc.* [1790?] 8°. **B. 326. (117.)**

Le Mot pour rire. Chanson de Table. *See* Bonne. La bonne chère et le bon vin. [1790?] 8°. **B. 362. (134.)**

Le Mot qu'il ne faut jamais dire. Air. *See* En. En amour ne jurons pas tant. [1785?] 8°. **B. 362. e. (25.)**

MOTETS.

[For anonymous collections published under a distinctive heading, e.g. 'Flos Florum,' 'Thesaurus Musicus':] *See* under the heading required.

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Collections printed by :—

1. Ottaviano Petrucci.
2. Andreas Antiquus.
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6. Hieronimo Scotto.
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8. Hubert Waelrant and Joannes Latius.
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1. OTTAVIANO PETRUCCI.

Motetti De passione De cruce De sacramento De beata virgine et huiusmodi. B. *Impssum . . per Octauianum Petrutiuz : Venetijs*, 1503. *obl.* 4°. **K. 1. d. 2.**

The composers named are : Crispi, Josquin, Gaspar, De Orto, Vaqueras, Obreht, Brumel, Pe. biaumont, Compere, Gregoire, Regis, Agricola and Jo. marti.

Motetti. C. C[antus].

[*Impressum per Octauianum Petrutium : Venetijs*, 1504.] *obl.* 4°. **K. 1. d. 4.**

The imprint only occurs in the colophon of the Bass part. The following names of composers occur : Josquin, Brumel, and Nic. Craen.

Motetti de la corona. Libro secondo. [Superius.] (Motetti de la corona. Libro secondo. A. (T.) (B.).) 4 pts.

Impressum per Octauianum Petrutium : Forosempronii, 1519. *obl.* 4°. **K. 1. d. 14.**

The imprint occurs only in the Bass part. The composers named are : Therache, Iacotin, Acaen, Richafort, Lupus, Maistre Ian, Eustachius de Monte Regali, J. Mouton, Lheritier and La faghe.

Motetti de la corona. Libro tertio. [Superius.] (Motetti de la corona. Libro tertio. A. (T.) (B.)) 4 pts.

Impressum per Octauianum Petrutium : Forosempronii, 1519. *obl.* 4°. **K. 1. d. (15.)**

The imprint occurs only in the Bass part. The composers named are : Josquin [Desprez], Johannes Lebrung, J. Mouton, Pre Michael de Verona, Loyset and Carpentras.

Motetti de la corona. Libro quarto. [Superius.] (Motetti de la corona. Libro quarto. A. (T.) (B.)) 4 pts.

Impressum per Octauianum Petrutium : Forosempronii, 1519. *obl.* 4°. **K. 1. d. 16.**

The imprint only occurs in the Bass part. The composers named are : C. Festa, Adrianus [Willaert], Josquin [Desprez], Carpentras, Johannes Lebrung and Noel Baulduin.

MOTETS.

2. ANDREAS ANTIQUUS.

Motetti Libro primo. T[enor].

[*Impressum opera et arte Andreae Antiqui : Venetiis*, 1521.] *obl.* 8°. **K. 8. b. 7. (3.)**

16 *fol., paged* 1–16. *7 and 8 are omitted, but the leaf after* 11 *is unnumbered and followed by a second* 11. *The composers named are : Jo. Mouton, Josquinus, Richafort, Thomas Martini and Hottinet Barra.*

Motetti libro quarto. T[enor].

[*Impressum opera et arte Andreae Antiqui : Venetiis*, 1521.] *obl.* 8°. **K. 8. b. 7. (4.)**

14 *fol, paged* 17–30. *The composers named are : Josquinus, Jo. de la Fage, Seb. Festa, Const. Festa and Gascoyne.*

3. JACQUES MODERNE.

Primus Liber cum Quatuor Vocibus. Motteti del Fiore. Superius. (Altus.) (Tenor.) (Bassus.) 4 pts. *Impressum . . .per Iacobum Modernum de Pinguento : Lugduni*, 1532. *obl.* 4°. **K. 10. a. 7.**

The composers are : Claudin, Jo. Courtois, Domin, Nicolaus Gombert, Hesdin, F. de Layolle, Lheritier, Lupus, Hilaire Penet, Loyset Picton, Richafort, Andreas de Silva, Verdelot, and Adrianus Villart.

Secundus Liber cum Quatuor Vocibus. Motteti del Fiore. Superius. (Altus.) (Tenor.) (Bassus.) 4 pts.

[*Jacques Moderne de Pinguento : Lyons*, 1532.] *obl.* 4°. **K. 10. a. 8.**

This collection contains compositions by N. Gombert, Archadelt, P. de Manchicourt, Gosse, Loyset Picton, Lupus, Verdelot, F. de Layolle, Jo. Lupi, Dambert, Benedictus, P. de Villiers, J. du Molin, N. Paignier and Adrianus Villart.

Secundus Liber cum Quinque Vocibus. Superius. (Altus.) (Tenor.) (Bassus.) 4 pts. *Impressum . . .per Iacobum Modernum de Pinguento : Lugduni*, 1532. *obl.* 4°. **K. 2. d. 9.**

The Fifth Voice part is printed in the other four part-books. The composers are : Jo. Courtois, La Fage, Nicolaus Gombert, Jaquet, Lheritier, Lupus, Petrus Mollu or Moullu, Richafort, Andreas de Silva, Verdelot and Adrianus Villart.

4. ANTONIO GARDANE.

Primus Liber cum Quinque Vocibus. Mottetti del Frutto. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *Antonio Gardane : Venetia*, 1538. *obl.* 4°. **K. 3. d. 2.**

The composers named are : Lupi, A. Gardane, D. Finot, N. Gombert and Iachet.

Secundus Liber cum Quinque Vocibus. . . Fior de Mottetti tratti dalli Motetti del

Fiore. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts.

Per Antonio Gardane: Venetia, 1539. *obl.* 4°. **K. 3. d. 6.**

The composers are: I. Lupi, Leritier, Archadelt, P. Manchicourt, Richafort, I. Courtois, N. Gombert, Lupus, A. de Silva, Verdelot, L. Paminger and I. du Billon.

Primus Liber cum Quatuor Vocibus. Fior de Mottetti tratti dalli Motetti del Fiore. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Per Antonio Gardane: Venetia,* 1539. *obl.* 4°. **K. 3. d. 5.**

The composers are: Leritier, Lupus, Archadelt, Loyset Pieton, Hilayre Penet, N. Paignier, Lasson, Gose, Io. Courtois, N. Gombert, Verdelot, Dambert, F. de Lys, I. Lupi, P. Manchicourt, Richafort and A. Vuillart.

Primus Liber cum Quatuor Vocibus. Mottetti Del Frutto a Quatro. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts.

Per Antonio Gardane: Venetia, 1539. *obl.* 4°. **K. 3. d. 3.**

The composers are: Alart, Archadelt, Ihan de Billon, Certon, Claudin, Do. Finot, A. Gardane, Gombert, Gose, Guarnier, Jacquet or Jachet, Mestre Ihan, Lasson, Leretier, Lupi, Loyset, Pieton, Jaques du Pont and Verdelot.

[Another copy.] Altus. (Tenor.) 2 pts. **K. 3. d. 4.**

Motetta Trium Vocum ab Pluribus Authoribus composita. Quorum nomina, sunt Iachetus Gallicus [i.e. Iachet Collebaudi]. Morales Hispanus [i.e. Christoval Morales]. Constantius Festa. Adrianus Wilgliardus [i.e. A. Willaert].

Apud Antonium Gardane: Venetijs, 1543. *obl.* 4°. **K. 3. d. 7.**

Musica Quinque Vocum que Materna Lingua Moteta Vocantur ab Optimis & Varijs Authoribus elaborata Paribus Vocibus Decantanda . . . Cum Quinque Vocibus. Bassus.

Apud Antonium Gardane: Venetijs, 1549. *obl.* 4°. **A. 633. b.**

The composers named are: D. Finot, Archadelt, Arnoldo and Pierresson.

Musica Quatuor Vocum Que Materna Lingua Moteta Vocantur ab optimis & uarijs Authoribus elaborata, Paribus Vocibus decantanda Nunc Primum soliciti cura in Lucem Producta, *etc.* Superius. (Altus.) (Tenor.) (Bassus.) 4 pts.

Apud Antonium Gardane: Venetijs, 1549. *obl.* 4°. **K. 4. d. 4.**

The composers named are: Ihan Gero, N. Gombert, Consilium, Iachet, Adriano, D. Finot, Morales, Yvo and Vento.

5. Tielman Susato.

Liber Primus Sacrarum Cantionum, Quinque Vocum, Vulgo Moteta Vocant, ex optimis quibusq3 Huius ætatis musicis Selectarū. Superius. (Contra Tenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts.

Apud Tilemannum Susato: Antuerpiæ, 1546. 4°. **K. 8. k. 1. (1.)**

The composers named are: I. Castileti, T. Crecquillon, T. Susato, P. de Manchicourt, Clemens non Papa, L. Hellinc, Benedictus, Cadiac and I. Gallus.

Liber Secundus Sacrarum Cantionum, Quinque Vocum, Vulgo Moteta Vocant, ex optimis quibusq3 huius ætatis musicis Selectarū, Superius. (Contra Tenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts.

Apud Tilemannum Susato: Antuerpiæ, 1546. 4°. **K. 8. k. 1. (2.)**

The composers named are: T. Crecquillon, I. Lupi, Clemens non Papa, L. Hellinc, P. de Manchicourt, Benedictus, C. Canis, N. Payenus, I. Castileti and Moralis.

Liber Tertius Sacrarum Cantionum Quatuor Vocum, Vulgo Moteta Vocant, ex optimis quibusq3 huius ætatis musicis Selectarū. Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts.

Apud Tilemannum Susato: Antuerpiæ, 1547. 4°. **K. 8. k. 1. (3.)**

The composers named are: Roucourt, Clemens non Papa, Petit Ian, T. Crecquillon, A. Vuillart, P. de Manchicourt, I. Lupi, Hesdin, T. Susato, A. Troianus, I. Gallus, L. Hellinc, I. Castileti and I. Courtois.

Liber Quartus Sacrarum Cantionum, Quatuor Vocum, Vulgo Moteta Vocant, ex optimis quibusq3 huius ætatis musicis Selectarū. Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts.

Apud Tilemannum Susato: Antuerpiæ, 1547. 4°. **K. 8. k. 1. (4.)**

The composers named are: Benedictus, I. Mouton, T. Crecquillon, I. Clemens non Papa, P. de Manchicourt, I. Castileti, N. Geszin, I. Larchier, Consilium and N. Payenus.

Liber Primus Ecclesticarum cantionum quatuor vocum, Vulgo Moteta vocant, tam ex Veteri quam ex Nouo Testamento, ab optimis quibusque huius ætatis Musicis compositarum, *etc.* Superior. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts.

Tilemannus Susato: Antwerpiæ, 1553. *obl.* 4°. **K. 3. d. 9.**

The composers are: T. Crecquillon, Cleve, J. Clemens non Papa, Colin, J. Guiot alias Castileti, J. de Hollande and A. Vuillart.

Liber Secundus Ecclesiasticarum cantionum quatuor uocum Vulgo Moteta uocant, *etc.* Superior. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts. *Tilemannus Susato: Antwerpiæ,* 1553. *obl.* 4°. **K. 3. d. 10.**

The composers named are: L. Pieton, J. Clemens non Papa, L. Hellinc, T.

Crecquillon, C. Souliart, Petit Ian De latere, A. Vuillart, Martinus peu dargent, C. Canis, I. Scheluius, I. Valde and Benedictus.

Liber Tertius Ecclesiasticarum cantionum quatuor vocum Vulgo Moteta vocant, *etc.* Superior. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts. *Tilemannus Susato: Antwerpiæ*, 1553. *obl.* 4°. **K. 3. d. 11.**
The composers named are: P. Manchicourt, I. Clemens non Papa, I. Castileti, P. Iordanis, I. de Hollande, I. Hequest, L. Hellinc, I. Vaet, Gosen Ionckers, I. Cleve, P. Messenus, I. Baston and T. Crecquillon.

Liber Quartus Ecclesiasticarum cantionum quatuor uocum Vulgo Moteta uocant, *etc.* Superior. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts. *Tilemannus Susato: Antwerpiæ*, 1554. *obl.* 4°. **K. 3. d. 12.**
The composers named are: I. Crispel, Benedictus Appenzeller, N. Gombert, Goudimel, I. Castileti, I. Vaet, Clemens non Papa, A. Galli, P. de Vuildre, Morel, T. Cricquillon and D. Curingen.

Liber Quintus Ecclesiasticarum cantionum quinque vocum Vulgo Moteta vocant, *etc.* Superior. (Contra Tenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *Tylemannus Susato: Antwerpiæ*, 1553. *obl.* 4°. **K. 3. e. 1.**
The composers named are: I. Clemens non Papa, C. Hollande, I. Louwys, C. Canis, I. Baston, T. Cricquillon, P. Manchicourt and S. Moreau.

Liber Sextus Ecclesiasticarum cantionum quinque uocum Vulgo Moteta uocant, *etc.* Contra Tenor. (Tenor.) (Bassus.) (Quinta Pars.) 4 pts. *Tilemannus Susato: Antwerpiæ*, 1553. *obl.* 4°. **K. 3. e. 2.**
The composers named are: Cobrise, J. Clemens non Papa, I. Louys, I. Claux, S. Moreau, I. Lupi, E. Barbion, Brumen, T. Cricquillon, G. le Roy and C. Hollandere.

Liber Septimus Ecclesiasticarum cantionum quinque uocum Vulgo Moteta uocant, *etc.* Superior. (Contra Tenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *Tilemannus Susato: Antwerpiæ*, 1553. *obl.* 4°. **K. 3. e. 3.**
The composers named are: C. Canis, Benedictus, Clemens non Papa, I. Lupi, I. Louys, C. Potier, T. Cricquillon, I. Castileti, P. Manchicourt, I. Gallus and C. Hollandere.

Liber Octauus Ecclestiasticarum cantionum quinque uocum Vulgo Moteta uocant ... Omnes de uno tono, *etc.* Superior. (Contra Tenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *Tilemannus Susato: Antwerpiæ*, 1553. *obl.* 4°. **K. 3. e. 4.**
The composers named are: I. Domin, T. Cricquillon, C. de Rore, Certon, Clemens non Papa, I. Lescuyr, I. Larchier, I. Louuys, S. Moreau, I. Baston and C. Canis.

Liber Nonus Ecclesiasticarum cantionum quinque uocum Vulgo Moteta uocant... Omnes de uno tono, *etc.* Superior. (Contra Tenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *Tilemannus Susato: Antwerpiæ*, 1554. *obl.* 4°. **K. 3. e. 5.**
The composers named are: Cabbiliau, I. Crespel, I. Louuys, I. Gallus, Clemens non Papa, I. Vaet, N. Rogier, T. Susato, P. Manchicourt and T. Cricquillon.

Liber Decimus Ecclesiasticarum cantionum quinque uocum Vulgo Moteta uocant ... De uno tono, *etc.* Contra tenor. (Tenor.) (Bassus.) (Quinta Pars.) 4 pts. *Tilemannus Susato: Antwerpiæ*, 1555. *obl.* 4°. **K. 3. e. 6.**
The composers named are: C. Canis. I. Clemens non Papa, P. Gheens, S. Moreau, Bracquenier, C. Hollandere, I. Castiletti, I. Lupi, T. Cricquillon, I. Scheluius (or Sceluius) and I. Gallus.

Liber Undecimus Ecclesiasticarum cantionum quinque uocum Vulgo Moteta uocant...Unius toni omnes, *etc.* Contra Tenor. (Tenor.) (Bassus.) (Quinta Pars.) 4 pts. *Tilemannus Susato: Antwerpiæ*, 1555. *obl.* 4°. **K. 3. e. 7.**
The composers named are: I. Castileti, Schastelain, Benedictus, C. Hollandere, Richafort, T. Cricquillon, I. Louys, Clemens non Papa and C. Canis.

6. Hieronimo Scotto.

Primo Libro de Motetti a Cinque Voci da diuersi eccellentissimi Musici composti & non piu stampati, nouamente posti in luce, &...coretti. Come a' cantanti sarà manifesto. Bassus. *Apud Hieronymum Scottum: Venetiis*, 1549. *obl.* 4°. **A. 633. a.**
The composers named are: Jacquet, C. Rore, Andrea di Silva, Jehan du Billon, Josquin Baston, Claudin, B. Donato, Morales, Carchillion, Francisco della Viola, Zerlinus and Pierison.

Libro Secondo de li Motetti a Tre Voce, da Diuersi Eccellentissimi Musici composti, *etc.* Cantus. (Tenor.) (Bassus.) 3 pts. *Apud Hieronymum Scottum: Venetiis*, 1549. *obl.* 4°. **K. 3. d. 8.**
The composers named are: Claudin, Certon, H. Scottus, Iacotin, Gosse, Phinot, Morales, Damianus, M. Iehan, Verdelotto and Adriano.

MOTETS. [Motetti del Frutto.] Excellentis. Autorum Diuerse Modulationes que sub Titulo Fructus uagantur per orbem, a Hieronymo Scoto nuper recognite & edite. Liber Primus cum Quinque uocibus. Bassus. *Apud Hieronymum Scottum: Venetiis*, 1549. *obl.* 4°.
A. 633. c.

7. Pierre Phalèse.

Liber Primus Cantionum Sacrarum, (vulgo Moteta vocant), Quinque vocum ex optimis quibusq3 Musicis selectarum. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts.
Apud Petrum Phalesium: Louanii, 1555. *obl.* 4°. **K. 3. e. 8.**
The composers are: Clemens non Papa, Cricquillon, S. Hollander, Manchicourt and Petit Ian.

Liber Secundus Cantionum Sacrarum, (vulgo Moteta vocant) Quinque & sex vocum ex optimis quibusq3 Musicis selectarum. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta et Sexta Pars.) 5 pts. *Apud Petrum Phalesium: Louanii*, 1555. *obl.* 4°. **K. 3. e. 9.**
The composers named are: J. Bultel, Clemens non Papa, Cricquillon, A. Feys, Gombert and Manchicourt.

Liber Tertius Cantionum Sacrarum vulgo Moteta vocant, Quinque et Sex Vocum ex optimis quibusque Musicis selectarum. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta et Sexta Pars.) 5 pts.
Apud Petrum Phalesium: Louanii, 1554. *obl.* 4°. **K. 3. e. 10.**
The composers named are: Chasteleyn, Clemens non Papa, Crequillon, Christianus Hollander, Manchicourt, Tubal and Vuaelrant.

Liber Quartus Cantionum Sacrarum, (vulgo Mott[eta] vocant) Quinque et Sex Vocum ex optimis quibusque Musicis selectarum. Tenor. *Petrus Phalesius: Louanii*, 1553. *obl.* 4°.
Add. MSS. 31,438.
The composers named are: Clemens non Papa, Simon Moreau, Crequillon, Benedictus, Manchicourt, Eustachius, Barbion and N. Vuismes.

Liber Quartus Cantionum Sacrarum, (vulgo Moteta vocant) Quinque et Sex vocum ex optimis quibusque Musicis selectarum. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta et Sexta Pars.) 5 pts. *Petrus Phalesius: Louanii*, 1557. *obl.* 4°. **K. 3. e. 11.**

Liber Quintus Cantionum Sacrarum vulgo Moteta vocant, Quinque et Sex Vocum a ...Petro Manchicurtio...nunc primum in lucem ęditus. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta et Sexta Pars.) 5 pts. *Apud Petrum Phalesium: Louanii*, 1558. *obl.* 4°. **K. 3. e. 12.**

MOTETS. Liber Sextus Cantionum Sacrarum vulgo Moteta vocant, Quinque et Sex Vocum ex optimis quibusque Musicis selectarum. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta et Sexta Pars.) 5 pts. *Apud Petrum Phalesium: Louanii*, 1558. *obl.* 4°. **K. 3. e. 13.**
The composers named are: Clemens non Papa, Crequillon, Petit Jan de Latre, S. Moreau, A. Vuillart and N. de Vuismes.

Liber Septimus Cantionum Sacrarum vulgo Moteta vocant, Quinque et Sex vocum ex optimis quibusq3 Musicis selectarum. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta et Sexta Pars.) 5 pts. *Apud Petrum Phalesium: Louanii*, 1558. *obl.* 4° **K. 3. e. 14.**
The composers named are: E. Barbion, Benedictus, Certon, Clemens non Papa, Crespel, Cricquillon and Vuismes.

Liber Octauus Cantionum Sacrarum vulgo Moteta vocant, Quinque Sex Septem et Octo vocum ex optimis quibusque Musicis selectarum. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta et Sexta Pars.) 5 pts. *Apud Petrum Phalesium: Louanii*, 1558. *obl.* 4°. **K. 3. e. 15.**
The composers are: Clemens non Papa, Crequillon, Petit Ian, Vuismes, Baston, Larchier and Canis.

Florida Verba. A Celeberrimis Musices Auctoribus Binis, Ternis, Quaternis, Quinisque tam Vocibus quam Instrumentis. Suauissimis Modulis concinnata. Cantus. (Altus.) (Tenor.) (Bassus Continuus.) 5 pts. *Apud Hæredes Petri Phalesij: Antuerpiæ*, 1661. 4°. **D. 12.**
The composers are: A. Vermeren, S. Durante, C. Cecchelli, C. Bonetti, I. Carissimi, B. Gratiani, N. Corradi, A. Leardini, I. Olivati, A. Carpani and D. Florido.

8. Hubert Waelrant and Joannes Latius.

Sacrarum Cantionum (Vulgo Hodie Moteta Vocant) Quinque et Sex Vocum ad Veram Harmoniam concentumque ab optimis quibusque Musicis in philomusorum gratiam compositarum. Liber primus. Superius. (Contratenor.) (Tenor.) (Bassus.) 4 pts. *Excudebant Hubertus Waelrandus & Ioannes Latius: Antuerpiae*, 1554. *obl.* 4°. **A. 103. (1.)**
The composers named are: Clemens non Papa, Cricquillon, Maillart, Oliver de Latre, Montanus, Manchicourt, Tubal and Hollandus.

Sacrarum Cantionum (Vulgo Hodie Moteta Vocant) Quinque et Sex Vocum

...Liber secundus. [Superius.] [Contratenor.] (Tenor.) (Bassus.) 4 pts.
Excudebant Hubertus Waelrandus & Ioannes Latius: Antuerpiae, 1554–5. *obl.* 4°. **A. 103. (2.)**
The Contratenor only is dated 1554.
The composers named are: Cricquillion, Maillart, Clemens non Papa, Zacheus, Petit Ian, A. Tubal, Gombert and Hollandus.

Sacrarum Cantionum (Vulgo Hodie Moteta Vocant) . . . Liber tertius. (Superius.) (Contratenor.) (Tenor.) (Bassus.) 4 pts. *Excudebant Hubertus Waelrandus & Ioannes Latius: Antuerpiae*, 1555. *obl.* 4°. **A. 103. (3.)**
The composers named are: Cricquillon, Clemens non Papa, Certon, Petit Ian de Latre, N. Gezin, A. Tubal, Maillart and Gombert.

Sacrarum Cantionum (Vulgo Hodie Moteta Vocant) Quinque et Sex Vocum ...Liber quartus. Superius. (Contratenor.) (Tenor.) (Bassus.) 4 pts. *Excudebant Hubertus Waelrandus & Ioannes Latius: Antuerpiae*, 1556. *obl.* 4°. **A. 103. (4.)**
The Tenor and Bassus are undated.
The composers named are: Speulanus, Morales, Hollandus, Hauricq, Clemens non Papa, Barbion, Cricquillon, Canis, A. Tubal, Waelrant, Baston and Chastelain.

Sacrarum Cantionum (Vulgo Hodie Moteta Vocant) quinque & sex vocum... Liber quintus. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta et Sexta Pars.) 5 pts. *Excudebat Hubertus Waelrandus & Ioannes Latius: Antuerpiae*, [1556.] *obl.* 4°. **A. 103. b.**
The composers named are: Clemens non Papa, A. Tubal, Waelrant, Maillart, Moreau, Crespel, Marcau, Cricquillon and Gombert.

[Another copy. (Superius.) (Contratenor.) (Tenor.) (Bassus.)] 4 pts. **A. 103. (5.)**

Sacrarum Cantionum (Vulgo Hodie Moteta Vocant) Quatuor Vocum...ab optimis, quibusque Musicis ... compositarum. Liber primus. Contratenor. (Tenor.) (Bassus.) 3 pts. *Excudebant Hubertus Waelrandus & Ioannes Latius: Antuerpiae*, [1556.] *obl.* 4°. **A. 103. a. (1).**
The composers named are: Clemens non Papa, Waelrant, Hollandus, A. Tubal, Lesclefin, Cricquillon, Bracquetz and Hauricque.

Sacrarum Cantionum (Vulgo Hodie Moteta vocant) Quatuor Vocum, ... ab optimis, quibusque Musicis ... compositarum. Liber secundus. Contratenor. (Tenor.) (Bassus.) 3 pts. *Excudebat Hubertus Waelrandus & Ioannes Latius: Antuerpiae*, [1556.] *obl.* 4°.
A. 103. a. (2.)
The composers named are: Clemens non Papa, Vuaelrant, Petit Ian, A. Tubal, Manchicourt, Cricquillon, Hauricq and Chastelain.

9. Simon à Bosco.

Tertius Liber Modulorum, Quatuor, Quinque et Sex Vocum, (Quos Vulgus Moteta vocat) à quibusuis celeberrimis authoribus excerptus, & nunc primum in lucem æditus. Superius. *Ex Officina Simonis à Bosco, & Guilielmi Gueroult*, 1555. *obl.* 16°. **K. 2. b. 10. (1.)**
The composers named are: Claudin, Pierre Colin, Clemens non Papa, Maillard, Jean de la Bruguiere, Gombert and B. de la Combe.

Quartus Liber Modulorum, Quatuor, Quinque et Sex Vocum, (Quos Vulgus Moteta vocat) à quibusuis celeberrimis authoribus excerptus, and nunc primùm in lucem æditus. Superius. *Ex Officina Simonis à Bosco, & Guilielmi Gueroult*, 1555. *obl.* 16°. **K. 2. b. 10. (2.)**
The composers named are: F. Gindron, T. Crequillon, C. Goudimel, Clemens non Papa, D. Phinot and P. Colin.

Quintus Liber Modulorum, Quinque Vocum, (Quos Vulgus Moteta Vocat) ab excellentissimo musico Clemente non Papa nunc primùm . . . in lucem ædita. Superius. (Bassus.) 2 pts. *Ex Officina Simonis à Bosco*, 1556. *obl.* 16°.
K. 2. b. 10. (3.) & K. 2. b. 11. (5.)

Sextus Liber Modulorum, Quatuor, Quinque et Sex Vocum, (Quos Vulgus Moteta vocat) à quibusuis celeberrimis authoribus excerptus, & nunc primùm in lucem æditus. Superius. (Bassus.) 2 pts. *Ex Officina Simonis à Bosco*, 1556. *obl.* 16°.
K. 2. b. 10. (4.) & K. 2. b. 11. (6.)
The composers named are: D. Phinot, M. Gosse, Ville Font, Iaquet, Maillart, Gombert and Clemens non Papa.

Septimus Liber Modulorum, Quatuor, Quinque et Sex Vocum, (Quos Vulgus Moteta vocat) à quibusuis celeberrimis authoribus excerptus, & nunc primùm in lucem æditus. Superius. (Bassus.) 2 pts. *Ex Officina Simonis à Bosco*, 1556. *obl.* 16°.
K. 2. b. 10. (5.) & K. 2. b. 11. (7.)
The composers named are: Gombert, D. Phinot, Chasteleyn, F. Lupino, Iaques de Pont, Criquillon, Clemens non Papa and one 'Incerti Auctor.' At the end are the Treble parts of two anomymous compositions, 'Converte Domine,' and 'Filia formosa,' in a contemporary handwriting.

MOTETS.

10. Various Printers.

Nouum et Insigne Opus Musicum, Sex, Quinque, et Quatuor Vocum, cuius in Germania hactenus nihil simile usquam est editum. (Secundus Tomus Noui Operis Musici . . . nunc recens in lucem editus.) [With dedications signed Joannes Otto.] Tenor. (Discantus.) (Contratenor.) (Bassus.) (Quinta Vox (Quinta et Sexta Voces).) 5 pts.

Excusum . . . Arte Hieronymi Graphei : Noribergae, 1537 (1538). *obl.* 4°. **K. 3. d. 1.**

The full title only occurs in the Tenor parts. The composers named are : Josquin de Pres, L. Senfl, Arnoldus de Bruck, Nicolas Gombertus, Lupus, Verdeloth, A. Willart, C. Festa, L. Paminger, J. Lebrin, J. Heugel, M. Eckel, Isaac, J. Mourtois, T. Stolzer, Gallicolus, L. Haydenhaymer, Samson, B. Artopius, Jaquet, Hermannus, J. Grefinger, Benedictus, Hesdin, Natalis Gombertus and P. de la Rue.

Liber Cantus (Vocum Quatuor) Triginta Nouem Motetos habet, *etc.* (C[antus].) (A[ltus].) (T[enor].) (B[assus].) 4 pts.

Inpressum Ferrariæ. In Aedibus Francisci Rubei, de Valentia, Expensis & Labore, Ioannis de Buglhat, Henrici, de Campis, Et Anthonii, Hucher Sociorum, etc., 1538. *obl.* 4°. **K. 4. g. 4.**

The title-pages bear the single letters, C., A., T., B. ; on the verso is a fleur-de-lys, printed in black ; on fol. 2 is a dedication to Hercules II., Duke of Ferrara, on the verso is the title— 'Liber Cantus,' etc. The composers named are : Lheritier, Lupi, A. Vuillart, Jacquet, Archadet, Lupus, Gombert, Maistre Jan, Claudin, Hedin, Jo. Gallus, C. Janequin and Dom. Finot.

Modulationes Aliquot Quatuor Vocum Selectissimæ, quas vulgo Modetas vocant, à praestantiss. Musicis compositæ, iam primum typis excusæ. Tenor. (Discantus.) (Contratenor.) (Bassus.) 4 pts.

Apud Iohan. Petreium : Norimbergæ, 1538. *obl.* 4°. **K. 8. b. 12.**

The Discant, Contratenor and Bass parts have only the words 'Discantus,' 'Contratenor' and 'Bassus' on their title-pages. The composers named are : A. Willaert, J. Richafort, Claudin, C. Rein, H. Isaac, Josquin Des Prés, S. Mahu and G. Junckers.

[Selectae Harmoniae Quatuor Vocum. De Passione Domini, *etc.*] Altus, *etc.*

[*Apud Georgium Rhau : Vittenbergae*, 1538.] *obl.* 4°. **K. 4. d. 15.**

The full title and imprint occur only in the Tenor part. The composers named are : I. Galliculus, I. Obrecht, Compere, H. Isaac, I. Walther, L. Senfl, S. Cellarius, M. Eckel, L. Lemlin and I. Stoel.

MOTETS. Tenor. [The Tenor Part of a Collection of 12 Motets.]

[*J. de Buglhat and A. Hucher : Ferrara ?* 1540 ?] *obl.* 4°. **K. 8. b. 7. (5.)**

Quatuor vocum Musicæ modulationes numero xxvi. ex optimis autoribus diligenter selectæ, prorsus nouæ, atq3 typis hactenus non excusæ. Discantus. (Contratenor.) (Tenor.) (Bassus.). 4 pts.

Apud Guilielmum Vissenacum : Antuerpiae, 1542. *obl.* 4°. **K. 4. g. 3.**

'Perch' al viso d'amor,' an anonymous madrigal, is written on the verso of the various title-pages. The composers named are : C. Canis, I. du Pont, I. Vinders, L. Pieton, T. Susato, Colin, I. Baston, Arnoldus, I. Lescuir (Lescuier), A. Barbe and I. Gallus. The name of Nicolaus Payen is added in manuscript.

Sextus Tomus Euangeliorum, et Piarum Sententiarum. Quatuor, Sex, et Octo Vocum. Continens historias & doctrinam, quæ in Ecclesia proponi solet : De Poenitentia. Tenor. *Apud Ioannem Montanum, et Ulricum Neuberum : Noribergae*, [1556.] *obl.* 4°. **A. 19.**

The date '1546' appears on the woodcut enclosing the word Tenor : this is the date of the cut and occurs in other books. This vol. contains compositions by Benedictus, J. Boyleau, J. Buus, C. Canis, Clemens non Papa, T. Crecquillon, D. Finot, J. Gero, N. Gombert, Jachet, Mestre Jan, Petit Jan de Latre, J. Lestainnier, J. J. Lucarius, P. Manchicourt, P. Massenus, Morales Hispanus, N. Payen, Andreas de Silva and A. Willart.

Liber Tertius Sacrarum Cantionum Diuersorum Autorum, Quatuor, Quinque, et Sex Vocum. [Edited by Martin Peu d'Argent.] Acuta Vox. (Contratenor.) (Tenor.) (Basis.) (Quinta Pars.) 5 pts.

Sumptibus hæredum Arnoldi Birckmanni excudebat Iacobus Bathenius : Duisseldorpii, 1556. *obl.* 4°. **K. 4. g. 8.**

This collection forms Book III. of Martin Peu d'Argent's 'Cantiones Sacrae.' The composers named are : C. Hollandere, A. Tubal, David and Johann Gransyre, M. Peu d'Argent, H. Schaffers, N. Conrardi and G. Mes.

Nouum et Insigne Opus Musicum, Sex, Quinque, et Quatuor Vocum, cuius in Germania hactenus nihil simile usquam est editum. Nunc quidem locupletatum plus centum . . . Carminibus, tum Iosquini, tum aliorum . . . Symphonistarum tam ueterum quàm recentiorum, *etc.* (Secunda (Tertia) Pars Magni Operis Musici, continens clarissimorum Symphonistarum . . . præcipue vero Clementis non Papæ, Carmina . . . Quinque (Quatuor) Vocum,

etc.). [With dedications signed Joannes Montanus.] Tenor. (Discantus.) (Altus.) (Bassus.) (Vagans.) (Sexta Pars.) 6 pts. *In Officina Ioannis Montani, & Vlrici Neuberi : Noribergæ*, 1558 (1559). *obl.* 4°. **K. 3. l. 1.**

The full title only occurs in the Tenor parts. The composers named are : Josquin de Pres, L. Pieton, Fevin, Arton, Jachet, J. Mouton, De La Faige, Isaac, L. Senffel, N. Gombert, D. Finot, J. Morales, P. Massenus, J. Chastelain, Pionier, E. Barbion, Clemens non Papa, N. Vuismes, L. Paminger, Baston, Crequilon, Manchicourt, J. Cleve, J. Vaet, Z. vom Brand, C. Hollander, Verdelot, A. Willaert, C. Festa, A. de Bruck, J. Lupus, A. Caen, Maillart, A. Gallus, J. Continus, J. de Bachi, Du Beron, H. M. Werrecoren, V. Ruffus, D. Phinot, J. Courtois, Goudimel, C. Hollander, C. Morel, J. Castelleti, Benedictus, Consilium and A. Tubal. Pars II. and III. are dated 1559.

Primus Liber Modulorum, Quatuor et Quinque Vocum, (quos vulgus Motteta vocat) à quibusuis celeberrimis authoribus excerptus. Bassus.

Apud Iacobum Arbillium, [1560?] *obl.* 16°. **K. 2. b. 11. (1.)**

The composers named are : Clemens non Papa, Pierre Colin, Maillard, Jean de la Bruguiere, B. de la Combe, Gombert and Claudin. All the compositions are to be found in the 'Tertius Liber Modulorum,' printed by S. à Bosco and G. Gueroult in 1555.

Secundus Liber Modulorum, Quatuor et Quinque Vocum, (quos vulgus Motteta vocat) à Clemente non Papa...excerptus Bassus. *Apud Iacobum Arbillium*, [1560?] *obl.* 16°. **K. 2. b. 11. (2.)**

Tertius Liber Modulorum, Quatuor et Quinque Vocum, (quos vulgus Motteta vocat) à quibusuis celeberrimis authoribus excerptus. Bassus. *Michaelis Syluij Typis*, [1560?] *obl.* 16°. **K. 2. b. 11. (3.)**

The composers named are : Crequillon, Goudimel, Clemens non Papa, Phinot and Gose. The first six of the motets in this volume occur in the 'Quartus Liber Modulorum,' published by S. à Bosco and G. Gueroult in 1555.

Quartus Liber Modulorum, Quatuor et Quinque Vocum, (quos vulgus Motteta vocat) à quibusuis celeberrimis authoribus excerptus. Bassus. **K. 2. b. 11. (4.)** *Michaelis Syluij Typis*, [1560?] *obl.* 16°.

The composers named are : Clemens non Papa, Crequillon, G. Domale or Doumale and Maillart.

Primus Liber suauissimas præstantissimorum nostræ ætatis artificum Italianorum cantilenas 4. 5. 6. & 8. vocum continens, quæ partim Latinis, partim Germanicis, sacris ac pijs textibus ornatæ, *etc.*—Das Erste Theil Der lieblichsten Wälschen Gesenge, mit 4. 5. 6. vnd 8. stimmen, *etc.* Sexta Vox.

Typis Georgij Baumanni : Erphordiæ, 1587. 4°. **B. 375.**

The composers named are : A. Gabrieli, O. Vecchi, G. Ferretti and L. Marenzio.

Motetti et Salmi a Otto Voci, composti da Otto Eccellentiss. Autori, con la parte de i Bassi, per poter sonarli nell' organo. Tenore Primo Choro. (Alto Secondo Choro.) 2 pts. *Appresso Giacomo Vincenti : Venetia*, 1599. 4°. **C. 121.**

The composers named are : R. Giouannelli, C. Schieti, I. Cruce, I. M. Nanini, I. Praenestinus, F. Anerii, L. Marenzio and J. M. Artusi.

Motetti a voce sola de diuersi Eccelentissimi Autori. Nouamente stampati. Libro Primo. Partitura.

Alla Stampa del Gardano : Venetia, 1645. *obl.* 8°. **K. 4. a. 13. (1.)**

The composers named are : C. Monteverde, G. Cavati, F. Cavalli, N. Fontei, G. B. Treviso, P. D. Tamburini and G. Filippi.

Motetti Sagri a' Voce Sola con Instrumenti. Raccolta di Diuersi Auttori per ogni Tempo, *etc.* Parte che Canta. (Violino Primo.) (Violino Secondo.) (Tiorba ò Violone.) 4 pts.

Per Carlo Maria Fagnani : Bologna, 1695. 4°. **D. 11.**

The composers named are : G. B. Quaglia, G. Legrenzi, G. B. Mazzaferrata, A. Sartorio, F. Pasarini, D. Gabrieli, G. B. Bassani, G. Aldrovandini, G. Fabrini and G. A. Perti.

MOTEZUMA. Motezuma. Opera. *See* SACCHINI (A. M. G.)

MOTHER. The Mother's Complaint. Romance. *See* GIARDINI (F.)

MOTHER SHIPTON. Mother Shipton. Pantomime. *See* ARNOLD (S.)

To heal the Smart a Bee had made. *A favourite Song in the Entertainment of Mother Shipton.* Sung by Mr. du Bellamy. [*London*, 1772.] *s. sh.* 4°. **159. n. 4.**

The London Magazine, Oct., 1772. *Not S. Arnold's setting.*

To heal the Smart a Bee had made. *A song sung by Mr. Du Bellamy. In the Entertainment of Mother Shipton.* *W. R[andall : London*, 1775?] *s. sh.* fol. **G. 312. (25.)**

Not S. Arnold's setting.

MOTLEY (RICHARD) A Collection of Ayres, in Three Parts, Containing Forty Six Tunes, in Eight Sets. First Trebles.

(The Bass.) 2 pts. *W. Pearson, for the Author: London,* 1701. *obl.* 4°. **A. 20.**
Imperfect. Wanting fol. Eii of the First Treble and fol. F of the Bass. Fol. Fi of the First Treble is mutilated.

Draw, Cupid, draw. *A Song, etc. D. Wright: [London,* 1705?] *s. sh.* fol. **H. 1601. (132.)**

[Another copy.] **G. 305. (296.)**

[Another edition.] Draw Cupid: A Song, *etc.* [*London,* 1710?] *s. sh.* fol. **G. 304. (44.)**

[Another copy.] **G. 307. (133.)**

MOTO. Un moto di gioia mi sento. Arietta. *See* MOZART (W. A.)

MOTTA (DOMENICO) Six Duetts, for Two Voices, with a Thorough Bass, *etc.* *Printed for the Author: London,* [1790?] *obl.* fol. **E. 270. d. (4.)**

Six Italian Songs with an accompanyment for the Harpsichord, *etc.* [*London,* 1775?] *obl.* fol. **E. 601. d. (13.)**

Six Songs with an Accompanyment for the Harp, Forte Piano, or Harpsichord, *etc.* *The Author: London,* [1780?] *obl.* 4°. **B. 365.**

MOULDS (JOHN) The Affectionate Soldier. A Favorite Ballad written by G. S. Carey, *etc. Preston & Son: London,* [1795?] fol, **H. 2826. c. (27.)**

Betty Pringle.
See infra: [*The Phisiognomist.*]

The Caledonian Maid. [Song.] Written by P. Pindar. *J. Dale: London,* [1795?] fol. **G. 360. (37.)**

Caroline of Litchfield. A Favorite Song, *etc. F. Linley: London,* [1797?] fol. **G. 810. (51.)**

The chearful morn beams o'er the Hills. A Favorite Hunting Song, *etc.* *Printed for T. Gladman: [London,* 1790?] fol. **G. 366. (36.)**

Clarissa Harlow, or the History of a Young Lady, Consisting of Four Ballads in different periods of her Life...The Words, by the Author of the Suffering Negro. *Printed for G. Goulding: London,* [1795?] *obl.* fol. **F. 607. y. (14.)**

A Collection of Favorite Songs sung by Mr. Wilson, at Ranelagh, *etc. Printed for G. Goulding: London,* [1787.] fol. **G. 806. i. (9.)**

Come who'll buy primroses. *See* infra: [*The Sultan.*]

Cornelia, a favorite Song, *etc. Printed for G. Goulding: London,* [1790?] fol. **H. 1994. d. (42.)**

Cousin Flemen's Promise. A Favorite Comic Song, *etc. C. Wheatstone: London,* [1800?] fol. **G. 383. (21.)**

MOULDS (JOHN) Cowslips of the Valley, [Song,]...Written and Composed by J. Moulds. *Printed for Culliford, Rolfe & Barrow: London,* [1798?] fol. **G. 249. (32.)**

A Description of London, [Song,] Sung by Mr. Fawcett, *etc. W. Cope: London,* [1796?] fol. **G. 249. (31.)**

The Deserted Hamlet, a favorite Ballad, written by T. Shapter. *Printed for G. Goulding: London,* [1788?] fol. **G. 360. (34.)**

The Deserter, [Cantata,] the Words by E. Jerningham, *etc.* *Printed for G. Goulding: London,* [1790?] *obl.* fol. **D. 392. (10.)**

Dr. Goldsmith's Celebrated Poem of The Deserted Village, set to Music with Accompaniments, *etc. W. Cope: London,* [1795?] fol. **G. 368. (12.)**

Edwin and Emma, a Celebrated Poem. written by Mr. Mallet, set to Music with Accompanyments...To which is prefixed ...a favourite Sonata, or Lesson for the Piano Forte. *Printed for G. Goulding: London,* [1790?] fol. **H. 77.**

Elenor of Exeter, a favorite Ballad written by G. S. Carey, *etc. Printed for G. Goulding: London,* [1790?] fol. **H. 2826. c. (28.)**

The Escape, a favorite Comic Song, *etc. Bland & Weller: London,* [1798?] fol. **G. 800. m. (41.)**

La Fleur. A favorite Ballad from Sterne ...Written & Composed by J. Moulds. *W. Cope: London,* [1796?] fol. **G. 366. (40.)**

The Forecastle Sailor or the Guardian Frigate, [Song,] written by Mr. Shapter, and Sung by Mr. Darley at Vauxhall Gardens, *etc. Printed for G. Goulding: London,* [1789?] fol. **G. 383. j. (21.)**

The Handkerchief or Stern's Pledge to Maria. [Song:] Written by S. Larken, *etc. T. Jones & Co.: [London,* 1795?] fol. **G. 366. (39.)**

Hark away my brave Boys to the cry of the Hounds. A favorite Hunting Song sung by Mr. Wilson at Ranelagh, *etc.* *Longman and Broderip: [London,* 1786?] fol. **H. 131. (30.)**

How sweet the rosy blush of Morn. A favorite Pastoral Ballad sung by Mr. Wilson at Ranelagh, *etc. Longman and Broderip: [London,* 1786?] fol. **H. 131. (31.)**

Jemmy out at sea. A favorite Scotch Ballad sung by Mr. Wilson at Ranelagh, *etc.* *Longman and Broderip: [London,* 1786?] fol. **H. 131. (36.)**

Kate. A favourite Ballad taken from Cowper's Task, *etc. S. A. & P. Thompson: London,* [1785?] fol. **H. 1650. p. (10.)**

MOULDS (JOHN) Kate of Aberdovy.
See infra: [*The Phisiognomist.*]

Kathrine Oggy. A Favorite Scotch Song. Sung by Mr. Wilson at Ranelagh. 1785. *J. Fentum: [London,* 1785.] fol. **G. 310. (108.)**

The Lass of Kensworth Dale. A favorite Ballad, sung by Mr. Wilson at Ranelagh, *etc. Longman and Broderip, [London,* 1784?] fol. **H. 131. (29.)**

The Link-Boy. A favorite Song sung and composed by J. Moulds. *G. Goulding: [London,* 1785?] fol. **G. 377. (40.)**

Louisa, a favorite Ballad written by Mr. Oswald,...and The British Sailor, a favorite Song...by D. Corri. *Printed for G. Goulding: London,* [1800?] fol. **G. 798. (34.)**

Ma charmante petit[e] fille, a favorite Ballad, *etc. Printed for G. Goulding: London,* [1790?] fol. **G. 808. e. (37.)**

The Mariner. A Celebrated Sea Song, written and composed by J. Moulds, *etc. Printed for Culliford, Rolfe & Barrow: London,* [1798?] fol. **G. 249. (29.)**

The Matchless Maid of Morpeth, a Legendary Tale, written by G. S. Carey, set to Music with Accompanyments, *etc.* [Cantata.] *Longman and Broderip: London,* [1790?] *obl.* fol. **D. 392. (11.)**

Mind the main Chance. A favorite Ballad sung by Mr. Wilson at Ranelagh. *Longman and Broderip: [London,* 1786.] fol. **H. 131. (32.)**

Moulines Maria. A favourite Ballad taken from Sterne. *Printed for S. A. & P. Thompson: London,* [1785?] fol. **H. 1650. j. (6.)**

[Another edition.] Moulines Maria, *etc.* *See* 'TWAS. 'Twas near a Thicket's calm Retreat, *etc.* [By J. Moulds.] [1785?] *s. sh.* fol. **H. 1601. b. (106.)**

Nanny of the Mill. A favorite Ballad, sung by Mr. Wilson at Ranelagh, *etc.* [Full Score.] *Longman and Broderip: [London,* 1786?] fol. **H. 131. (35.)**

Nelson's Cap, or the Badge of Honor, *etc.* [Song.] *W. Hodsoll: London,* [1798.] fol. **G. 366. (37.)**

The Nightingale. A Favourite Song, sung by Mrs. Bottarelli at Ranelagh, *etc. Printed for S. A. & P. Thompson: London,* [1786?] fol. **H. 131. (39.)**

Now when the vernal Sun appears. A favorite Ballad, sung by Mr. Wilson at Ranelagh. *Longman and Broderip: [London,* 1786?] fol. **H. 131. (33.)**

The Nut Brown Maid, by M. Prior, set to music [composed and arranged] by J. Moulds. [Cantata.] MS. NOTE. *Printed for G. Goulding: London,* 1789. *obl.* fol. **E. 112.**
This work contains music by T. Carter, J. Moulds, Carolan, Giordani, Reeve, Shield and Boccherini.

One morning in May, when Spring smil'd around. A Pastoral Ballad, sung by Mr. Wilson at Ranelagh, *etc. Longman and Broderip: [London,* 1786?] fol. **H. 131. (34.)**

The Peasant, a favorite Ballad, taken from Sterne, written by T. Shapton, *etc. J. Dale: London,* [1795?] fol. **G. 360. (35.)**

The Peasant of Bantry Bay. A Celebrated Irish Song, sung...by Mr. Johannot... written and composed by J. Moulds. *Printed for W. Cope: London,* [1796?] fol. **G. 366. (41.)**

[The Phisiognomist.] Betty Pringle, a favorite Song, sung and composed by J. Moulds, *etc. Printed for G. Goulding: London,* [1790?] fol. **G. 377. (39.)**

[The Phisiognomist.] Kate of Aberdovy, a favorite Song, sung and composed by J. Moulds, *etc. Printed for G. Goulding: London,* [1790?] fol. **G. 377. (38.)**

Poor Jack, a Favorite Ballad, composed & sung by J. Moulds...at the Lyceum, *etc. Printed for S. A. & P. Thompson: London,* [1790?] fol. **H. 2831. a. (23.)**

Poor Mary the Primrose Girl.
See infra: [*The Sultan.*]

The Printer's Devil, [Song,] written by Mr. Shapter. *Printed for G. Goulding: London,* [1788?] fol. **G. 360. (36.)**

The Retrospector. A Collection of Sonnets containing Spring, Summer, Autumn and Winter. The Words by J. Brown. *Longman and Broderip: London,* [1785?] *obl.* fol. **D. 392. (12.)**

A Sailor's Soul, or Sympathetic Fred. An admired Nautical Song...Written by S. Larken and being the last Composition of the Celebrated late Mr. J. Moulds. *Thompson: London,* [1798?] fol. **G. 366. (38.)**

Sans vous ma chère, a Favorite Song, *etc. Printed for G. Goulding: London,* [1785?] fol. **G. 808. g. (25.)**

She dropt a Tear & cried be true. A favorite Sea Song, *etc. Printed for G. Goulding: London,* [1790?] fol. **H. 2830. g. (16.)**

The Silver Stream, [Song,] as Sung by Mr. Wilson...at Ranelagh, 1785, *etc. J. Fentum: London,* [1785.] fol. **G. 310. (104.)**

Smiling Grog's on board. A favorite Sea Song, sung and composed by J. Moulds. *G. Goulding: [London,* 1790?] fol. **G. 377. (41.)**

MOULDS (John) Three Favorite Sonatas for the Harpsichord or Piano Forte with an Accompanyment for a Violin. Op. x. *Printed for G. Goulding: London,* [1790?] fol. **g. 270. n. (5.)**

[The Sultan.] Come who'll buy primroses, [Song,] Sung by Mrs. Bland in the Sultan, *etc.* *Printed for Messrs. Thompson: London,* [1796?] fol. **G. 806. c. (73.)**

—— Poor Mary the Primrose Girl. A Celebrated Song sung by Mrs. Bland in the Entertainment of the Sultan, *etc.* *Printed for J. Dale: London,* [1796?] fol. **G. 360. (33.)**

—— When Fancy feeds. The much admired Song introduced and sung by Mr. Dignum at the Theatre Royal Drury Lane in the entertainment of the Sultan; written by T. Vaughan. *Printed for W. Cope: London,* [1796?] fol. **G. 249. (30.)**

—— The Zephir's cool Breeze. A Favorite Song introduced and Sung by Mrs. Bland in the Entertainment of the Sultan, at the Theatre Royal Drury Lane. *W. Cope: London,* [1796?] fol. **G. 249. (33.)**

When Fancy feeds.
See supra: [*The Sultan.*]

When Phœbus wakes the rosy hours. A favorite Hunting Song sung by Mrs. Stevenson at the Royalty Theatre. *Longman and Broderip:* [*London,* 1790?] fol. **H. 131. (37.)**

When sweet and blushing like a Bride. A favorite Ballad, sung by Miss George at Ranelagh, *etc.* [Full Score.] *Longman and Broderip:* [*London,* 1786?] fol. **H. 131. (38.)**

The Zephir's cool Breeze.
See supra: [*The Sultan.*]

See Feast of Apollo. The Feast of Apollo, containing...Songs, by...Staes, Moulds, *etc.* [1788.] fol. **G. 351. (2.)**

MOULET (Joseph Agricole) O sainte Liberté! *Hymne à la Liberté,* paroles du Cit. Aubert, *etc.* *Chez Frère:* [*Paris,* 1794?] 8°. **E. 1717. b. (26.)**

MOULIN. Le Moulin. [Duet.]
See Amour. L'Amour dans votre moulin. [1790?] 8°. **B. 362. e. (79.)**

MOULIN DE JAVELLE. Le Moulin de Javelle, comédie de Mr Dancourt. (Airs de la Comédie, *etc.*) [By J. C. Gillier.] 2 pt. *T. Guillain: Paris,* 1696. 12°. **839. c. 4.**
Part of '*Les Œuvres de Mr. Dancourt.*' *Tome III.*

Le Moulin de Javelle. Comédie. De Mr Dancourt. (Airs de la comédie du Moulin de Javelle [by J. C. Gillier].) 2 pts. *Chez. T. Guillain: Paris,* 1696. 12°. **839. c. 4.**

MOULIN DE JAVELLE. Le Moulin de Javelle. Comédie; représentée pour la première fois le 15 Janvier 1696. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris,* 1760.] 12°. **241. c. 5.**
Part of '*Les Œuvres de Théatre de M. D'Ancourt,*' *etc. Tom.* 5.

MOULIN DE SANS-SOUCI. Le Moulin de Sans-Souci, Fait historique en un Acte, en prose, mêlé de Vaudevilles... Par le Citoyen Dieu-la-Foy . . . avec la Musique. *Chez le Libraire au Théâtre du Vaudeville: Paris,* An vi^e^ [1798.] 8°. **11738. d. 31. (5.)**

MOULINES. Moulines Maria. Ballad.
See Moulds (J.)

MOULINGHEN (Jean Baptiste) Les Nymphes de Diane. Opéra Comique du Sr. Favart...avec tous les Airs notés. 1748. 8°. *See* Nymphes de Diane. **164. d. 24.**

MOULINGHEN (Louis Charles) Sinfonia Periodique a più Stromenti, *etc.* No. 1. Gravée par Mlle Vendôme et le Sr Moria, *etc.* [Separate Parts.] *Aux adresses ordinaires de Musique: Paris,* [1784.] fol. **g. 474. (25.)**

MOULINIÉ (Étienne) Airs avec la Tablature de Luth. (Airs de Cour avec la Tablature de Luth . . . Second Livre.) 2 Bk. *P. Ballard: Paris,* 1624 (1625). 4°. **K. 3. i. 17.**

MOUNSEER. Mounseer Nong tong paw.
See Dibdin (C.) [*The General Election.*]

MOUNTAGUE. Mountague Walk. [Song.] *See* Carey (H.)

MOUNTAINEERS. The Mountaineers. [Musical Play.] *See* Arnold (S.)

MOUNTEBANK. The Mountebank. [Song.] *See* Leveridge (R.) [*Farewell Folly.*]

MOUNTFORT (William) Bonny Kate. *See* Rise. Rise bonny Kate, the Sun's got up high, *etc.* [Words by T. D'Urfey, music by W. Mountfort.] [1715?] *s. sh.* fol. **H. 1601. (374.)**

MOURET (Jean Joseph) Affreux Hyver, tu bannis de ces lieux. Air, *etc.* [*Paris,*] 1727. *s. sh.* 4°. **297. a. 26.**
Mercure de France, March, 1727.

Airs sérieux et à Boire, à Une et Deux Voix avec des Accompagnemens, *etc.* Gravé par F. du Plessy. *Chez l'Auteur: Paris,* 1719. *obl.* 4°. **B. 335. a. (4.)**

L'Amour et l'Hymen. Epitalame, *etc.* Gravée par le Sr Hue. *Chez la Veuve Mouret: Paris,* [1740?] *obl.* 4°. **C. 399. e. (2.)**

MOURET (Jean Joseph) Amour, sur ce charmant rivage. *Air, etc.* [*Paris,*] 1728. *s. sh.* 4°. **298. a. (2.)**
Mercure de France, Dec., 1728.

Les Amours des Dieux. Ballet Héroique, *etc.* *Chez l'Auteur : Paris,* [1727.] *obl.* 4°. **C. 399. b.**

Ariane, Tragédie en Musique, *etc.* *J. B. Christophe Ballard : Paris,* 1717. *obl.* 4°. **C. 399. f.**

L'Aurore a peine ouvroit les Cieux. Air. [Words by] Lainey. [*Paris,*] 1726. *s. sh.* 4°. **297. a. 22.**
Mercure de France, July, 1726.

La Bergère que j'aime. *Air, etc.* [*Paris,*] 1728. *s. sh.* 4°. **297. a. 31.**
Mercure de France, Feb., 1728.

Cher voisin, voulés vous me croire. *Vaudeville, etc.* [*Paris,*] 1736. *s. sh.* 4°. **297. b. 14.**
Mercure de France, June, 1736.

D'un jeune Plumet vif et tendre.
See infra : [*L'Horoscope Accompli.*]

Epitalame. Cantatille Françoise . . . Gravée par M^me^ Leclair. *Chez l'Auteur : Paris,* [1735?] *obl.* 4°. **B. 335. a. (3.)**

Les Festes, ou le Triomphe de Thalie. Ballet en Musique, *etc.* *Chez C. Ballard : Paris,* 1714. *obl.* 4°. **C. 399. d.**

—— La Provençale, nouvelle Entrée ajoûtée aux Festes de Thalie, *etc.* *J. B. Christophe Ballard : Paris,* 1722. *obl.* 4°. **B. 335. a. (2.)**

—— La Provençale. [For songs in this work (a later addition to the Fêtes de Thalie) published anonymously :]
See Provençale.

[La Foire de Besons.] Voici la Foire des Amours. *Vaudeville, etc.* [*Paris,*] 1736. *s. sh.* 4°. **297. b. 15.**
Mercure de France, Oct., 1736.

Les Graces, Ballet Héroique . . . Gravé par M^me^ Leclair. Les paroles sont de M^r^ Roy. *Chez l'Auteur : Paris,* [1735?] *obl.* 4°. **C. 399.**
The title-page bears the autograph of F. Paer.

[L'Horoscope Accompli.] D'un jeune Plumet vif et tendre. 1^r^ *Vaudeville, etc.* [*Paris,*] 1727. *s. sh.* 4°. **297. a. 28.**
Mercure de France, July, 1727.

Hymne à l'Amour. Cantatille Françoise, *etc.* Gravée par M^lle^ Louise Rousseau. *Chez la Vevue Mouret : Paris,* [1740?] *obl.* 4°. **C. 399. e. (1.)**

Il faut recommencer. *Etrennes, etc.* [Words by] Gallet. [*Paris,*] 1732. *s. sh.* 4°. **298. a. 27.**
Mercure de France, Feb., 1732.

MOURET (Jean Joseph) Léda. Cantatille Francoise, *etc.* Gravée par M^dme^ Leclair. *Chez la V^e^ Ma^d^ Mouret : Paris,* [1740?] *obl.* 4°. **C. 399. e. (3.)**

Le lis par sa blancheur efface.
See infra : [*Zéphire et Flore.*]

Loin de ces lieux. Air, *etc.* [Words] Par M. Hardouin. [*Paris,*] 1728. *s. sh.* 4°. **297. a. 32.**
Mercure de France, April, 1728.

Motets à Une et Deux Voix, avec Simphonie, *etc.* [N^os^ 5 and 6.] Gravés par Labassée. *Chez la Veuve Mouret : Paris,* 1742. fol. **H. 1187. p. (6.)**

On donne gratis l'Opéra. *Vaudeville, etc.* [*Paris,*] 1727. *s. sh.* 4°. **297. a. 29.**
Mercure de France, Sept., 1727.

Pan, et Doris. Pastorale Héroique, *etc.* *Chez l'Auteur : Paris,* [1738.] *obl.* 4°. **C. 399. c.**

Petits Oiseaux, est-ce le jour. *Air, etc.* [*Paris,*] 1726. *s. sh.* 4°. **297. a. 23.**
Mercure de France, Sept., 1726.

Pirithous. Tragédie [by La Serre or Seguinault] mise en Musique par Monsieur Mouret . . . Representée pour la première fois . . . le vingt six Janvier 1723. [Short Score.] *Chez l'Auteur : Paris,* [1723.] *obl.* 4°. **C. 399. h.**

Printems, *etc.* [Song.] [*Paris,*] 1727. *s. sh.* 4°. **297. a. 27.**
Mercure de France, June, 1727.

Le Printemps revient tous les ans. *Air, etc.* [*Paris,*] 1728. *s. sh.* 4°. **297. a. 33.**
Mercure de France, May, 1728.

La Provençale.
See supra : [*Les Fêtes de Thalie.*]

Le Racomodement. Cantatille, *etc.* Gravée par M^me^ Leclair. *Chez la Veuve M^d^ Mouret : Paris,* [1740?] *obl.* 4°. **C. 399. e. (4.)**

Ragonde, ou La Soirée de Village, *etc.* Gravé par le S^r^ Hue. *Chés le Veuve Mouret : Paris,* [1742.] *obl.* 4°. **C. 399. g.**

Restons longtems dans ce reduit. *Couplets.* Par M. Fuzillier, le fils. [*Paris,*] 1736. *s. sh.* 4°. **297. b. 13.**
Mercure de France, April, 1736.

Le Triomphe des Sens, Ballet Héroique, *etc.* *Chez l'auteur : Paris* [1732.] *obl.* 4°. **C. 399. a.**

Voici la Foire des Amours.
See supra : [*La Foire de Besons.*]

[Zéphire et Flore.] Le lis par sa blancheur efface. Air, etc. (Chantez . . . dans le Divertissement de la Comédie de Zéphire & Flore.) [*Paris,*] 1727. *s. sh.* 4°. **297. a. 29.**
Mercure de France, Sept., 1727.

MOURN. Mourn hapless Caledonia. *The Tears of Scotland.* [Song.] [*London*, 1750?] *s. sh.* fol. **I. 530. (100.)**

MOUSE-TRAP. The Mouse Trap. [Song.] *See* Of. Of all the simple things we doe, *etc.* [1730?] *s. sh.* fol. **H. 1601. (325.)**

MOUTH OF THE NILE. The Mouth of the Nile. Musical Entertainment. *See* Attwood (T.)

MOUTON (Ioannes) Missa ℣ Joannis mouton . . . Liber primus. Missa sine nomine. Alleluya. Alma redemptoris. Iteꝫ alia sine nomine. Regina mea ℣. [For four voices. The Alto, Tenor and Bass parts have separate title pages: Missa ℣ Jo. mouton. Liber primus. A. (T.) (B.)] 4 pts. *Impressum per Octauianum Petrutium: Forosempronii*, 1515. *obl.* 4°. **K. i. d. 11.**

Ioannis Mouton Sameracensis . . . selecti aliquot moduli, & in 4, 5, 6 & 8 vocum harmoniam distincti. Liber Primus. Superius. (Contra-tenor.) (Tenor.) (Bassus.) 4 pts. *Apud Adrianum le Roy, & Robertum Ballard: Parisiis*, 1555. *obl.* 4°. **K. 4. c. 14.**

MOUVEMENT. Le Mouvement et le Repos. [Song.] *See* Lorsque. Lorsque de dieu la main féconde. [1785?] 8°. **B. 362. (176.)**

MOVIUS (Caspar) Triumphus Musicus Spiritualis: Das ist: Newe Geistliche Triumph Lieder, darunter Ausserlesene Deutsche Kirchen Gesänge, Trostreiche Psalmen, vnd andere... Biblische Sprüche; Mit 6. vnd 8. Stimmen sampt dem Basso Continuo: Also gestellet, dass die... ohne Instrumenten oder einem Corpore, zu Chor vnd sonst daheim gar füglich mögen gesungen werden, *etc.* Cantus I (Cantus II) (Altus) (Bassus) Chori Superioris. (Altus (Tenor I) (Tenor II) (Bassus) Chori Inferioris.) 8 pts. *Johan Richel: Rostock*, 1640. 4°. **B. 106.**

MOZART (Johann Georg Leopold) La Course aux Traineaux. Pièce fameuse... arrangée d'une exécution facile pour le Pianoforte . . . La partie de Violon ad libitum. *H. C. Steup: Amsterdam*, [1795?] *obl.* fol. **e. 368. (16.)**

Versuch einer gründlichen Violinschule, ...mit 4. Kupfertafeln, *etc.* *In Verlag des Verfassers. Gedruckt bey J. J. Lotter: Augsburg*, 1756. 4°. **d. 2. a.**

Leopold Mozarts . . . gründliche Violinschule,... Dritte vermehrte Auflage. *J. J. Lotter und Sohn: Augsburg*, 1787. 4°. **d. 2.**

MOZART (Wolfgang Amadeus)

Arrangement.

1. Sacred Music.
2. Dramatic Music.
3. Songs, &c.
   a. Collections.
   b. Single Works.
4. Instrumental Music.
5. Selections and Adaptations from two or more Works.
6. Doubtful and Spurious Works.
7. Appendix.
8. Index.

1. Sacred Music.

Davidde Penitente, Cantata, con l' Orchestra... Parte I. Partitura.—Osterkantate, mit einer Parodie von J. A. Hiller, *etc.* *Bei A. Kühnel: Leipzig*, [1800?] fol. **G. 260. c.**

[Litaniæ de Venerabili Altaris Sacramento. Köch. Verz. No. 125.] Heiliger sieh' gnädig hernieder. Kantate . . . In Partitur. [Köch. Verz. Anh. III. No. 124.] *Bey Breitkopf & Härtel: Leipzig*, [1800?] fol. **H. 1120. f. (1.)**

[Missa Brevis, in F. Köch. Verz. No. 192.] Messa... Spartizione. No. 1. *Hoffmeister & Co.: Vienna*, [1800?] fol. **G. 537.**

[Mass in C. Köch. Verz. No. 257.] Messe à 4 voix avec accompagnement de 2 Violons et Basse, 2 Hautbois, 2 Trompettes, Timbales et Orgue... No. II. Partition. *Breitkopf et Härtel: Leipsic*, [1800?] *obl.* fol. **F. 240. f.**

[Missa Brevis, in C. Köch. Verz. No. 258.] Mächtigster, Heiligster &c. Kantate... in Partitur. No. 5. [Köch. Verz. Anh. III. No. 128.] *Bey Breitkopf & Härtel: Leipzig*, [1800?] fol. **H. 699. j. (2.)**

W. A. Mozarti Missa pro Defunctis Requiem.—W. A. Mozarts Seelenmesse mit unterlegtem Deutschem Texte. [Full Score.] *Im Verlage der Breitkopf & Härtelschen Musikhandlung: Leipzig*, [1800.] *obl.* fol. **F. 240.**

2. Dramatic Music.

La Clemenza di Tito. Opera Seria. [Libretto adapted from Metastasio by C. Mazzola]... Aggiustata per il Piano-Forte del Sign. A. E. Müller. *Presso Giovanni Augusto Böhme: Hamburgo*, [1795?] *obl.* fol. **E. 150. x.**

La Clemenza di Tito. Grande Opéra... arrangée en Quatuors à Deux Violons, Alto & Violoncelle. [Separate Parts.] *Chez N. Simrock: Bonn*, [1800?] fol. **g. 1018. a. (1.)**

MOZART (Wolfgang Amadeus) [La Clemenza di Tito.] Deh prendi un dolce amplesso. Duetto...L'accompagnamento del Sig^r J. B. Cimadòr.
Printed for Monzani & Cimador: London, [1800?] fol. **G. 424. (15.)**

Cosi fan Tutti. Opérette. Arrangée en Quatuors pour Flûte ou Deux Violons, Alto & Violoncelle. [Separate Parts.]
Chez N. Simrock: Bonn, [1800?] fol. **g. 1018. a. (3.)**

—— La mia Dorabella, Trio...the Accompaniment for the Piano Forte by Cimador.
Printed for Monzani & Cimador: London, [1800?] fol. **H. 2820. (19.)**

—— Secondate aurette amiche. A Favorite Duett, *etc.*
Printed for R. Birchall: London, [1800?] fol. **G. 425. (8.)**

—— Soave sia il vento. Trio,...L'accompagnamento del Sig^r Cimador.
Printed for Monzani & Cimador: London, [1800?] fol. **G. 424. (16.)**

Dom Giovañi. Grand Opera...arrangé pour le Piano-Forte avec un Violon obligé par C. Zulehner. 2 Bks. [Separate Parts.]
Chés J. A. Böhme: Hambourg, [1800?] fol. **h. 1751. f. (1.)**

—— Fin ch' han dal vino. Dans une fête. *Rondeau*...Paroles ..par N. Carbonel.
Chez les Frères Gaveaux: Paris, [1800?] fol. **G. 555. (47.)**

—— La ci darem. Should worldly cares oppressing. A duet...Adapted by Mr. Shield. The Poetry by J. O'Keefe.
[*London*, 1800?] fol. **G. 805. h. (32.)**

Die Entführung aus dem Serrail. Ein komisches Sing-Spiel in drey Aufzügen [Libretto by C. F. Bretzner]...Der Klavier-Auszug von Herrn Abbé Starck, *etc.* *B. Schott: Mainz*, [1785?] *obl.* fol. **C. 445.**

—— *See* Pfeffinger (P. J.) Caprice pour le Piano-Forte (sur deux airs de l'Enlèvement du Serail), *etc.* [1800?] fol. **g. 491. (2.)**

Idomeneo, Rè di Creta o sia Ilia e Idamante. Drama Eroico in tre atti, *etc.* [Libretto by G. B. Varesco. Full Score.] *Chez N. Simrock: Bonn*, [1795?] fol. **G. 600. a.**

Idomeneo, Rè di Creta... Idomeneus, König von Creta...Oper in drey Aufzügen [P. F. Score.] *Ital. & Germ. Bei N. Simrock: Bonn*, [1795?] *obl.* fol. **E. 150. h.**

Idomeneo, Rè di Creta. Opera Seria... aggiustata per il Piano Forte di Giov. Wenzel. *Bey Schmidt und Rau: Leipzig*, [1797.] *obl.* fol. **G. 600. d.**
With the German words inserted in manuscript.

MOZART (Wolfgang Amadeus) Idomeneo, Rè di Creta...Idomeneus, König von Creta, ernsthafte Oper...im Klavierauszuge von A. E. Müller.
Bey Breitkopf und Härtel: Leipzig, [1800?] *obl.* fol. **E. 150. i.**

Le Nozze de Figaro. Die Hochzeit des Figaro. Eine Comische Oper in 4. Aufzügen...Ins Deutsche übersetzt vom Baron v. Knigge, und fürs Clavier eingerichtet von C. G. Neefe. *Bei Nicholaus Simrock: Bonn*, [1796.] *obl.* fol. **E. 150. u.**

La Noce de Figaro...Opéra...Arrangée en Quartetti à deux Violons, Alto & Violoncelle. 2 Livres. [Separate Parts.]
Chez N. Simrock: Bonn, [1800?] fol. **g. 1018. a. (2.)**

—— Crudel, perchè finora. A Favorite Duett...sung in the Comic Opera [by G. Gazzaniga] of La Vendemmia...by Sig^r Benucci & Sig^ra Storace. [Full Score.] *Birchall & Andrews, for S. Storace: [London*, 1789.] fol. **H. 1648. a. (7.)**

Der Schauspieldirektor, eine komische Operette in einem Aufzuge. Im Klavierauszuge von S. Schmiedt.
In der Breitkopfischen Musikhandlung: Leipzig, [1790?] *obl.* fol. **F. 822. f.**

[Thamos, König in Ægypten. Gottheit, über alle mächtig.] Gottheit! dir sey Preis und Ehre! Hymne für vier Singstimmen mit Begleitung des Orchesters... Partitur. N° 3. *Breitkopf und Härtel: Leipzig*, [1800?] fol. **G. 600. b.**

—— [Ihr Kinder des Staubes] Ne pulvis et cinis superbe.—Ob fürchterlich tobend sich Stürme erheben, etc.—Motette für vier Singstimmen mit Begleitung des Orchesters...Partitur. No. II.
Breitkopf und Härtel: Leipzig, [1800?] fol. **H. 1120. a. (2.)**

—— [Schon weichet dir.] Splendente te Deus.—Preiss dir! Gottheit! durch alle Himmel... Hymne für vier Singstimmen mit Begleitung des Orchesters... Partitur. No. 1. *Breitkopf und Härtel: Leipzig*, [1800?] fol. **H. 1120. a. (1.)**

[La Villanella Rapita. Dite almeno in che maniera.] Che dirò che far deggio. Quartetto, as sung in the Opera [by P. Guglielmi] of La Pastorella Nobile, *etc.*
R. Birchall: London, [1795?] fol. **G. 808. c. (24.)**

[Die Zauberflöte.] Il Flauto magico. Dramma Eroicomico in due atti. Aggiustato per il Cembalo, *etc.* *Breitkopf: Leipsia*, [1794.] *obl.* fol. **F. 822.**

MOZART (Wolfgang Amadeus) Die Zauberflöte. Grand Opera ridotta in Quartetti per due Violini Viola e Basso. [Separate Parts.] *Presso J. M. Götz: Mannheim*, [1795?] fol. **g. 1018. a. (4.)**

Die Zauberflöte. Grand Opéra arrangé pour Deux Flûtes ou Deux Violons par l'Autheur, *etc.* [Separate Parts.] *Chez G. Hummell: Berlin*, [1800?] fol. **g. 421. p. (7.)**

[Another copy.] **h. 250. b. (8.)**

—— Mozart's Celebrated Overture and March, from his Opera of Zauberflote... Arranged for Two Performers on One Piano Forte, or the Harp and Piano Forte...by M. Cooke, *etc.* *Printed for the Author: London*, [1800?] fol. **g. 443. h. (16.)**

—— [Bei Männern, welche Liebe fühlen.] The Manly Heart, A favorite Duett, for two Voices, with an accompaniment, for the Piano Forte. *T. Preston: London*, [1800?] fol. **G. 805. g. (29.)**

—— The Manly Heart, ... Duett, *etc.* *W. Rolfe: London*, [1800?] fol. **G. 424. b. (5.)**

—— The Manly Heart. *Duett.* *G. Geisweiler:* [*London*, 1800.] *s. sh. obl.* 4°. **266. l. 30.** *German Museum, Nov.*, 1800.

—— [Das klinget so herrlich.] A Favorite Duet... arranged for the Piano Forte or Harp, with Variations, by R. Burbidge, *etc.* *W. Hodsoll: London*, [1800?] fol. **g. 139. (3.)**

—— [Das klinget so herrlich.] Away with Melancholy...Arranged with Variations for the Harp or Piano Forte...by J. Elouis. *Printed for the Author: London*, [1800?] fol. **g. 139. (23.)**

—— *See* Away. Away with Melancholy. *A favourite Duet for two equal voices, etc.* [From W. A. Mozart's Opera, Die Zauberflöte.] 1800. *s. sh.* 4°. **P.P. 5141.**

—— In diesen heiligen Hallen...Within these sacred Bowers, *etc.* [Song.] *C. Geisweiler:* [*London*, 1800.] *s. sh. obl.* 4°. **266. l. 29.** *German Museum, Feb.*, 1800.

—— Within these sacred Bowers. *A favourite Song, etc.* [*London*,] 1800. *s. sh.* 4°. **P.P. 5141.** *Lady's Magazine, April*, 1800.

—— [Könnte jeder brave Mann.] La Partenza.—Last Adieu.—Canzonetta v. [Duet.] *Printed for Monzani & Cimador: London*, [1800?] fol. **h. 1480. (17.)** *No.* 138 *of* "*A Collection of Periodical Italian Songs*," *etc.*

—— [Ein Mädchen oder Weibchen.] *See* Gelinek (J.) Six Variations pour le Clavecin...sur l'air, Ein Mädchen oder Weibchen, *etc.* [1795?] *obl.* fol. **f. 133. b. (2.)**

MOZART (Wolfgang Amadeus) Die Zauberflöte. [Seid uns zum zweitenmal.] *See* Gelinek (J.) Six Variations pour le Clavecin . . . sur le Trio, Seit uns zum zweitenmal Willkomen, *etc.* [1795?] *obl.* fol. **f. 133. b. (1.)**

—— Der Vogelfänger . . . The Fowler, *etc.* [Song.] *C. Geisweiler:* [*London*, 1800.] *s. sh. obl.* 4°. **266. l. 29.** *German Museum, Jan.*, 1800.

—— The Fowler [Song] out of The Magic Flute, *etc.* *Broderip and Wilkinson:* [*London*, 1800?] fol. **G. 356. (9.)**

—— The Fowler . . . Arranged as a Rondo for the Piano Forte by G. Nezot, *etc.* [*London*, 1800?] fol. **g. 140. (46.)**

3. Songs, &c.

a. Collections.

Mozart's Celebrated English Canzonetts, with a Piano-Forte Accompaniment. (The Words by a Gentleman.) No. 1(–8). 8 Nos. *Monzani & Cimador: London*, [1800?] fol. **H. 2831. a. (27.)**

XII. Deutsche Lieder mit Clavierbegleitung . . . 2te Sammlung. [Words of Nos. 2 and 5 by C. F. Weisse.] *Bei N. Simrock: Bonn*, [1800?] *obl.* fol. **F. 307. a. (2.)** *Köch. Verz. Nos.* 472, 473, 433, 391, 474, 517, 539, 597, 392, 529, 531, *and* 468.

11 Canons. *Chez N. Simrock: Bonn*, [1800?] *obl.* fol. **F. 307. a. (3.)** *Köch. Verz. Nos.* 233, 562, 234, 554, 555, 553, 557, 559, 558, 560, *and* 556.

A Collection of Original Songs with an Accompaniment for the Piano Forte or Harp...Book 1. The Poetry by P. Pindar. (Book 2. The Poetry by Mr. Rannie.) 2 Bk. *Broderip and Wilkinson: London*, [1800?] fol. **G. 357. (7, 8.)** *Book* 1 *also contains songs by Nägeli, Schulz, and Reichardt.*

b. Single Works.

[An Chloe.] Love, from those bright eyes. A favorite Song. *Broderip and Wilkinson: London*, [1800?] fol. **G. 799. (12.)**

Un moto di gioia mi sento. Arietta. [Köch. Verz. No. 579.] *Printed for Monzani & Cimador: London*, [1800?] fol. **H. 2831. a. (26.)**

Ridente la Calma. Aria. [Köch. Verz. No. 152.] *Printed for Monzani & Cimador: London*, [1800?] fol. **H. 2831. a. (25.)**

4. Instrumental Music.

Air with Variations for the Harpsichord or Piano-Forte . . . No. 1 (–7). [Köch. Verz. Nos. 264, 353, 455, 398, 352, 360 and 359.] 7 Nos. *Printed for Longman and Broderip: London*, [1790?] *obl.* fol. **e. 490. b. (1.)** *Nos.* 6 *and* 7 *are for Violin and P. F.*

MOZART (Wolfgang Amadeus) Mozart's Airs with Variations for the Piano Forte. [Köch. Verz. Nos. 25, 353, 354, 54, 180, 179, 360 and 613.] 6 Nos. [1801.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XIV. [Nos. 4, 5, 6 and 7]; Vol. XV. [No. 8]; Vol. XVI. No. 3. [1797–1802.] 8°.
D. 854.

Suite d'Airs connus variés pour le Clavecin ou Piano-Forté, *etc.* 14 Nos.
Chez J. André: Offenbach sur le Mein, [1795?] fol. **g. 80.**
Köch. Verz. Nos. 354, 613, 353, 455, 265, 398, *App. V. No.* 285, 264, 359, 180, 360, 179, 352 *and App. V. No.* 288. *Wanting the Violin parts of Nos.* 9 *and* 11.

Air [Fischer's Minuet,] with Variations for the Piano Forte...No. 12. [Köch. Verz. No. 179.] *R. Birchall: London,* [1795?] fol. **g. 270. d. (37.)**

Air ['Ah! vous dirai-je,'] with Variations for the Piano Forte . . . No. 8. [Köch. Verz. No. 265.] *R. Birchall: London,* [1795?] fol. **g. 270. d. (36.)**

Air ['Je suis Lindor,'] with Variations for the Piano Forte...No. 18. [Köch. Verz. No. 354.] *R. Birchall: London,* [1795?] fol. **g. 270. d. (38.)**

Air with Variations for the P.F. [Köch. Verz. No. 382 and Anh. IV. No. 209.]
See Pleyel, Corri and Dussek. Pleyel, Corri, and Dussek's Musical Journal, [P. F. Part], No. 3. 1797. fol. **g. 139. (34.)**

Air with Variations for the Piano Forte ...No. 13. [Köch. Verz. No. 500.]
R. Birchall: London, [1795?] fol. **g. 271. e. (15.)**

Air avec Variations pour le Piano Forte a quatre Mains. [Köch. Verz. No. 501.]
Broderip & Wilkinson: London, [1800?] fol. **h. 322. (20.)**

A Favourite Air [by J. P. Duport. Köch. Verz. No. 573.] adapted with Variations by W. A. Mozart. [1797.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. III. No. 1. [1797–1802.] 8°. **D. 854.**

Grand Concert pour le Clavecin ou Forte Piano avec l'Accompagnement de Plusieurs Instruments, Liv. I., *etc.* [Köch. Verz. No. 414.] *Chez J. Schmitt: Amsterdam,* [1790?] fol. **g. 443. a. (9.)**

12 Deutsche Taenze [Köch. Verz. Nos. 600, 602.] für das Clavier übersetzt welche in dem K. K. Redouten Saal in Wien aufgeführet worden . . . 2ter Theil. *Artaria Comp.: Wien,* [1796?] *obl.* fol. **d. 64. (2.)**

MOZART (Wolfgang Amadeus) [Divertimento in F. Köch. Verz. No. 247.] Grand Sextuor pour deux Violons deux Cors Alt & Basse . . . No. 2. [Separate Parts.] *Chez Gombart et Comp.: Augsbourg,* [1800?] fol. **g. 1018. (2.)**

[Divertimento in E flat. Köch. Verz. No. 287.] Grand Quintetto per due Violini due Viole e Violoncello...Op. 24. No. 6. [Separate Parts.] *Preston: London,* [1800?] fol. **h. 2782. (6.)**

[Divertimento in E flat. Köch. Verz. No. 287.] Grand Sextuor pour deux Violins, deux Cors, Alt & Basse...No. III. [Parts.] *Chez Gombart et Comp.: Augsbourg,* [1800?] fol. **g. 1018. (3.)**

[Divertimento in D. Köch. Verz. No. 334.] Grand Sextuor pour deux Violons, deux Cors, Alt & Basse...No. 1. [Separate Parts.] *Chez Gombart et Comp.: Augsbourg,* [1800?] fol. **g. 1018. (1.)**

[Duo in G. Violin and Viola. Köch. Verz. No. 423.] Mozart's Rondo. [P. F.]
See Longman and Broderip. Longman and Broderip's Collection of...Music for the . . . Piano Forte. No. 1 [b]. [1795?] fol. **g. 192. (4.)**

Due Duetti per Violino e Viola...[Köch. Verz. Nos. 423, 424.] Opera 25. 3me Livraison. [Separate Parts.] *Chez Artaria et Comp.: Vienne,* [1790?] fol. **g. 218. d. (6.)**

Fantaisie [Köch. Verz. No. 475] et Sonate [Köch. Verz. No. 457] pour le Forte Piano . . . Op. XI. *Longman and Broderip: London,* [1790?] *obl.* fol. **e. 490. b. (2.)**

Quartett [in G minor. Köch. Verz. No. 478.] for the Harpsichord or Piano Forte with an Accompaniment for a Violin, Tenor and Violoncello. [Separate Parts.]
Longman & Broderip: London, [1790?] fol. **g. 117. (3.)**

Quartet for Piano-Forte, Violin, Tenor and Violoncello [in E ♭. Köch. Verz. No. 493.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 1. [1790.] fol. **g. 122.**

Trois Quintetti pour Deux Violons deux Altos et un Violoncel [Köch. Verz. Nos. 593, 407 and 406], *etc.* [Separate Parts.]
Chez Imbault: Paris, [1800?] fol. **h. 2880. f.**

[Quintett for Strings. Köch. Verz. No. 614.] A Duet for two Performers on one Piano Forte or Harpsichord. Op. 41.
Printed for R. Birchall: London, [1795?] fol. **g. 272. l. (11.)**

Rondeau. Opera 23. Köch. Verz. No. 485. P. F.] *See* Longman and Broderip. Longman and Broderip's Collection of... Music for the...Piano Forte. No. 3 [b]. [1795?] fol. **g. 192. (4.)**

MOZART (Wolfgang Amadeus) Rondo [in F. Köch. Verz. No. 494*].
See Storace (S.) Storace's Collection of Original Harpsichord Music, *etc.* Vol. I. No. 4. [1790.] fol. **g. 122.**

Sonates pour le Clavecin qui peuvent se jouer avec l'Accompagnement de Violon... Œuvre Première. [Köch. Verz. Nos. 6 and 7.] Gravées par M^me^ Vendôme, *etc.* [Separate Parts.] *Aux adresses ordinaires de Musique : Paris,* [1763.] *obl.* fol. **K. 10. a. 17. (1.)**
Presented by Leopold Mozart to the British Museum in 1765, *together with a copy of his son's Op.* 2 *and a short chorus,* '*God is our Refuge*,' *in the autograph of W. A. Mozart, which is bound up with the Sonatas.*

Sonates pour le Clavecin qui peuvent se jouer avec l'Accompag^mt^ de Violin . . . Œuvre II. [Köch. Verz. Nos. 8 and 9.] Gravées par M^me^ Vendôme, *etc.* [Separate Parts.] *Aux adresses ordinaires de Musique : Paris,* [1763.] *obl.* fol. **K. 10. a. 17. (2.)**

Four Sonatas for the Harpsichord, with Accompaniment for a Violin. Composed by Wolfgang Mozart, seven years of age. [Köch. Verz. Nos. 6–9. Separate Parts.] *London,* [1764.] *obl.* fol. **f. 264. a. (11.)**
The French Editions of the Sonatas Op. I. *and Op.* II., *with an English title-page.*

Six Sonates pour le Clavecin qui peuvent se jouer avec l'accompagnement de Violon ou Flaute Traversiere . . . Composees par I. G. W. Mozart agé de huit Ans. Oeuvre III. [Köch. Verz. Nos. 10–15.] *Printed for the Author : London,* [1765.] fol. **h. 60. (7.)**

Sonate pour le Basson et Violoncelle, *etc.* [Köch. Verz. No. 292.] *Chez Breitkopf and Härtel : Leipsic,* [1800 ?] fol. **h. 2010. (5.)**

[Sonatas for P. F. Köch. Verz. Nos. 309, 332 and 284.] The Beauties of Mozart, consisting of...Sonatas, Duetts and Concertos, *etc.* Book 2^d^. *Preston : London,* [1800 ?] fol. **H. 2815. (11.)**

Sonata [in C. P. F. Köch. Verz. No. 330.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 4. [1790.] fol. **g. 122.**

Sonate pour le Forte-Piano ou Clavecin ...Œuvre VI^e^. [Köch. Verz. No. 331.] *Hoffmeister : Vienne,* [1795 ?] fol. **h. 321. j. (19.)**

Sonata [in A] for Piano-Forte with Accompanyment for Violin or Violoncello. [Köch. Verz. No. 331.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 3. [1790.] fol. **g. 122.**

MOZART (Wolfgang Amadeus) Due Sonate per il Clavicembalo o Forte Piano. Opera 7. [Köch. Verz. Nos. 333 and 284.] *Presso Artaria Compagni : Vienna,* [1785 ?] *obl.* fol. **e. 5. m. (8.)**

Trois Sonates [Köch. Verz. Nos. 333, 284 and 454] pour le Clavecin ou Piano Forte. La Troisieme est Accomp. d'un Violon oblige....Oeuvre VII. [Separate Parts.] *Longman & Broderip : London,* [1790 ?] fol. **h. 2880. e.**

[Sonata in B. flat for P. F. Duet. Köch. Verz. No. 358.] Duetto. *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 6. [1790.] fol. **g. 122.**

[Sonata for Violin and P. F. Köch. Verz. No. 377; P. F. Trios Nos. 548, 496.] Book 1^st^ of Three Favourite Duetts for Two Flutes. [Separate Parts.] *Printed for C. Wheatstone : London,* [1800 ?] fol. **g. 280. g. (20.)**

[Sonatas for Violin and P. F. Köch. Verz. Nos. 378, 376 and 379.] Trois Duos pour Deux Flûtes . . . Oeuvre 74^me^ Livre I. [Separate Parts.] *Chèz N. Simrock : Bonn,* [1800 ?] fol. **g. 280. a. (11.)**

[Sonata. Köch. Verz. No. 381.] A Duet for two Performers on one Piano Forte or Harpsichord...Op. 3. *Printed for R. Birchall : London,* [1790 ?] fol. **g. 272. l. (10.)**

A Sonata for two Piano Fortes ... Op. 34. [Köch. Verz. No. 448.] *Broderip and Wilkinson : London,* [1800 ?] fol. **h. 322. (21.)**

Mozart's Favorite Grand Symphony Op. 24 [Köch. Verz. No. 425], arranged as a Duet for two Performers on the Piano-Forte, with an Accompaniment for the Violin. *Printed for R. Birchall : London,* [1800 ?] fol. **g. 272. x. (26.)**
Wanting the Violin part.

Sinfonia [in D, Köch. Verz. No. 504] for a grand Orchestra ..adapted for the Harpsichord or Piano Forte, Violin and Violoncello, by C. F. Horn. [Separate Parts.] *Longman & Broderip : London,* [1790 ?] fol. **g. 161. c.**

Trio [in B♭, for P. F. and Strings. Köch. Verz. No. 254]. *See* Storace (S.) Storace's Collection of Original Harpsichord Music. No. 4. [1790.] fol. **g. 122.**

Trio for the Piano Forte or Harpsichord with Accompaniments for a Violin or Clarinet and Tenor ... Op. XIV. [Köch. Verz. No. 498. Separate Parts.] *Longman & Broderip : London,* [1790 ?] fol. **g. 161. d. (6.)**

MOZART (Wolfgang Amadeus) Trio pour le Piano-Forte, Clarinette ou Violon & Alto ... Oeuvre 14. No. 2. [Köch. Verz. No. 498. Separate Parts.]
Chez N. Simrock: Bonn, [1795?] fol. **h. 3212. c. (9.)**

Grand Trio [Divertimento] per Violino, Viola, e Basso ... Op. 19. [Köch. Verz. No. 563. Separate Parts.]
Broderip & Wilkinson: London, [1800?] fol. **g. 410. a. (1.)**

[Trio in G for P. F., and Strings. Köch. Verz. No. 564.] Sonata. [P. F. and Violoncello.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 5. [1790.] fol. **g. 122.**

[Trios for P. F. and Strings. Köch. Verz. Nos. 548, 542 and 502.] Three Sonatas for the Piano-Forte or Harpsichord with an Accompaniment for a Violin & Violoncello...Op. xv. [Separate Parts.]
Longman and Broderip: London, [1790?] fol. **g. 161. d. (7.)**

[Variations for P. F. Köch. Verz. Nos. 352 and 264.] Marche des Marriages [*sic*] Samnites [by A. E. M. Gretry] et l'Air de Julie [by N. Dezède] with Variations by W. A. Mozart. [1798.] *See* Periodical Publications.—*London.* The Pianoforte Magazine. Vol. III. No. 9. [1797-1802.] 8°. **D. 854.**

5. Selections and Adaptations from two or more Works.

[Missa Brevis. Köch. Verz. No. 220; Alma Dei Creatoris. Koch. Verz. No. 277; Davidde Penitente. Köch. Verz. No. 469; and Magnificat. Köch. Verz. No. 193.] Ewiger, erbarme dich. Kantate ... in Partitur. No. 4. [Köch. Verz. Anh. iii. No. 127.] *Bey Breitkopf & Härtel: Leipzig*, [1800?] fol. **H. 699. j. (1.)**

[Quartetts for Strings. Köch. Verz. Nos. 421 and 458; Divertimento. Köch. Verz. No. 563.] Six Pièces arrangées à Quatres Mains pour le Piano Forte... Op. 28. *Broderip & Wilkinson: London*, [1800?] fol.
Nos. 1, 3 *and* 4 *are from the Quartett No.* 421; *No.* 2 *from No.* 458; *No.* 5 *is unidentified; No.* 6 *is from the Divertimento.*

Two Trios selected [i. Trio (Köch. Verz. No. 542) Andante and P. F. Sonata (Köch. Verz. No. 331) Alla Turca; ii. Trio (Köch. Verz. No. 254) Adagio and Violin and P. F. Sonata (Köch. Verz. No. 481) Allegretto] from the Works of Mozart, arranged for the Harp, with an Accompaniment for a Violin and Violoncello by V[t] de Marin. [Separate Parts.] *J. Longman, Clementi & Co.: London*, [1799.] fol. **g. 192. a. (20.)**

MOZART (Wolfgang Amadeus)

6. Doubtful and Spurious Works.

Air [by C. Ditters von Dittersdorf] with Variations for the Piano Forte ... by Mozart [or rather A. Eberl]. *Broderip & Wilkinson: London*, [1800?] fol. **g. 139. (33.)**

Anleitung Englische Contretänze mit Zwei Würfeln zu componiren so viele man will, ohne etwas von der Musik oder der Composition zu verstehen.—Instruction pour composer autant de Contredances que l'on veut...—Instruction to compose...Countrydances...—Istruzione per comporre delle Contradanze oppure Inglesi, *etc.* *Chéz N. Simrock: Bonn*, [1795?] fol. **g. 270. g. (3.)**

Anleitung Walzer oder Schleifer mit zwei Würfeln zu componiren, so viele man will, ohne etwas von der Musik oder Composition zu verstehen.—Instruction pour composer autant de Walzer ... que l'on veut ...—Instruction to compose ... German Walzer...—Istruzione per comporre delle Walzer, *etc.* *Chéz N. Simrock: Bonn*, [1795?] fol. **g. 270. g. (2.)**

The last Composition of ... Mozart, a Sonata in C minor the Accompaniments of which were left unfinished and which were accomplished by Mr. Pleyel, the Proprietor of the Manuscript. [Köch. Verz. Anh. v. No. 284a. By Anton Eberl, Op. 1. Separate Parts.]
Printed for Corri, Dussek & Co.: London & Edinburgh, [1797.] fol. **g. 161. d. (8.)**

General Koskiusko's Grand March ... Composed and Arranged with Variations for the Piano Forte, *etc.* *W. Rolfe: London*, [1800?] fol. **g. 443. b. (23.)**

Life let us cherish. (Freut euch des Lebens.) [Song, by H. G. Naegeli.]
C. Geisweiler: [*London*, 1800.] *s. sh. obl.* 4°. **266. l. 30.**
German Museum, Oct., 1800.

See dear Maid, a favorite Ballad, with an Accompaniment for the Harp or Piano Forte, *etc.* *L. Lavenu: London*, [1800?] fol. **H. 2830. g. (18.)**

Strew the Way with fairest Flowers, a Favorite Song by Mozart [or rather J. F. Reichardt], with Variations for the Piano Forte by S. F. Rimbault.
W. Hodsoll: London, [1800?] fol. **g. 139. (37.)**
This song is 'Lebenspflichten,' *from Reichardt's* 'Oden und Lieder,' 1779.

[Vergiss mein nicht. Köch. Verz. Anh. v. No. 246.] Forget me not. A favorite Song, composed by Mozart [or rather G. L. Schneider], *etc.* *G. Walker: London*, [1795?] fol. **h. 321. j. (1.)**

MOZART (Wolfgang Amadeus) [Vergiss mein nicht. Köch. Verz. Anh. v. No. 246.] Forget me not, a Favorite Song, *etc.* [By G. L. Schneider.] *A. Hamilton: London*, [1800?] fol. **G. 798. (35.)**

Twelve Original German Waltzes for the Piano Forte or Harp, with an Accompaniment for the Tambourine, Triangle, *etc.* [Separate Parts.] *Broderip & Wilkinson: London*, [1799?] fol. **g. 231. (5.)**

Some of these Waltzes are adapted from melodies in 'Die Zauberflöte.'

[Another copy.] **H. 2819. (22.)**

7. Appendix.

See Cramer (J. B.) Eight Favorite Waltzes and Rondeaus selected from Mozart and other Eminent Authors, *etc.* [1795?] fol. **g. 229. (11.)**

8. Index.

Away with Melancholy. *See* [*Die Zauberflöte. Das klinget so herrlich.*]

The Beauties of Mozart. *See* [*Sonatas for P. F. Köch. Verz. Nos.* 309, 332 *and* 284.]

Bei Männern, welche Liebe fühlen. *See* [*Die Zauberflöte.*]

Che dirò che far deggio. *See* [*La Villanella Rapita. Dite almeno in che maniera.*]

The Coquet. [Die Verschweigung. Köch. Verz. No. 518.] Canzonett, *etc.* *See* Mozart's Celebrated English Canzonetts. No. 4.

Dans une fête. *See* [*Don Giovanni.*] Fin ch' han dal vino.

Deh prendi un dolce amplesso. *See* [*La Clemenza di Tito.*]

Dite almeno in che maniera. *See* [*La Villanella Rapita.*]

The Fowler. *See* [*Die Zauberflöte. Der Vogelfänger bin ich.*]

Ewiger, erbarme dich! Kantate. *See* [Arrangements. *Missa Brevis; Alma Dei Creatoris; Davidde Penitente and Magnificat.*]

Fin ch' han dal vino. *See* [*Don Giovanni.*]

Il Flauto magico. *See* [*Die Zauberflöte.*]

Gottheit! dir sey Preis und Ehre! *See* [*Thamos, König in Ægypten.*]

The Heart's True Value. [Das Kinderspiel. Köch. Verz. No. 598.] Canzonett, *etc.* *See* Mozart's Celebrated English Canzonetts. No. 2.

Heiliger sieh' gnädig hernieder. Kantate. *See* [*Litaniae de Venerabili Altaris Sacramento.*]

Henry's Fate. [Gesellenreise. Köch. Verz. No. 468.] Canzonett, *etc.* *See* Mozart's Celebrated English Canzonetts. No. 7.

MOZART (Wolfgang Amadeus) The Laurel and the Willow. [Sehnsucht nach dem Frühlinge. Köch. Verz. No. 596.] Canzonett, *etc.* *See* Mozart's Celebrated English Canzonetts. No. 6.

Love, from those bright eyes. *See* [*An Chloe.*]

The Lover. [Das Traumbild. Köch. Verz. No. 530.] Canzonett, *etc.* *See* Mozart's Celebrated English Canzonetts. No. 3.

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La mia Dorabella. *See* [*Così fan tutte.*]

The Manly Heart. *See* [*Die Zauberflöte.*] Bei Männern welche Liebe fühlen.

Ne pulvis et cinis superbe. *See* [*Thamos, König in Aegypten. Ihr Kinder des Staubes.*]

Ob fürchterlich tobend sich Stürme erheben. *See* [*Thamos, König in Ægypten. Ihr Kinder des Staubes.*]

La Partenza. Canzonetta. *See* [*Die Zauberflöte. Könnte jeder brave Mann.*]

The Peasant's Cottage. [Die Zufriedenheit. Köch. Verz. No. 473.] Canzonett, *etc.* *See* Mozart's Celebrated English Canzonetts. No. 8.

Preiss dir! Gottheit! *See* [*Thamos, König in Ægypten. Schon weichet dir.*]

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Soave sia il vento. *See* [*Così fan Tutte.*]

Splendente Te Deus. *See* [*Thamos, König in Ægypten. Schon weichet dir.*]

The Village Eve. [Im Frühlingsanfang. Köch. Verz. No. 597.] Canzonett, *etc.* *See* Mozart's Celebrated English Canzonetts. No. 1.

Der Vogelfänger bin ich. *See* [*Die Zauberflöte.*]

Within these sacred Bowers. *See* [*Die Zauberflöte. In diesen heil'gen Hallen.*]

The Wreath. [Die Zufriedenheit. Köch. Verz. No. 349.] Canzonett, *etc.* *See* Mozart's Celebrated English Canzonetts. No. 5.

MOZART'S GEDAECHTNIS FEYER. Mozart's Gedaechtnis Feyer. [Cantata.] *See* Cannabich (Carl).

MOZE (Henry) [The Witches.] A Favourite Overture for the Harpsicord. In the Witches, or a trip to Naples. *Printed for C. & S. Thompson: London*, [1770?] fol. **g. 272. u. (14.)**

—— [Another edition.] A Favourite Overture for the Harpsicord. *Printed for R. Bride: London*, [1795?] fol. **g. 271. e. (20.)**

MOZE (Henry) [The Witches.] The Overture to the Entertainment of the Witches or a trip to Naples, in Eight Parts, *etc.* [Separate Parts.] *Printed for C. & S. Thompson: London*, [1770?] fol. **g. 1019.**

Wanting the Second Violin part.

MOZE (J. H.) Bumpers. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. f. (52.)**

Come Maids of Parnassus and give me a Song. [*London*, 1760?] *s. sh.* fol. **G. 806. c. (79.)**

Creator Spirit. *Mr. Dryden's Paraphrase of Veni Creator Spiritus, altered.* [*London*,] 1760. 8°. **P.P. 324. n.**

Christian's Magazine, August, 1760, *p.* 184.

Damon and Cleora. [Song.] The Words by J. Oakman. [*London*, 1760.] 8°. **P.P. 5140.**

Lady's Magazine, Vol. II., p. 81.

Damon and Cleora, *etc.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. d. (78.)**

If the treasur'd Gold could give. *Anacreon. Ode* 13*th.* [Song.] [*London*, 1760?] *s. sh.* fol. **I. 530. (102.)**

If the treasur'd Gold could give. *Anacreon. Ode* XIII. [Song.] [*London*,] 1769. 8°. **159. n. 1.**

London Magazine, 1769, *p.* 207.

In Mira all the Charms unite. *A New Song.* [*London*, 1765?] *s. sh.* fol. **G. 315. (27.)**

The Invitation. [Song.] [*London*, 1761?] *s. sh.* fol. **G. 316. d. (79.)**

The Invitation. [Song.] [*London*, 1761.] *s. sh.* 8°. **P.P. 5140.**

Lady's Magazine, Vol. III., p. 129.

The Invitation. [Song.] [*London*,] 1761. 8°. **P.P. 5441.**

Royal Magazine, Vol. V., p. 93.

The Lamp-Lighter. A Cantata . . . The words by a Gent., *etc.* [*London*, 1755?] fol. **G. 316. (99.)**

Near to a Silver purling Stream. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 806. c. (80.)**

Old Care begone. *A Bacchanalian Song.* . . . Words by Mr. A. Smith. [*London*, 1760?] *s. sh.* fol. **G. 310. (261.)**

When Aurora peeps o'er the Derbyshire Hills. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 806. c. (81.)**

When first I saw the beauteous Fair. *A new Song.* [*London*, 1760?] *s. sh.* fol. **G. 316. f. (67.)**

MOZE (J. H.) White paper's bedaub'd by the foul venal Quill. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 806. c. (82.)**

See Prelleur (P.) and Moze (J. H.) Divine Melody, *etc.* 1758. 8°. **D. 647. b.**

MOZIN (Théodore). *See* Dalayrac (N.) [*Les Deux Petits Savoyards.*] Escoutto d' Jeannetto . . . Accomp^{t} par M. Mozin le jeune. [1790?] fol. **G. 557. (57.)**

See Soirée Orageuse. Il est des amusemens . . . Accomp^{t} par Mozin le jeune. [1795?] fol. **G. 554. a. (29.)**

MR. DECAMP. Mr. Decamp's Letter and impromtu Verses to my Lady ——. [Song.] *See* Madam. Madam, as you did me the honour. [1720?] fol. **G. 316. g. (42.)**

MUCH. Much I lov'd a charming Creature. *The bashfull Maid.* A New Song, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (300.)**

[Another edition.] Much I love a charming Creature, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 310. (79.)**

[Another copy.] Much I love a charming Creature, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 305. (148.)**

MUDGE ( ) Six Concertos in Seven Parts . . . To which is added, Non Nobis Domine, in 8 Parts. [Separate Parts.] *Printed for I. Walsh: London*, [1760?] fol. **g. 254.**

MUELLER ( ) Six Duos pour deux Flutes. Composés par Mueller, Maitre de Concert de S. A. S. M^{gr} le Comte de Monfort. Dediés à M^{r} Jean Graf, Amateur, par sa Commère. Œuvre VIII. [Separate Parts.] *Guera: Lyon*, [1770?] fol. **g. 106.**

MUELLER (August Eberhard) VI. Deutsche Lieder mit Begleitung des Forte Piano, *etc.* *Bey Günther & Böhme: Hamburg*, [1796.] *obl.* fol. **E. 601. f. (7.)**

See Mozart (W. A.) La Clemenza di Tito. Opera seria . . . Aggiustata per il Piano-Forte del Sign. A. E. Müller. [1795?] *obl.* fol. **E. 150. x.**

See Mozart (W. A.) Idomeneo . . . im Klavierauszuge von A. E. Müller. [1800?] *obl.* fol. **E. 150. i.**

MUELLER (Christian Heinrich) Drey Sonaten fürs Clavier, als Doppelstücke für zwo Personen mit vier Händen, *etc.* *Bey F. W. Birnstiel: Berlin*, 1782. fol. **h. 12.**

MUELLER (Conrad) and **ENGELHARDT** (Johann) Zwen newe Hochzeit-Gesänge, . . . zu . . . Ehren . . . Dem Herrn Johanni-Lucae Spielhausen . . . Und der . . . Jungfrawen Christinen, Des . . . Herrn Heinrici Heydenreichs . . .

Tochter . . . Mit 8. Stimmen componiret von Cunrado Mullero . . . Unnd Johanne Engelhardt, *etc.* *Bey Martin Wittel: Erffurt*, [1616.] 4°. **B. 46.**

MUELLER (Ernst) Das Hohe Lied des Königes Salomons, wie es . . . nach der Ordnung des Textes . . . erkläret, gesungen, und mit . . . kurtzen Schluss-Liedern [by J. H. Seip] aussgefärtiget hat E. Müller, *etc.* *Daniel Fievett: Franckfurth am Main*, 1656. *obl.* 8°. **3149. ee. 6.**

MUELLER (Ernst Ludwig).
See Krasinsky ( ) *pseud.*

MUELLER (Gottlieb Friedrich) Gedanken über gewisse musikalische Meisterstücke jetziger Zeit, in einem Sendschreiben an Herrn G. F. Müller, *etc.* [*Dessau?*] 1761. 4°. **7897. f. 31. (1.)**

Six Sonates pour le Clavecin, *etc.* *Chez J. G. I. Breitkopf: Leipzig*, 1762. *obl.* fol. **f. 41.**

MUELLER (Johann Christian) Six Fugue . . . Opera II. [P. F.] *Chez S. Markordt: Amsterdam*, [1790?] fol. **g. 543. s. (3.)**

MUELLER (Johann Daniel) Vollständiges Hessen-Hanauisches Choral-Buch, welches so wohl die Melodien der 150. Psalmen Davids, als anderer . . . alten und neuen Lieder in sich fasset . . . eingerichtet und mit einem . . . Vorbericht herausgegeben, von J. D. Müller.
Bey Stocks Erben, Schilling und Weber: Franckfurt am Mayn, 1754. 4°. **D. 603.**

MUELLER (Johann Leonhard) Joannis Leonardi Müller . . . VI. Missæ de Requiem a Canto, Alto, Basso & Organo obligatis. 2. Viclinis & Violoncello ad libitum. Opus I. [Separate Parts.]
Typis . . . Joannis Jacobi Lotter: Augustæ Vindelicorum, 1780. fol. **H. 3186.**

MUELLER (Johann Michael) Neu-aufgesetztes, vollständiges, Psalm- und Choral-Buch, In welchem nicht allein die Hundert und Funffzig Psalmen Davids, sondern auch beyder Evangelischen Kirchen-Gesänge . . . nebst des Neanders Bundes-Liedern, . . . auf das Clavier mit einem . . . Bass . . . aufs neue versehen, mit vielen Melodien vermehrt und heraus gegeben, von J. M. Müller, *etc.* Zweyte Auflage. 2 pts.
Bey J. A. Stocks seel. Erben, und J. G. Schilling: Franckfurt am Mayn, 1735–6. 4°. **D. 604. (1, 2.)**
Each part has a separate title-page and pagination.

Vermehrter Anhang zu dem Müllerischen Psalmen- und Choral-Buch, *&c.*
Bey J. A. Stocks seel. Erben, und J. G. Schilling: Franckfort am Mayn, 1741. 4°. **D. 604. (3.)**

MUELLER (Wenzel) Drehet Rädchen drehet euch.
See infra: [*Die Zauberzitter.*]

Der Fagottist oder die Zauberzither.
See infra: [*Die Zauberzitter.*]

Es seufzt einmahl um Mitternacht.
See infra: [*Das neu Sonntagskind.*]

Ich frag obsequialiter.
See infra: [*Das neu Sonntagskind.*]

Ich sag es doch immer.
See infra: [*Das neu Sonntagskind.*]

Ihr guten lieben Leute.
See infra: [*Die Zauberzitter.*]

Juchhai, juchhai hopsasasa.
See infra: [*Die Zauberzitter.*]

Der Lentz belebet die Natur.
See infra: [*Die Zauberzitter.*]

Lieber Casper lehr' michs doch.
See infra: [*Die Zauberzitter.*]

Lieber kleiner Gott der Liebe.
See infra: [*Das neu Sonntagskind.*]

Die Mädchen die Lieb' und der Wein.
See infra: [*Die Zauberzitter.*]

[Das neu Sonntagskind.] Ouvertura . . . per il Clavicembalo, *etc.* *Artaria Comp.: Vienna*, [1793.] *obl.* fol. **E. 153. b. (1.)**

—— Es seufzt einmahl um Mitternacht. Aria für das Clavier, *etc.* *Artaria Comp.: Wien*, [1793.] *obl.* fol. **E. 153. b. (7.)**

—— Ich frag obsequialiter. Aria für das Clavier, *etc.* *Artaria Comp.: Wien*, [1793.] *obl.* fol. **E. 153. b. (3.)**

—— Ich sag es doch immer es ist ein Friseur. Aria für das Clavier, *etc.* *Artaria Comp.: Wien*, [1793.] *obl.* fol. **E. 153. b. (4.)**

—— Lieber kleiner Gott der Liebe. Aria für das Clavier, *etc.* *Artaria Comp.: Wien*, [1793.] *obl.* fol. **E. 153. b. (2.)**

—— Wegen meiner bleib d' Freüla nur da. Aria für das Clavier, *etc.* *Artaria Comp.: Wien*, [1793.] *obl.* fol. **E. 153. b. (5.)**

—— Wenn d' Liserl nur wolt. Duetto für das Clavier, *etc.* *Artaria Comp.: Wien*, [1793.] *obl.* fol. **E. 153. b. (8.)**

—— Wer niemals einen Rausch hat g'habt. Aria für das Clavier, *etc.* *Artaria Comp.: Wien*, [1793.] *obl.* fol. **E. 153. b. (6.)**

Das Sonnenfest der Braminen, eine Komische Oper . . . Im Klavierauszuge. *Im Verlage des Musikalischen Magazins auf der Höhe: Braunschweig*, [1793.] *obl.* fol. **E. 153. a.**

Ein Walzer er hitzt den Kopf.
See infra: [*Die Zauberzitter.*]

Wegen meiner bleib d' Freüla nur da.
See supra: [*Das neu Sonntagskind.*]

Wenn d' Liserl nur wolt.
See supra: [*Das neu Sonntagskind.*]

MUELLER (Wenzel) Wer niemals einen Rausch hat g'habt. *See* supra: [*Das neu Sonntagskind.*]

[Die Zauberzitter.] Ouverture aus der Oper [Der Fagottist oder] Die Zauberzitter, *etc.* *In Hilscherschen Music-Verlage: Dresden*, [1795.] *obl.* fol. **C. 448. (1.)**

—— Drehet Rädchen drehet euch. Chor, *etc.* *Im Hilscherschen Music-Verlage: Dresden*, [1795.] *obl.* fol. **C. 448. (2.)**

—— Ihr guten lieben Leute. *Romanze, etc.* *Im Hilscherschen Music-Verlage: Dresden*, [1795.] *obl.* fol. **C. 448. (3.)**

—— Juchhai, juchhai hopsasasa. Aria, *etc.* *Im Hilscherschen Music-Verlage: Dresden*, [1795.] *obl.* fol. **C. 448. (7.)**

—— Der Lentz belebet die Natur. Duetto, *etc.* *Im Hilscherschen Music-Verlage: Dresden*, [1795.] *obl.* fol. **C. 448. (9.)**

—— Lieber Casper lehr' michs doch. Duetto, *etc.* *Im Hilscherschen Music-Verlage: Dresden*, [1795.] *obl.* fol. **C. 448 (8.)**

—— Die Mädchen die Lieb' und der Wein. *Ariette, etc.* *Im Hilscherschen Music-Verlage: Dresden*, [1795.] *obl.* fol. **C. 448. (4.)**

—— Quadrille Allemande, *etc.* *Im Hilscherschen Music-Verlage: Dresden*, [1795.] *obl.* fol. **C. 448. (6.)**

—— Ein Walzer er hitzet den Kopf. *Cavatina, etc.* *Im Hilscherschen Music-Verlage: Dresden*, [1795.] *obl.* fol. **C. 448. (5.)**

[Die zwey Schwestern aus Prag.] Walzer aus der Oper Die zwey Schwestern aus Prag...für das Clavier nach der Musik des Herrn W. Müller. *Im Musikalischen Magazine auf der Höhe: Braunschweig*, [1795.] *obl.* fol. **e. 5. 1. (4.)**

MUELLERINN. Die Müllerinn. [La Meunière de Gentilly.] Ein Singspiel in einem Aufzuge, aus dem Französischen übersetzt. [Music by J. B. de da Borde.] *See* Operettas. Sammlung der komischen Operetten, *etc.* Band III. No. 5. 1772. 8°. **B. 729.**

MUENNICH (Johann) Sacrarum Cantionum 4. 5. 6. 8. Vocum; Sacræ... Confraternitati Venerabilis Sacramenti... in Cathedrali Ecclesia Spirensi... dedicatatarum, Liber Primus, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts. *Apud Jacobum Cercagli: Venetiæ*, 1611. 4°. **K. 1. k. 7.**

MUENSTER (Joseph Joachim Benedict) Musices Instructio in Brevissimo Regulari Compendio Radicaliter data. Das ist: Kürtz, doch wohl gründlicher Weg, und wahrer Unterricht die edle Sing-Kunst ... zu erlernen...Sechste Auflage, *etc.* *Johann Jacob Lotters seel. Erben: Augspurg*, 1761. *obl.* 4°. **A. 1295.**

Musices Instructio in Brevissimo Regulari Compendio Radicaliter data...Siebende Auflage, *etc.* *Johann Jacob Lotter: Augspurg*, 1764. *obl.* 4°. **B. 799.**

Sacrificium Vespertinum, seu Vesperæ Longiores Festivæ et de Beatissima Virgine Maria...pro toto anno methoda nova, et comico-ecclesiastica elaboratæ à Canto, Alto, Tenore, Basso, duobus Violinis...cum duplici Basso Generali, *etc.* Opus I. [Separate Parts.] *Typis...Joannis Jacobi Lotteri: Augustæ Vindelicorum*, 1729. fol. **G. 69.**

Scala Jacob Ascendendô, & Descendendô. Das ist: Kürtzlich, doch wohlgegründete Anleitung, und vollkommener Unterricht, die Edle Choral-Music...zu erlernen.. Zweyte Auflage. *Johann Jacob Lotters seel. Erben: Augspurg*, 1756. *obl.* 4°. **556. a. 14.**

MUENTER (Balthasar) D. Balthasar Münters...Erste Sammlung Geistlicher Lieder. Mit Melodien von verschiedenen Singkomponisten. *In der Dyckischen Buchhandlung: Leipzig*, 1773. *obl.* fol. **E. 632.**

The composers named are: J. C. F. Bach, Hertel, Scheibe, Wolf, Kunzen, Hiller, C. P. E. Bach, Rolle and Benda.

MUETHEL (Johann Gottfried) Auserlesene Oden und Lieder von verschiedenen Dichtern, *etc.* *C. W. Brandt: Hamburg*, 1759. fol. **F. 654.**

Duetto, für 2 Claviere, 2 Flügel, oder 2 Fortepiano. *Bey J. F. Hartknoch: Riga*, 1771. fol. **h. 27.**

III. Sonates et II. Ariosi avec XII. Variations pour le Clavessin. *Aux depens de J. U. Haffner: Nuremberg*, [1760?] *obl.* fol. **e. 7.**

MUFFAT (Gottlieb) Componimenti Musicali per il Cembalo, *etc.* *Scolpit in rame et fatti Stampare da G. C. Leopold: Augusta*, [1727.] *obl.* fol. **e. 461.**

A facsimile in pen and ink of part of the title-page, drawn by Russell, a stationer in the Royal Exchange about the year 1810, and a letter relating to the bequest of this volume to the British Museum by J. Groombridge, are inserted.

[72 Versetl sammt 12 Toccaten besonders beim Kirchen-Dienst, Bey Choral-Aembtern und Vesperen dienlich, *etc.*] [*Vienna*, 1726.] *obl.* fol. **e. 461. b.**

Wanting the title-page.

MUFFAT (Teofilo) *See* Muffat (G.)

MUGNIÉ (Jean) L'Amour piqué par une abeille, imitation d'Anacreon pour le Forte Piano, *etc.* *J. Davies: London*, [1800?] fol. **g. 138. (16.)**

La Colombe reperdue. An Air for the Piano Forte, *etc.* *J. Davies: London*, [1800?] fol. **g. 139. (35.)**

God save the King, with Eight Variations including a Grand March with a Violin or Flute and Violoncello Accompaniment ad libitum, *etc.* *Birchall: London*, [1800?] fol. **h. 118. (42.)**

Mugnié's Hornpipe, with Variations for the Piano Forte. *J. Davies: London*, [1800?] fol. **g. 139. (36.)**

Marche des Royalistes ... Les paroles ont été faites sur la Musique par J^n B^nd De Cruchent, *etc.* *Longman & Broderip: London, L'an III du Regne de Louis XVII* [1796]. fol. **H. 1677. (71.)**

Le Papillon. Caprice pour le Piano Forte, *etc.* *Chez les Marchands de Musique: Londres*, [1800?] fol. **g. 141. (11.)**

Three Sonatas for the Piano Forte with an Accompaniment for the Flute ad libitum, *etc.* [Separate Parts.] *Broderip & Wilkinson: London*, [1800?] fol. **g. 186. (9.)**

An Original Waltz, for the Piano Forte, *etc.* *Printed for the Author: London*, [1800?] fol. **h. 118. (41.)**

MUIRLAND. Muirland Willy. Song. *See* Hook (J.)

MULETEER. The Muleteer. Ballad. *See* When. When o'er the Moon a misty veil, *etc.* [1796?] fol. **G. 356. (39.)**

MULLER (G.) Jonas and Nannette, the Favorite Duet...The Words by B—p Esq^r. *G. Kauntze: London*, [1795?] fol. **H. 2818. f. (32.)**

MULLY (J.) A Favorite Sonata for the Piano Forte or Harpsichord. *Longman & Broderip: London*, [1790?] fol. **h. 62. (12.)**

Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin ... Opera 2. *Longman & Broderip: London*, [1790?] fol. **h. 29.**

MUNDY (John) Songs and Psalmes composed into 3. 4. and 5. parts, for the use and delight of all such as either loue or learn Musicke. Superius. (Medius.) (Contratenor.) (Tenor.) (Bassus.) 5 pts. *Thomas Est (the assigne of William Byrd): London*, 1594. 4°. **K. 2. a. 3.**

MUNRO (A.) A Collection of the Best Scots Tunes. Fited to the German Flute. With Several Divisions, & Variations, *etc.* *At Paris*, (1732.) fol. **g. 17.**

MURET (Marc Antoine de) *See* Ronsard (P. de) [Les Amours de P. de Ronsard...With...musical settings by...M. A. Muret, *etc.*] 1552. 8°. **Case 57. a. 31. (1.)**

MURPHY (S.) By the streams. [Song.] The Words by Pope. [*London*, 1750?] *s. sh.* fol. **G. 306. (180.)**

The Queen of May. A Favorite Song, *etc.* *T. Williams: London*, 1784. fol. **H. 2818. (15.)**

Virtue. A favorite Pastoral . . . The Words by J. Oakman. *T. Williams: London*, [1780?] fol. **G. 808. g. (26.)**

MURSCHHAUSER (Franz Xaver Anton) Academia Musico-Poetico Bipartita. Oder: Hohe Schül der Musicalischen Composition in Zwey Theil eingetheilt, *etc.* Erster Theil. *In Verlegung W. M. Endters. Gedruckt bei J. E. Adelbulner: Nürnberg*, 1721. fol. *No more published.* **G. 832.**

[Another copy.] **7896. g. 32.**

Fundamentalische Kurz, und bequeme Handleithūg so wohl zur Figurat- als Choral-Music aus denen...Vohrnembsten Kunst - Meisteren Vnderschidlicher Nationen herausgezogen . . . Verfasst, und heruorgegeben durch Franz Xaueriū Antonium Murschhauser. *In Verlegung des Authoris: München*, 1767. *obl.* fol. *Engraved throughout.* **C. 1258.**

Octi-Tonium Novum Organicum, Octo Tonis Ecclesiasticis, ad Psalmos, & Magnificat, adhiberi solitis, respondens: Ex diversis Musici Artificii fontibus derivatum cum Appendice nonnullarum Inventionum, ac Imitatitionum pro Tempore Natalis Domini ... Opus Primum. *Apud Laurentium Kronigerum, & Hæredes Theophili Gœbelij: Augustæ Vindelicorum*, 1696. *obl.* fol. **b. 333.**

See also: M., F. X. A.

MUSA ET MUSICA. Musa et Musica or Humour & Musick being an Extraordinary Collection of Pleasant and merry humours with Scotch & Love Songs, the Words by Mr. D'urfey all entirely new. *Printed for L. Pippard: London*, [1710?] fol. **H. 82. (1.)**

Two of the songs in this collection are engraved by T. Cross and bear the imprint: 'Printed for J. Cullen . . . 1710.'

MUSA NOCTURNA MURNERIANA. Musa Nocturna Murneriana. [Trio.] *See* Brumnitzius (N.) *pseud.*

MUSCULUS (Balthasar) Sacra Cithara, das ist: Achtzig schöne Geistliche Gesäng, mit 4. vnd 5. Stimmen, vor die Jugend zusammen getragen. Auctoribus, Bal-

thasare Musculo, Horatio Vecchio, Jacobo Meilando, vnd andern. Jetzo von neuem wider auffgelegt...corrigirt vnd vermehrt &c. Sampt einem Compendio artis Musices. Cantus. (Bassus.) 2 pts.
Abraham Wagenmann: Nürmberg, 1625. 12°. **A. 242.**
The composers named in this collection are: P. Nicolai, C. Demantius, J. Meiland, J. à Burck, J. Christ, J. Staden, V. D. and H. Vecchi.

See CRUEGER (J.) Königliche Harff des ...Sänger Fürsten Davids, *etc.* (Geistliche Seelen-Music, bestehend in... Gesängen auss den . . . Kunstreichesten Italianisch- und Teutscher Sängermeistern . . . Werken colligirt . . . von Balthasaro Musculo, *etc.*) 1663 (1662). 8°.
B. 114. b.

MUSE. Die Muse. Nachspiel.
See HILLER (J. A.)

Il Primo Libro de le Muse a Cinque Voci composto da Diuersi Eccellentissimi Musici Nouamente per Antonio Gardano stampati & corretti Con la gionta d' una Canzon & uno Madregale a otto uoci, *etc.* Cantus. (Tenor.) (Quintus.) 3 pts.
Apresso di Antonio Gardano: Venetia, 1555. *obl.* 4°. **A. 342.**
The composers named in this collection are: Archadelt, Giachet Berchem, Vincentio Ruffo and Antonio Barre.

Il Secondo Libro de le Muse a Cinque Voci composto da diuersi Eccellentissimi Musici Con uno madregale a sei di Giouan Nasco, Et con doi Dialoghi a otto, Nouamente stampato, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso di Antonio Gardano: Venetia, 1559. *obl.* 4°. **A. 342. a.**
The composers named in this collection are Adriano [Willaert], F. Rosselli, G. da Palestrina, G. Lochenburgo, G. Nasco, A. Striggio, S. Essenga, C. Porta, P. Taglia and V. Ruffo.

[Another copy. Quinto.] **A. 342. b.**

Il Terzo Libro delle Muse a Cinque Voci composto da diuersi Eccellentissimi Musici Con uno Madregale a Sei, Et uno dialogo a Otto, Nouamente per A. Gardano stampato & dato in Luce, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso di Antonio Gardano: Venetia, 1561. *obl.* 4°. **A. 342. c.**
The composers named in this collection are: A. Romano, O. di Lassus, F. Rosselli, G. Nasco, G. da Palestrina, G. D. de Nolla, B. Donato, I. Corsini and D. Finot.

Madrigali Aierosi a Quatro Voci Composti da Diuersi Eccell. Autori, nouamente ...stampati. Libro primo delle Muse a quatro uoci. Tenore. (Basso.) 2 pts.
Appresso Girolamo Scoto: Vinegia, 1558. *obl.* 4°. **A. 346.**
The composers named in this collection are: A. Barre, Archadelt, V. Ferro, G. Danchers, I. Tostolo, Anselmo [de Reulx], Lupachino, I. D. di Nolla, Allesandrino, Lamberto, V. Ruffo, Il Calderino and P. Animuccia.

Madregali Ariosi a Quatro Voci Composti Da diuersi eccellentissimi Autori. Et per Antonio Gardano Nouamente . . . stampatti. Libro Primo delle Muse a Quatro Voci, *etc.* Alto. (Basso.) 2 pts.
Apresso di Antonio Gardano: Venetia, 1559. *obl.* 4°. **A. 346. a.**

[Libro Primo delle Muse a quatro Voci.] Madregali Ariosi a Quatro Voci, composti da diuersi Eccellentissimi Authori, & per Antonio Gardano Nouamente...Ristampati, *etc.* Basso. *Appresso di Antonio Gardano: Venetia*, 1565. *obl.* 4°.
A. 346. b.
The names of the composers are the same as in the 1558 *and* 1559 *editions, with the addition of G. Nasco.*

Secondo Libro delle Muse, a Quattro Voci. Madrigali Ariosi, de Diuersi Eccell^mi Autori, con Doe Canzoni di Giannetto [da Palestrina], di nuouo raccolti et dati in luce. Basso. *Appresso Antonio Barre: Roma*, 1558. *obl.* 4°.
A. 346. c.
Imperfect, wanting pp. 29-32. *The composers named in this collection are: Giannetto [da Palestrina], Lerma, A. Barrè, P. Animuccia, F. Rossello, G. Berchem, Il Rosso, P. de Monte, O. di Lassus, I. Matelart, I. D. da Nola, I. Werth, Paulo da Fuligno, Il Caldarino, Lupachino and Archadelt.*

[Secondo Libro delle Muse a Quattro Voci.] Madregali Ariosi a Quatro Voci composti da diuersi Eccellentissimi Autori, Nouamente ... stampatti. Libro Secondo. Tenor. *Appresso di Antonio Gardano: Venetia*, 1560. *obl.* 4°.
A. 346. d.
The composers named are the same as in the 1558 *edition, with the omission of Lerma, Matelart and Archadelt and the addition of Nicodemus.*

Il Terzo Libro delle Muse a Quattro Voci. Madrigali Ariosi, da Diuersi Eccell. Musici raccolti, et dati in Luce. Tenore. (Basso.) 2 pts. *Appresso Antonio Barre: Roma*, 1562. *obl.* 4°. **K. 3. f. 17.**
The composers named in this collection are: C. Rose, A. Barrè, A. Zoilo, F. Rossello, A. Maresio, P. di Monte, S. Lando, I. D. da Nola, V. Ruffo, L. Dentici, F. Baratto, G. P. L. da Pallestrina, Lerma, O. di Lassus and L. Agostini.

MUSE. La Muse de l'Opéra. Cantata.
See CLÉRAMBAULT (L. N.)

The Muse's Choice. Songs.
See BRYAN (J.)

The Muse's Tears. [Song.] *See* WHERE. Where is my soul's chief Comfort flown, *etc.* [1737 ?] fol. **I. 530. (181.)**

MUSENALMANACH. Musenalmanach für das Jahr 1776(–1798).
See PERIODICAL PUBLICATIONS.—*Lauenburg.*

MUSES. Les Muses. Ballet.
See CAMPRA (A.)

The Muses quite Jaded with Rhiming. *Molly Lepell.* [Song.] Set for the German Flute. [*London*, 1725 ?] *s. sh.* fol. **I. 530. (103.)**

MUSES' DELIGHT. The Muses Delight. An Accurate Collection of English and Italian Songs, Cantatas and Duetts ...With Instructions for the Voice, Violin, Harpsichord . . . German-Flute, Common-Flute, Hautboy, French-Horn, Bassoon, and Bass-Violin: also, a . . . Musical Dictionary, and several Hundred English, Irish and Scots Songs, without the Music. *John Sadler: Liverpool*, 1754. 8°. **E. 872.**

The composers named are: Oswald, Holcomb, Corfe, Orme, Broderip, Howard, Worgan, Arne, Vincent, Festing, Handel, Pasquali, Weidemann, Russel, Boyce, Lampe, Stanley, Gladwin, Greene, St. Germain, Baildon, Purcell, Terradellas, Dunn, Barnard, D. Rizzio, Gouge, Kilburne, Eris, Carey, Harris, Eaton, Galliard, Monro, Putti, Markwell, Tench, Fisher, E. Orme, Master Arne, Crome, Steemson, Langshaw, De Fesch and Baildon.

The Muses' Delight. Glees.
See HAYES (P.)

MUSIC. Musick and Beauty. [Song.]
See STANLEY (J.)

Music and Mirth. [Song.] *See* HOOK (J.)

Musick can charm the Human heart. [Song.] *See* DAVIES (R.)

Music charms the ravish'd soul. Duett.
See GENTLEMAN.

Musick has charms and so have I. *An Ænigmatical Song* [words] by Mr. H——y. *Printed for H. Waylett*: [*London*, 1745 ?] *s. sh.* fol. **G. 316. e. (78.)**

Musick has charms, and so have I. *An Ænigmatical Song.* [Words] By Mr. H——y. [*London*,] 1759. 8°. **P.P. 5441.**

Royal Magazine, Vol. I., p. 263.

Music has Charms and so have I. *Music has Charms.* [Song.] *L*[*ongman and*] *B*[*roderip*: *London*, 1785 ?] *s. sh.* fol **H. 1994. b. (53.)**

MUSIC. Musick how pow'rfull is thy Charm: *A Song on the Power of Musick* by Mr. Jos. Smith. [Music by J. Hudson.] [*London*, 1740 ?] *s. sh.* fol. **G. 310. (92.)**

[Another copy.] **G. 303. (91.)**

Music purposely Composed for the Harp. (From the Collection of an Amateur.) An Hymn to the Deity, from the...Sacred Drama of David & Goliah, by Mrs. Hannah More. To which are added a Selection of Vocal Compositions...with an Accompanyment for the same Instrument. [By T. Jones, of Gaddesden.] *Broderip & Wilkinson*: *London*, 1800. fol. **G. 368. (2.)**

Music the fiercest grief can charm. Glee.
See LIDEL (F.)

Music the soul of melody. Glee.
See PERKINS (D.)

Musick's a Crotchett. [Song.]
See RAWTHMELL (A.)

Music's the Language of the blest above. [Glee.] *See* WEBBE (S.) *the Elder.*

MUSIC MADE EASY. Music Made Easy, or a New Musical Vade-Mecum: being a complete book of Instructions for Beginners on the Piano-Forte or Harpsichord...to which are added Eight Progressive Lessons ... and Twenty of the easiest and most favourite Songs, *etc.* *London*, 1798. *obl.* fol. **e. 140. (7.)**

Pp. 1–16 *only; it is doubtful whether more appeared.*

MUSICA. Musica de' Virtuosi della Florida Capella dell' illustrissimo...Duca di Baviera. [Madrigals.]
See TROIANO (M.)

MUSICA CURIOSA. Musica Curiosa or a Curious Collection of Celebrated Airs Compos'd by Messrs. Granno, Weideman, Hasse, Vinci and other Masters, to which are added two...Sonatas of Sig. Brivio's and the favourite Concerto of Sig^{r} Hasse's, all set for two German Flutes or two Violins and a Bass, *etc.* [Separate Parts.] *Printed for J. Simpson*: *London*, [1745 ?] *obl.* 4°. **b. 30. (1.)**

This collection contains compositions by Granno, Weideman, Festing, B. Thumoth, Handel, Vinci, Hasse and G. Brivio.

MUSICA DIVINA. Musica Divina. [Madrigals.] *See* PHALESIO (P.)

MUSICA DOMESTICA. Musica Domestica. [Hymns.] *See* DUERR (M.)

MUSICÆ SPIRITUS. Musicæ Spiritus, or a Collection of...Airs.
See HAENDEL (G. F.)

MUSICÆ VOCALIS DELICIÆ. Musicæ Vocalis Deliciæ, being a Collection of...Madrigals, Glees, Catches, Canzonets, Rounds and Canons...Composed by...eminent Masters...The Words Consistent with Female Delicacy. Vol. I. *Printed for T. Skillern: London*, [1790?] 8°. **E. 331.**

The composers named are: Rogers, T. Brewer, Lord Mornington, G. Berg, Howard, T. Ford, Dr. Arne, Battishill, J. Hilton, H. Purcell, Atterbury, Webbe, T. Norris, Dr. Hayes, T. Weelkes, Dr. Harrington and Byrd.

MUSICAL. The Musical Chase. [Song.] *See* WILTON (C. H.)

The Musical Hodge-Podge. [Song.] *See* OLD. An Old Woman cloathed in Grey, *etc.* [1730?] fol. **G. 305. (150.)**

MUSICAL CENTURY. The Musical Century, in One Hundred English Ballads. *See* CAREY (H.)

MUSICAL COMPANION. Catch that Catch Can, or The Musical Companion. Containing Catches and Rounds for Three and Four Voyces. To which is now added a Second Book containing Dialogues, Glees, Ayres, and Ballads, &c. some for Two, Three, Foure Voyces. *Printed by W[illiam] Godbid for J[ohn] Playford: London*, 1667. *obl.* 4°. **A. 412.**

This continuation of Hilton's "Catch that catch can" is the first edition of "The Musical Companion." The Second Part has a separate title-page, but the pagination is continuous. The composers named are: J. Hilton, Cranford, T. Holmes, W. Lawes, S. Ive, E. Nelham, T. Brewer, J. Tailor, Stoner, W. Bird, W. Child, W. Howes, W. Webb, W. Ellis, J. Smith, J. Cobb, J. Wilson, White, T. Pierce, G. Holmes, W. Smegergill, W. Gregory, J. Savile, N. Freeman, Lannere, J. Playford, M. Locke, R. Hill, G. H., H. Lawes, E. Colman, L. Hodemonte, H. Pursell, J. Banister, S. Taylor, N. Lanneare, T. Tempest and H. Cooke.

[Another copy.] **A. 412. a.**

The Musical Companion, in Two Books. The First Book containing Catches and Rounds for Three Voyces. The Second Book containing Dialogues, Glees, Ayres and Songs for Two, Three and Four Voyces. Collected...by Jo Playford, *etc. Printed by W[illiam] Godbid for John Playford: London*, 16[72.] *obl.* 4°. **A. 412. b.**

The title-page is mutilated. The Second Book has a separate title-page, but the pagination is continuous. In this edition the following composers' names first occur: Jenkins, R. Johnson, J. Goodgroome, J. Banister, G. Holmes, Morley, B. Rogers, Campion, O. Gibbons, Deering, R. Fleckno and B. Wallington.

MUSICAL COMPANION. The Musical Companion, in Two Books. The First Book containing Catches and Rounds for Three Voyces. The Second Book containing Dialogues, Glees, Ayres and Songs for Two, Three, and Four Voyces. Collected...by J. Playford, *etc.* (An Additional Sheet to the Book entitled The Musical Companion.) *Printed by W[illiam] Godbid for John Playford: London*, 1673. (1672.) *obl.* 4°. **A. 412. c.**

The Second Book has a separate title-page, dated 1672, *but the pagination is continuous. This edition differs from that of* 1672 *in having two additional leaves after p.* 112.

Catch that Catch Can: or the Second Part of the Musical Companion; being a Collection of New Catches, Songs, and Glees, never printed before. *Printed by J[ohn] P[layford the Younger] for John Playford: London*, 1685. 4°. **K. 3. m. 13.**

The composers named are: H. Aldridge, H. Purcell, J. Blow, J. Lenton, W. Turner, M. Wise, J. Jackson, R. Smith, J. Roffey, F. Forcer, J. Moss, W. Lawes, J. Reading, S. Ives, T. Tudway, E. Frost, M. Locke, J. Hilton, J. Playford and W. Pizing.

The Second Book of the Pleasant Musical Companion. Being a New Collection of Select Catches, Songs, and Glees for Two and Three Voices. The Second Edition corrected and much enlarged. (A New Additional Sheet to the Catch-Book.) *Printed for John Playford: London*, 1686. *obl.* 4°. **A. 412. d.**

A presentation copy from John Playford, with his autograph (dated October, 1685) *on the title-page, to John Jackson, whose autograph is at the end of the Cambridge Catch. The following names in this edition are not in that of* 1685: *T. Farmer, J. Wilson, B. Isaack, R. Brown, J. Jackson, F. Farmiloe, J. Banister and R. Browne.*

The Second Book of the Pleasant Musical Companion: Being a Choice Collection of Catches for Three and Four Voices... Compos'd by Dr. John Blow, the late Mr. Henry Purcell, and other Eminent Masters. The Fourth Edition, corrected and much enlarged. *William Pearson, for Henry Playford: London*, 1701. *obl.* 4°. **A. 412. e.**

The following names of composers occur in this collection: J. Blow, H. Purcell, M. Wise, T. Tudway, J. Eccles, J. Wilson, J. Roffee, Gillier, J. Gilbert, J. Lenton, J. Reading, B. Isaack, J. Jackson, R. Brown and S. Ackeroyd.

MUSICAL COMPANION. Supplement of New Catches, to the Second Book of the Pleasant Musical Companion. Containing the Choicest Catches by Dr. John Blow, and the late Mr. Henry Purcell, and other Eminent Masters. *William Pearson, for Henry Playford ... and J. Hare: London*, 1702. *obl.* 4°.
A. 412. g.

This collection contains named compositions by J. Blow and J. Clarke.

The Second Book of the Pleasant Musical Companion...The Fifth Edition, corrected and much enlarged. *Printed by William Pearson for Henry Playford . . . and J. Hare: London*, 1707. *obl.* 4°.
A. 412. f.

The composers named in this edition and not in that of 1701 *are: J. Isum, J. Clarke, H. Hall, Dr. Turner, Morgan and Williams.*

The Pleasant Musical Companion: The Sixth Edition, corrected and enlarged: containing above 120 Catches. *Printed by William Pearson, and sold by John Young: London*, 1720. *obl.* 4°.
A. 412. h.

The new names in this edition are: Dr. Aldrich, Dr. Cæsar and J. Church.

The Pleasant Musical Companion. The Nineth Edition, Corrected and Enlarged: Containing above 120 Catches. *Printed by William Pearson, and sold by John Young: London*, 1726. *obl.* 4°.
A. 412. i.

Imperfect, wanting pp. 9–10.

The Pleasant Musical Companion . . . the Tenth Edition, corrected; and several new Catches. *J. Johnson: London*, [1740?] *obl.* 4°. **A. 412. j.**

Engraved throughout.

The Musical Companion. Songs.
See DAVIS (J. F.)

The Musical Companion. Songs.
See HOWARD (S.)

The Musical Companion. [Anthems.]
See STEPHENSON (J.)

MUSICAL COMPASS. The Musicall Compass. (The Musick Grammar.) [Three engraved plates, with 4 pages of musical grammar in rhyme.]
Printed for J. Gillibrand: [*London,*] 1684. 4° **557*. e. 25. (3.)**

MUSICAL COURTSHIP. The Musical Courtship. Dialogue. *See* HOOK (J.)

MUSICAL DOMINO. Musical Domino, a new Game. [Instructions and engraved music.] *J. Wallis: London*, 1793. fol.
558*. c. 36. (4.)

MUSICAL ENTERTAINER. The Musical Entertainer. [Songs.]
See BICKHAM (G.)

MUSICAL LADY. Love's a sweet and soft Musician. *A Favourite Song.* Sung by Miss Pope, in the Musical Lady. [Words by G. Colman the elder.]
[*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, Nov., 1773.

MUSICAL MAGAZINE. The Musical Magazine. *See* OSWALD (J.)

The Musical Magazine, or Compleat Pocket Companion.
See PERIODICAL PUBLICATIONS.—*London.*

MUSICAL MISCELLANY. The Musical Miscellany; being a Collection of Choice Songs, set to the Violin and Flute, by the most Eminent Masters. 6 vols. *J. Watts: London*, 1729(–1731). 8°.
C. 373.

Vols. 1 *&* 2 *are dated* 1729; 3 *&* 4—1730; 5 *&* 6—1731. *The composers named are: Galliard, N. Haym, Tenoe, Leveridge, Weldon, Gouge, Geminiani, Cole, Carey, Burgess, Greene, Pepusch, J. Grano, Ramondon, Handel, Munro or Monro, Webber, J. Sheeles, A. Whichello, Dieupart, Holmes, Brailsford, Ravenscroft, Bononcini, Barrett, Vincent, D. Purcell, J. Graves, A. Young, D. Rizzio, Betts, Flemming, Croft, Seedo, King James V. of Scotland, Charke, Potter, H. Purcell, B. Aldrich and Trevers* [*Travers*].

The Musical Miscellany. [Songs.]
See SMITH (A.)

MUSICALISCHER LEUTHE SPIEGEL. Musicalischer Leuthe Spiegel, Das ist: Ein Extract auss dem Weltberühmten Ertz-Schelmen Judas Tractat, Welcher Spiegel sich vor Ehrlichen Leuthen wol darff sehen, und mit 1. Tenor-Sing-Stimm, nebenst 2. Violinen, doppelten General-Bass, (auch 2. Violen, so ad placitum,) hören lassen. Gesetzt und herauss gegeben von einem Deutschen Spaniol in Griechenland, wie auch gedruckt daselbsten, *etc.* 1687. 4°.
B. 1150.

The Tenor part only.

MUSICALISCHER ZEIT - VERTREIB. Musicalischer Zeit-Vertreib welchen man sich bey vergönten Stunden, auf dem beliebten Clavier, durch Singen und Spielen auserlesener Oden, vergnüglich machen kan. *Franckfurt und Leipzig*, 1743. 4°. **D. 718. (2.)**

MUSICO-ORATORICO-POLITICO. *See* MINUETS. [XII. Minuets ... with a Dedication signed 'Musico - Oratorico - Politico.'] [1780?] *obl.* 4°.
b. 57. c. (3.)

MUSICUS AUTODIDAKTOS. Musicus ἀυτοδίδαχτος, oder Der sich selbst informirende Musicus, bestehend sowohl in Vocal- als üblicher Instrumental-Musi-

que, welcher über 24. Sorten ... Instrumente beschreibet ... ans Licht gestellet ...von einem Der in praxi erfahren [i.e. J. P. Eisel.] *Verlegt von J. M. Funcken: Erfurt*, 1738. 4°. **557*. c. 27.**

MUSIKALISCHE UNTERHALTUNGEN. Musikalische Unterhaltungen. Erstes Quartal, von Neujahr bis Ostern 1775. *Bey A. F. Böhme: Leipzig*, [1775.] 4°. **E. 247.**

MUSIKALISCHER POTPOURRI. Musikalischer Potpourri, für Liebhaberinnen und Freunde des Gesangs und Claviers. Dargestellt von Abeille, Eidenbenz und Schwegler. Mit einem Blatt von Schubart. Erstes Vierteljahr. (Musikalischer Potpourri, Zweytes (—Viertes) Vierteljahr. Herausgegeben von Abeille, Eidenbenz, Schwegler, Zumsteeg.) (Musikalischer Potpourri, Fünftes Heft.) 5 pts. *Gedrukt bei den Gebrüdern Mäntler: Stuttgart, etc.* 1790-1. *obl.* 4°. **B. 710.**

Pts. 2-5 are published by Abeille. The composers named in this work are: Abeille, Eidenbenz, Schwegler, Schubart, Regnaud, Zumsteeg, Boccherini, Deller, D. Weber, Haydn, Mozart, C. G. Weber and Wetschki.

MUSIQUE. [A Broadside with the heading "Musique," shewing the various sounds, intervals and musical signs; surrounded by a border in which are represented various musical instruments.] [*Paris*? 1650?] *s. sh.* fol. **1801. d. 1. (7.)**

Choix de Musique, dédié à S. A. S. Monseigneur le Duc Régnant des Deux-Ponts. 36 n^os^. [*Paris*,] 1783(-1784.) 4°. **E. 367.**

A Periodical Publication, containing vocal and instrumental music by Baron de Rumling, Devienne Jr., G. Andreozzi, Karr, Lachnith l' ainé, P. Sales, Méreau, de Nerciat, B. Mengozzi, de St. George, Fontaine, H. J. Rigel, Bianchi, Abbé Rose, Toeschi, L. Mayer, G. Hemerlein, Abt Vogler, Gossec, Martini, C. Mayer, de Fontenet, Grétry, Nittel, William, Dézaides, Paisiello, Sivol, Lenoble, Bartelmont, Edelmann, Tapray, Foignet, Sacchini, Piccini, Haydn, Clementi, Blin de la Codre, Couperin, and Mdlles. Ray, Pouillard and de Beaumesnil.

MUSOMACHIA. Musomachia id est Bellum Musicale.
See LAURENBERGIUS (P.)

MUSSARD ( ) Nouvaux Principes pour apprendre à jouer de la Flutte Traversière. Avec des Idées precises ... des principes de Musique suivis d'une Collection d'Airs en Duo, *etc.* *Chez l'Auteur: Paris*, [1780?] *obl.* 4°. **b. 172.**

MUSSINI (NICOLO) Six Romances (tirées des Oeuvres de M^r^ de Florian) avec Accompagnement de Forte-piano et Violon obligé...Oeuvre v. *Chez l'Auteur: Berlin*, [1800?] *obl.* fol. **E. 870. (11.)**

MUSSOLINI (CESARE) Six New Songs and Six Minuets...with a New Pastoral Air...Adapted for y^e^ Guittar & Mandolin with Accompanyments for the Harpsichord & Violin, *etc.* *Printed...by the Author: London*, [1790?] fol. **G. 805. k. (11.)**

MUST. Must Love that Tyrant of the Breast. Song. *See* KING (R.)

Must then a faithful lover go. Song. *See* ECCLES (J.) [*The Mad Lover.*]

MUSTAFA. Mustafa di Trabisonda. [Song.]
See PAISIELLO (G.) [*La Locanda.*]

MUTUAL. Mutual Love. Song [begins: 'Wer't thou yet fairer than thou art'].
See DEFESCH (W.)

Mutual Love. [Song, begins: 'How few among the thousand pairs.']
See LARKEN ( )

MUZIO SCEVOLA. The Most Favourite Songs in the Opera of Muzio Scævola. Compos'd by Three Famous Masters [viz., F. Mattei, G. B. Bononcini, and G. F. Handel; the words by P. A. Rolli]. *Printed for R. Meares: London*, [1721.] fol. **G. 192. (2.)**

The favourite Songs in the Opera call'd Muzio Scævola. [By F. Mattei, G. B. Bononcini and G. F. Handel.] *Printed for I. Walsh...& Ino. and Ioseph Hare: London*, [1721?] fol. **G. 158.**

Pupille sdegnose. *Muzio* [Song, by G. F. Handel] sung by Sign^r^ Senesino in the Opera of Muzio Scaevola. [*London*, 1722?] *s. sh.* fol. **H. 1601. (363.)**

MY. My ain kind Dearie, with Variations. [1801.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine, Vol. XIII. [No. 6b.] [1797-1802.] 8°. **D. 8571.**

My Banks. [Song.] *See* ARNE (T. A.)

My Banks they are furnish'd. [Song.] The Words by W. Shenstone. [Music by T. A. Arne.] *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (78.)**

My Bliss too long my Bride denies. [Song.]
See ARNE (T. A.) [*The Merchant of Venice.*]

My brave City Friends. *Sheriff Janssen's Health.* A Song to the Tune of Bumpers Esquire Jones, writ in 1750, (but now first publish'd) and Sung in Stationer's Hall, when Mr. Alderman Janssen was Master of the Company. [*London*, 1755?] *s. sh.* fol. **G. 316. e. (90.)**

My Breast with tender Pity swells. Song. *See* HAENDEL (G. F.) [*Hercules.*]

MY. My charmer! come bless me! Song. *See* ARSACE. [*Figurati estinte.*]

My Colin leaves fair London Town. *A Favorite Song.* Sung at Ranelagh. *L[ongman] & B[roderip: London,* 1785?] *s. sh.* fol. **G. 310. (112.)**

My Cottage in the lowly Dell. [Song.] *See* AMBROSE (J.)

My Daddy is a canker'd Carle. *Low down in the Broom.* A New Song. [*London,* 1760.] 8°. **158. l. 5.**
London Magazine, 1760, *p.* 486.

My Daddy is a cross old man. *Low down in the broom.* [Song.] Sung by Miss Davies at Marybone. [*London,* 1770?] fol. **I. 530. (104.)**

My Daddy O. Song. *See* HOOK (J.)

My daddy was gone to the market. [Song.] *Sung by Miss Brown,* at Sadler's Wells. [*London,* 1763.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXIII., p. 322.

My days have been so wondrous free. *Love and Innocence. A new Song.* [Words by T. Parnell.] [*London,* 1710?] *s. sh.* fol. **H. 1601. (309.)**

[Another edition.] My days have been so wondrous free. *Love and Innocence, etc.* [*London,* 1720?] *s. sh.* fol. **G. 305. (235.)**

[Another setting.] My days were once so wondrous free. *A Song.* The Words by Dr. Parnel. [*London,* 1739.] 8°. **249. c. 9.**
Gentleman's Magazine, Vol. IX., p. 656.

[Another setting.] My days have been so wond'rous free. [Song.] *See* JACKSON (W.) *of Exeter.* [12 *Songs, Op.* 1. *No.* 4.]

My dear Cockadoodle. Song. *See* CAMPAIGNERS.

My dear Mistress has a heart. *The Fickle Fair.* A New Song [by T. A. Arne], sung by Mr. Lowe at Marybon-Gardens. [*London,* 1751.] 8°. **157. l. 13.**
London Magazine, 1751. *p.* 36.

My dear Mistress has a Heart. *The Fickle Fair.* A new French Horn Song [words by the Earl of Rochester, music by T. A. Arne.] Sung by Mr. Lowe . . . at Marybon Gardens. [*London,* 1760?] *s. sh.* fol. **G. 227. (9.)**

My dear Mistress has a Heart. *The Fickle Fair, etc.* [By T. A. Arne.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 50. [1760?] fol. **G. 433.**

[Another edition.] My dear Mistress has a Heart. *The Fickle Fair, etc.* [*London,* 1760?] *s. sh.* fol. **G. 305. (274.)**

[Another edition.] My dear Mistress has a Heart. *The Fickle Fair, etc.* [*London,* 1765?] *s. sh.* fol. **G. 310. (102.)**

MY. My dearest life, were thou my Wife. *The Chaise Marine.* [Song.] [*London,* 1765?] *s. sh.* fol. **G. 305. (76.)**

My Delia is the blooming Fair. *Absent Delia.* [Song.] *Blundell:* [*London,* 1780?] *s. sh.* fol. **G. 310. (116.)**

My Doe is my Dear. Song. *See* REEVE (W.) [*Merry Sherwood.*]

My Dog and my Mistress are both of a kind. *Cherry & Merry.* [Song.] Sung by Mr. Cooke at Sadlers Wells. [*London,* 1775?] *s. sh.* fol. **G. 316. j. (15.)**

My Dolly was the fairest thing. [Song.] *See* LOVE IN A VILLAGE.

My drowsy pow'rs, why sleep ye so? *Hymn.* [Words by I. Watts.] *London,* 1778.] 8°. **P.P. 716. b.**
Gospel Magazine, Nov., 1778.

My Eyes may speak Pleasure. Song. *See* DIBDIN (C.) [*The Christmas Tale.*]

My Fair has each enchanting Art. *The Fickle Nymph.* [Song.] *S[amuel] A[nn and] P[eter] T[hompson: London,* 1780?] *s. sh.* fol. **G. 310. (95.)**

My Fair is beautifull as Love. [Song.] *See* SAVAGE (W.)

My fair one Adieu. *A Favorite Song* to the Tune of the Milanese March. *G. S[mart: London,* 1785?] *s. sh.* fol. **G. 310. (98.)**

My fair ye Swains is gone astray. *Phillis.* [Song.] [*London,* 1750?] *s. sh.* fol. **G. 316. c. (28.)**

My Fanny long I woo'd and lov'd. *Proper Fanny.* A New Song. [*London,* 1765.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXVI., p. 374.

My Father is King of the Gypsies. *The Fortune Teller.* A Favourite Song. *W. C.:* [*London,* 1780?] *s. sh.* fol. **G. 310. (110.)**

My Fiddle and Flora. *Fiddle and Flora.* [Song.] [*London,* 1730?] *s. sh.* fol. **G. 316. e. (83.)**

My fond Shepherds of late were so blest. *My fond Shepherds.* [Song from T. A. Arne's Opera, 'Eliza.'] Sung by Sig^r^ Frasi. [*London,* 1755?] *s. sh.* fol. **G. 310. (101.)**

My fond shepherds of late were so blest. *Song.* In the Opera of Eliza. [By T. A. Arne.] [*London,* 1757.] 8°. **158. l. 2.**
London Magazine, 1757, *p.* 556.

[Another edition.] My fond Shepherds, *etc.* [From T. A. Arne's Opera,' Eliza.'] [*London,* 1760?] *s. sh.* fol. **H. 1994. a. (173.)**

My fond shepherds of late were so blest. Song. *See* ELIZA.

My friend and I we drank. *Bacchus overcome.* [Song.] [*London,* 1710?] *s. sh.* fol. **H. 1601. (299.)**

MY. My Friend, when a Captive. Song. *See* SANDERSON (J.) [*Black Beard.*]

My God, now I from Sleep awake. *Midnight Hymn*, [words] by Bishop Kenn. [*London*, 1763.] 8°. **P.P. 324. w.**
Christian's Magazine, Aug., 1763, *p.* 573.

My Goddess Celia Heavenly Fair. *Celia the Fair.* A new Song. [Words in imitation of Cornelius Gallus by the Earl of Rochester, music by G. Monro.] [*London*, 1730?] *s. sh.* fol. **G. 310. (90.)**

[Another edition.] My Goddess Celia. *Celia the Fair, etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. e. (77.)**

My Grandmother's Cot. Ballad. *See* ARNE (M.)

My Heart is devoted dear Mary to thee. Song. *See* HOOK (J.)

My Heart is ev'ry Beauty's Prey. Song. *See* DANBY (J.)

My Heart, lovely Mary, is thine. Ballad. *See* ROSS (J.)

My Heart went to the Fair. Song. *See* As. As down the Cowslip Vale I stray'd. [1780?] *s. sh.* fol. **G. 306. (126.)**

My Heart with joy is thrilling. Duetto. *See* ROSS (J.)

My Heart's soft emotions. *Bet the Brunette.* A favourite New Song. *J. Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. b. (68.)**

My Heart's with sweet Peggy O'Brannan. *Banks of the Shannon.* A favourite Irish song. *Sk[illern: London*, 1795?] *s. sh.* fol. **G. 807. b. (41.)**

My Jamie is a bonny Lad. Song. *See* ADDISON (J.)

My Jenny and I have toil'd. *What is that to you?* A favourite Scotch Song, sung by Mr. Vernon at Vauxhall. [*London*, 1774.] *s. sh.* 4°. **159. n. 6.**
London Magazine, July, 1774.

My Jemmy is cross'd quite over the Main. *Jemmy.* A favourite new Scotch Ballad. *J[ohn?] W[elcker?: London*, 1780?] *s. sh.* fol. **G. 310. (99.)**

My Jockey is a gentle Youth. [Song.] *See* ROSS (J.)

My Jockey is the blithest lad. *Jockey*, a favourite new Scotch Ballad, sung by Mrs. Baddeley, at Vauxhall. [*London*, 1767.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLI., p. 156.

My Jockey is the blithest Lad. *Jockey.* A Favourite Scotch Ballad. [*London*, 1770?] *s. sh.* fol. **G. 305. (73.)**

[Another edition.] My Jockey is the blithest Lad. *A Favourite Song*, Sung by Mrs. Baddely, *etc.* [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (165.)**

MY. [Another edition.] My Jockey is the blithest Lad. *A Favourite Song.* Sung by Mrs. Baddely, *etc.* [*London*, 1770?] *s. sh.* fol. **G. 310. (123.)**

[Another edition.] My Jockey is the Blithest Lad. *Jockey, etc.* [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (39.)**

My Journey is Love. [Song.] *See* REEVE (W.) [*Mirth's Museum.*]

My Laddie is gang'd far away. *New Jockey.* A Favourite Scotch Song, sung by Miss Froud at Marybone Gardens. [*London*, 1768.] 8°. **158. l. 13.**
London Magazine, 1768, *p.* 603.

My Laura sighs. [Song.] *See* AMBROSE (J.)

My little blithsom Sparrow. Song. *See* PLEYEL (I. J.)

My Lodging is on the cold ground. *My Lodging.* A Favorite Mad Song. [Words from 'The Rivals,' an adaptation (attributed to Sir W. Davenant) of 'The Two Noble Kinsmen.'] *Ka[therine] F[entu]m: [London*, 1780?] *s. sh.* fol. **G. 310. (117.)**

[Another edition.] My Lodging is on the cold ground, *etc.* [*London*, 1785?] *s. sh.* fol. **H. 2818. (30.)**

My Lodging is on the Cold Ground. [Song.] *See* HARRISON (S.)

My Lord and my Lady. A New Song. [By T. A. Arne?] [*London*, 1750?] *s. sh.* fol. **I. 530. (105.)**

My Love she's but a Lassie yet. [Song.] *See* URBANI (P.)

My Love to War is going. A Song [the words by Miss Alderson, afterwards Mrs. Opie] with an accompaniment for the Piano Forte. [By E. S. Biggs.] *R. Birchall, for the Author: London*, [1795?] fol. **G. 356. (55.)**

[Another setting.] My Love to War is going. [Song.] *See* TWISS ( ) Two Songs. No. 1.

My love was once a bonny lad. *The Flower of Edingburgh, etc.* [Song.] [*London*, 1749.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. IV., p. 175.

My Love was once a bonny lad. *The Flower of Edinburgh.* [Song.] Set for the German Flute. [*London*, 1760?] *s. sh.* fol. **I. 530. (106.)**

[Another copy.] **G. 316. e. (76.)**

[Another edition.] My Love was once a bonny Lad. *The Flower of Edinburgh.* [*London*, 1765?] *s. sh.* fol. **H. 1994. b. (55.)**

My lovely Nymph. [Song.] *See* NICHOLSON (I.)

MY. My Maid Mary. *The Spinning Lass.* [Song.] [*London*, 1745?] *s. sh.* fol.
G. 316. e. (84.)

My Maid Mary she minds her dairy. *The Dairy Maid.* [Song.]
Str[aight] & Sk[illern: London, 1775?] *s. sh.* fol. **G. 310. (125.)**

My mantling spirits mount apace. Duett.
See COOKE (T. S.)

My mother wou'd fain have oblig'd me to wed. *The Girl of Spirit.* [Song.] Sung at Sadlers Wells. [*London*, 1766.] 8°.
P.P. 5441.
Royal Magazine, Vol. XIV., p. 45.

My Mother would fain have oblig'd me to wed. *The Girl of Spirit.* A new Song. [*London*, 1766.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXVIII., p. 99.

My Nanny O. [Song.] *See* WHILE. While some for pleasure waste their health. [1720?] *s. sh.* fol.
G. 305. (140.)

My Native Vale. [Song.] *See* RELFE (J.)

My Own Fire Side. [Song.]
See AMBROSE (J.)

My Passion is as mustard Strong. *A New Song to old Similies.* [Words attributed to J. Gay, to the tune of 'Rogero.'] [*London*, 1730?] *s. sh.* fol.
G. 310. (91.)

[Another copy.] **G. 303. (56.)**

[Another copy.] **G. 305. (138.)**

My Patie is a Lover gay. *Corn Riggs are bonny.* [Song, from A. Ramsay's 'Gentle Shepherd.'] [*London*, 1740?] *s. sh.* fol. **G. 310. (86.)**

[Another edition.] My Patie is a Lover gay. *Corn Riggs are bonny.* [Song.] [*London*, 1750?] *s. sh.* fol.
G. 316. e. (79.)

My Patie is a Lover gay. *Corn Riggs are bonny.* A New Song. [*London*, 1772.] 8°.
P.P. 5438. z.
Universal Magazine, Vol. L., p. 97.

[Another setting.] My Patie is a Lover gay. *Corn Riggs are bonny.* [Song.] Sung by Miss Jameson, *etc.* [Music by J. Hook.] *C[harles and] S[amuel] T[hompson: London*, 1774.] *s. sh.* fol.
G. 310. (126.)
From Thompson's Second Collection of Hook's Vauxhall Songs for 1774.

My Peggie, if thou die. [Song.] Sung by Mr. Lowe, *etc. See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 51. [1760?] fol. **G. 433.**

My Peggie if thou die. [Song.] *See* LOVE. Love never more, *etc.* [1765?] *s. sh.* fol.
G. 316. e. (74.)

MY. My Peggy is a young thing. *Scotch Song.* [Words by A. Ramsay, music by J. Hook.] Sung by Mr. Vernon at Vauxhall.
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol.
G. 310. (111.)

My Phillida, adieu love. Ariette.
See MELLISH ( ) *Miss.*

My Plaint in no one Pity moves. [Song.]
See STORACE (S.) [*The Siege of Belgrade.*]

My Polly is lovely. *Polly.* [Song.] The Music by an Eminent Master.
A. P[ortal: London, 1780?] *s. sh.* fol.
G. 310. (113.)

My pritty lovely charming Fair. Song.
See GRAVES (J.)

My Saviour, my Almighty Friend. Hymn.
See E., H.

My Shepherd is gone far away. *Absent Jockey.* [Song.] Sung at Marybone Gardens. *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (96.)**

My Soger Laddie is over the Seas. *The Soger Laddie.* [Song, words chiefly written by A. Ramsay.] [*London*, 1740?] *s. sh.* fol. **G. 310. (94.)**

[Another edition.] My Soger Laddie is over the Seas. *The Soger Laddie.* [*London*, 1750?] *s. sh.* fol.
H. 1994. b. (56.)

My Soger Laddie is over the Seas. *The Soger Laddie.* [Song.] [*London*, 1750.] 8°.
P.P. 5438. z.
Universal Magazine, Vol. VII., p. 318.

My Soger Laddie is over the Seas. *The Soger Laddie.* [Song.]
See CHLOE. Chloe, or the Musical Magazine, *etc.* No. 20. [1760?] fol.
G. 433.

[Another setting.] My Soger Laddie is over the Sea. *The Soger Laddie.* [Song.] Sung by Mrs. Ward at Marybone Gardens.
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol.
G. 310. (100.)

My Song shall be of Mercy. Solo Anthem.
See KENT (J.)

My Soul, praise the Lord. *Part of the CIVth Psalm.* Set to Music for Two Voices. [*London*, 1762.] 8°.
P.P. 324. n.
Christian's Magazine, Oct., 1762, *p.* 472.

My soul rejects the thought with scorn. Song. *See* HAENDEL (G. F.) [*Saul.*]

My Spirits are mounting. Song.
See WILSON ( ) *Singer.*

My temples with clusters of grapes I'll entwine. *In Praise of Woman, etc.* [Song.] [*London*, 1763.] 8°.
P.P. 5441.
Royal Magazine, Vol. IX., p. 157.

MY. My temples with clusters of grapes I'll entwine. *In Praise of Woman.* [Song.] Set for the German Flute. (Minuet de Swedois.) [*London*, 1763.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. V., pp. 625–6.

[Another setting.] My Temples with Clusters of Grapes I'll entwine. *In Praise of Woman.* [Song.] Sung by Mr. Prentise at Sadlers Wells. [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (34.)**

[Another edition.] My Temples with Clusters of Grapes I'll entwine. *The Goblet of Wine.* [Song.] [*London*, 1775?] *s. sh.* fol. **G. 310. (103.)**

[Another edition.] My Temples with Clusters of Grapes I'll entwine. *In Praise of Women.* [Song.] [*London*, 1780?] *s. sh.* fol. **I. 530. (107.)**

My Thyrsis was the gentlest Youth. Song. *See* COOKE (J.)

My time, O ye muses, was happily spent. Song. *See* HART (W.)

My true Love far away. Song. *See* SON-IN-LAW.

My Valentine. Ballad. *See* HORSLEY (W.)

My William I have lost. *William far away.* [Song.] *E. Rhames:* [*Dublin*, 1780?] *s. sh.* fol. **H. 1601. b. (98.)**

My Willy was a Sailor bold. [Song.] *See* SANDERSON (J.) [*Black Beard.*]

My wishing Eyes. Song. *See* WELDON (J.)

MY GRANDMOTHER. My Grandmother. Musical Entertainment. *See* STORACE (S.)

MYRA. Myra. [Song, begins: 'Say Myra, why is gentle Love.'] *See* HOWARD (S.)

Myra. A Pastoral Elegy for three Voices. *See* UNTIMELY. Untimely bow'd by Fate's relentless hand. [1790?] fol. **H. 2826. c. (15.)**

Myra of the Vale. Ballad. *See* BOHLIUS (J. H.)

MYRTIL ET LYCORIS. D'une Rose fraîche éclose. *Ariette de Myrtil et Lycoris* [by L. B. Desormery], avec Accompagne^mt de Basse. (Que le pur Crystal. *Air*, du même Opera.) [*Paris*, 1777.] 8°. **B. 362. c. (110.)**

Myrtil et Lycoris. Pastorale. *See* DESORMERY (L. B.)

MYRTILLA. Myrtilla. [Song, begins: 'See Myrtilla heav'nly Maid.'] *See* ADAMS (J. B.)

Myrtilla. [Song.] *See* YE. Ye Chearful Virgins have ye seen, *etc.* [1760?] *s. sh.* fol. **H. 1994. a. (35.)**

Myrtilla like time is always a flying. *A New Song.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (298.)**

MYRTILLO. How happy are we. *A Song* in the Mask of Martillo. [Music by J. C. Pepusch.] [*London*, 1716.] *s. sh.* fol. **H. 1601. (207.)**
The words of this song are not in Cibber's Mask of Myrtillo as printed in 1777.

[Another edition.] How happy are we. *A Song, etc.* [*London*, 1716?] *s. sh.* fol. **G. 308. (81.)**

The lover for the favour presses. *A Song* in the Mask call'd Martillo. [Music by J. C. Pepusch.] [*London*, 1716.] *s. sh.* fol. **H. 1601. (455.)**
The words of this song are not in Cibber's Mask of Myrtillo as printed in 1777.

[Another edition.] The Lover for the Favour presses, *etc.* [*London*, 1716?] *s. sh.* fol. **G. 312. (41.)**

O happy Martillo. *A Song* in the Mask of Martillo. [Words by C. Cibber, music by J. C. Pepusch.] [*London*, 1716.] *s. sh.* fol. **H. 1601. (356.)**

[Another edition.] O happy Martillo, *etc.* [*London*, 1716.] fol. **G. 310. (289.)**

Prepare O Love the happy day. *A Song* in the mask of Myrtillo, *etc.* [Music by J. C. Pepusch.] [*London*, 1716.] *s. sh.* fol. **H. 1601. (369.)**
The words of this song are not in Cibber's Mask of Myrtillo as printed in 1777.

Soft desires. A Song in the Mask of Myrtillo. [Music by J. C. Pepusch.] [*London*, 1716.] *s. sh.* fol. **G. 311. (68.)**
The words of this song are not in Cibber's Musk of Myrtillo as printed in 1777.

MYSLIVEČEK (JOSEF) Six Easy Divertimentos for the Harpsichord or Piano-Forte. *Longman & Broderip: London.* [1780?] *obl.* fol. **e. 5. f. (8.)**

Six easy lessons for the Harpsichord. *Corri & Sutherland: Edinburgh*, [1780?] fol. **g. 442. a. (15.)**

Six Orchestra Trios for two Violins and a Violoncello. [Separate Parts.] *Welcker: London*, [1780?] fol. **g. 697.**

Six Overtures for two Violins, two Hoboys, two French Horns, two Tenors, with a Thorough Bass for the Harpsichord or Violoncello, *etc.* [Orchestral Parts.] *Printed for W. Napier: London*, [1775?] fol. **g. 474. a. (12.)**

[Another copy.] **g. 474. (8.)**

Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin. *Printed for C. & S. Thompson: London*, [1775?] fol. **g. 697. a.**

See KAMMEL (A.) Six Overtures...by... III. Mislevecheck, *etc.* [1770?] fol. **g. 474. (7.)**

MYSTERIES OF THE CASTLE. The Mysteries of the Castle. Dramatic Tale. *See* SHIELD (W.)

N . . ., *M.* Vous êtes ma belle amourette. *Trio de M. N....— Air*, à voix seule sur les mesmes paroles. [*Paris*,] 1730. *s. sh.* 4°. **298. a. 11.**
Mercure de France, *May*, 1730.

N. (Stefano) *called* Spadina. Sei Sonate a Due Violini, composte da Stefano N. detto Spadina, Gintiluomo Dalmatino. Opera Sesta. [Separate Parts.]
Stampate a Spese di J. J. Hummel: Amstelodamo, [1770?] fol. **h. 3212. g. (5.)**

NACHT. Nacht und Nebel. Duett.
See Danzi (F.) [*Der Kuss.*]

NACHTGALL (Ottmar) Musicae Institutiones Othmari Nactgall Argōtini a nemine unquā prius pari facilitate tentatę, *etc.* *Ioannes Knoblouch: Argentoraci*, 1515. 4°. **K. 1. h. 13.**
10 *leaves, without pagination*, 34 *lines to the full page.*

Musurgia seu praxis Musicæ. Illius primo quæ Instrumentis agitur certa ratio, ab Ottomaro Luscinio [i.e. O. Nachtgall] Argentino duobus Libris absoluta. Eiusdem Ottomari Luscinij, de Concentus polyphoni...Libri totidem.
Apud Ioannem Schottum: Argentorati, 1536. *obl.* 4°. **K. 1. h. 14.**
102 *pages, preceded by* 3 *and followed by* 2 *unnumbered leaves. The title-page bears the autograph of Dr. Pepusch. The verso of a* 3. *has a wood-cut representing Andreas Silvanus and Sebastianus Virdung.*

NADERMAN (François Joseph) Deuxième Pot-Pourri suivi de Plaisir d'Amour [by J. P. E. Martini] varié pour la Harpe, *etc.* *Chez Naderman: Paris*, [1800?] fol. **h. 173. b. (12.)**

Troisième Pot-Pourri, suivi d'un Air varié pour la Harpe, *etc.* *Chez Naderman: Paris*, [1800?] fol. **h. 173. b. (12*.)**

Trois Sonates pour la Harpe avec Accompagnement de Violon et Violoncelle... Œuvre 5me. 1er Livre de Sonates. No. 3. *Chez Naderman: Paris*, [1800?] fol. **h. 173. c. (16.)**
The Harp part only.

Grande Sonate pour la Harpe avec Accompagnement de Violon et Basse...Œuvre 11e. [Separate Parts.] *Chez Naderman: Paris*, [1800?] fol. **h. 173. b. (10.)**

Sonate pour la Harpe avec Accompagnement de Violon et Violoncelle, ad-libitum ...1ere Sonate de l'Oeuvre 12e. [Separate Parts.] *Chez Naderman: Paris*, [1800?] fol. **h. 173. b. (11.)**

NAE. Nae Lass, sa blithe as Jenny was *Bannock Burn.* A Favorite Scotch Song, sung by Mrs. Kennedy, at Vauxhall.
Printed for T. Skillern: London, [1787?] fol. **H. 1653. (55.)**

NAEGELI (Hans Georg)
See Mozart (W. A.) [*6. Doubtful and Spurious Works.*] Life let us cherish, *etc.* [Song, by H. G. Naegeli.] [1800.] *s. sh. obl.* 4°. **266. l. 30.**

NAISSANCE. La Naissance de la Rose. [Song.] *See* Corbaux (A.)
La Naissance de Monseigneur le Comte de Province. Musette. *See* Bury (B. de)

NAISSANTES. Naissantes fleurs. Air.
See Grétry (A. E. M.) [*Céphale et Procris.*]

NAKED. The naked Truth. [Song.]
See In. In story of old, *etc.*
[1740?] *s. sh.* fol. **H. 1994. b. (45.)**

NAN. Nan of the Vale. [Song.]
See Arne (T. A.)

NANCY. The Nancy. [Song, begins: 'Mayhap you have heard.']
See Dibdin (C.) [*The Sphinx.*]
Nancy. [Song, begins: 'You ask how it comes.'] *See* Dibdin (C.) [*A Tour to the Land's End.*]
Nancy. [Song.] *See* 'Twas. 'Twas underneath a Mayblown Bush, *etc.*
[1770?] *s. sh.* fol. **H. 1994. a. (179.)**
Nancy dear. [Song.]
See Dibdin (C.) [*The General Election.*]
Nancy I have lost my Wig; [Song,] as Sung by Mr. Parsley at the Amicable Society, *etc.* *Bailey:* [*London*, 1785?] *s. sh.* fol. **G. 310. (144.)**
A parody of 'Shepherds I have lost my love,' to the tune of Gramachree Molly.
Nancy of the Vale. [Song.] *See* Pring (J.)
Nancy, or the Parting Lovers. Musical Interlude. *See* Carey (H.)

NANCY DAWSON. Nancy Dawson. Song. *See* Of. Of all the girls in our town, *etc.* [1760.] 8°. **P.P. 5438. z.**
Nancy Dawson. [Song.] *See* Of. Of all the Girls in our Town. [1760?] *s. sh.* fol. **I. 530. (114.)**

NANCY GAY. Nancy Gay. [Song.]
See W., Y.

NANCY GUY. Nancy Guy. Song.
See T., T.

NANETTA E LUBINO. Nanetta e Lubino. Comic Opera. *See* Pugnani (G.)

NANETTE ET LUCAS. Nanette et Lucas. Comédie mêlée d'Ariettes.
See Herbain (d')

NANINE. Nanine, Sœur de Lait de la Reine de Golconde; Pastorale en trois Actes; en Ariettes et Vaudevilles choisis. [By — Gondot.]
Chez la Veuve Duchesne: A Genève et à Paris, 1773. 8°. **11738. f. 31. (2.)**

NANINO (Alessandro) *See* Nanino (G. M.) Il Primo Libro delle Canzonette ...di G. M. Nanino. Raccolte per A. Nanini, *etc.* 1599. 4°. **D. 196.**

NANINO (Giovanni Bernardino) Madrigali à cinque...Libro Terzo. Basso.
Appresso Bartolomeo Zannetti: Roma, 1612. 4°. **D. 166.**

NANINO (Giovanni Maria) Il Primo Libro delle Canzonette a Tre Voci... Raccolte per A. Nanini, & date in luce. Nouamente ristampate. Canto. (Tenore.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1599. 4°. **D. 196.**

Di Gio Maria Nanino...Il Primo libro de Madrigali a Cinque voci Nouamente Ristampati, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano: Venetia, 1579. *obl.* 4°. **A. 341. c.**
Wanting pp. 3-6 *of the Canto part and pp.* 3–6 *of the Tenor.*

Di Gio. Maria Nanino...il Terzo Libro de Madrigali a Cinque Voci. Nouamente Composti, & dati in luce. Alto.
Appresso Angelo Gardano: Venetia, 1586. *obl.* 4°. **A. 341. b.**

See Gardano (Angelo) Musica di Tredici Autori...Nella quale si contengono... Madrigali...delli infrascritti Autori... G. M. Nanino, *etc.* 1589. 4°. **K. 3. g. 11.**

NANINO (Giovanni Maria) **and STABILE** (Annibale) Madrigali a Cinque Voci di G. M. Nanino et di A. Stabile Nouamente Composti, & dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1581. *obl.* 4°. **A. 341.**

Madrigali a Cinque Voci di G. M. Nanino et di A. Stabile Nouamente Ristampati. Canto. *Appresso Angelo Gardano: Venetia*, 1587. *obl.* 4°. **A. 341. a.**

NANNY. Nanny of the Mill. Ballad. *See* Moulds (J.)

Nanny's Complaint for the Loss of her Love. [Song.] *See* O. O my Nassau, did you know. [1735?] *s. sh.* fol. **G. 316. e. (106.)**

Nanny's Refusal. [Song.] *See* Come. Come pretty Nancy, *etc.* [1740?] *s. sh.* fol. **G. 307. (75.)**

Nanny's reply to Robin's Complaint. [Song.] *See* Ungrateful. Ungrateful Robin to complain, *etc.* [1720?] *s. sh.* fol. **H. 1601. (475.)**

NAPIER (William) Napier's Selection of Dances & Strathspeys with new and Appropriate Basses, adapted for the Piano Forte, Harp &c. *Printed for W. Napier: [London*, 1795?] fol. **g. 229. b. (3.)**

A Selection of the most Favourite Scots Songs...Adapted for the Harpsichord, with an accompaniment for a Violin, by Eminent Masters, *etc.* (A Selection of Original Scots Songs in Three Parts. The Harmony by Haydn...Vol. II. (III.).) 3 Vols. *Printed for W. Napier: London*, [1790–1794.] fol. **I. 374.**
Vol. III. consists of pp. 1-25 *only: probably no more was published. Vol. I. was arranged by Arnold, Barthelemon, Carter and Shield.*

[Another copy.] **I. 374. a.**
Wanting Vol. III.

NAPPY. Nappy. [Song.]
See Dibdin (C.) [*Castles in the Air.*]

NARBAEZ (Luys de) El primero (-sesto) libro del Delphin de musica de cifras para tañer Vihuela. Hecho por Luys de Narbaez, *etc.* 6 Books.
Por Diego Herūdez de Cordoua: Valladolid, 1538. *obl.* 4°. **K. 2. h. 11.**
108 *leaves. Fol. k* 11 *and k* 12 *are blank. Each Book has a separate title-page and list of contents, but the pagination and register are continuous. Book III. contains compositions by Josquin, Gombert and Ricafort. Book V. is printed in red and black.*

NARCISO. Narciso. Opera.
See Scarlatti (D.)

NARCISSO ( ) *See* Minuets. Eighteen New Spanish Minuets...Compos'd by... Sig^r^ Narcisso, *etc.* [1760?] *obl.* 4°. **a. 25. (1.)**

NARCISSUS. The Narcissus. [Song.]
See As. As pendant o'er the limpid stream. [1775?] *s. sh.* fol. **G. 306. (143.)**

NARDINI (Pietro) Fourteen New Italian Minuets for Two Violins & a Bass.
Printed for J. Cox: London, [1750?] *obl.* 4°. **b. 57. b. (3.)**

A Solo for the Violin with a Thorough Bass for the Harpsichord. *J. Duckworth: London*, [1790?] fol. **g. 420. b. (4.)**

Six Solos for the Violin, with a Bass:... Opera v. *H. Fougt: London*, [1770.] fol. **g. 221. (1.)**

Sei Sonate per Violino Solo e Basso. [*Paris*? 1765?] *obl.* fol. **e. 743.**
With a portrait, engraved by G. B. Cecchi after M. Vestri.

Six Sonatas for two German Flutes or two Violins and a Bass. [Separate Parts.] *R. Bremner: London*, [1770?] fol. **h. 2852. a. (7.)**

NARDINI (Pietro)
See Harpsichord Miscellany. The Harpsichord Miscellany. Book Second. Composed by Alberti...and Nardini. [1765?] *obl.* fol. **e. 140. a. (5.)**

NARDINI (Pietro) and **FERRARI** (Domenico) Six Sonatas or Duets for Two Violins...by Sig. Nardini and Ferari. Opera Seconda. [Separate Parts.] *Printed for I. Walsh: London*, [1765?] fol. **g. 218. d. (5.)**

NARES (James) A Collection of Catches, Canons and Glees, *etc.* *Welcker: London*, [1775?] *obl.* fol. **E. 1745.**

Six Fuges with Introductory Voluntary's for the Organ or Harpsichord. *Welcker: London*, [1775?] *obl.* fol. **e. 1090. a. (3.)**

These Lessons for the Harpsicord with a Sonata in Score for the Harpsichord or Organ are humbly dedicated to the Countess of Carlisle, *etc.* Opera II. *Printed for the Author: London*, [1759?] *obl.* fol. **e. 135.**

A Morning & Evening Service...Together with Six Anthems in Score, *etc.* *J. Preston: London*, 1788. fol. **I. 251. a.**
With a portrait by N. Ward after G. Engleheart.

Il Principio or a Regular Introduction to playing on the Harpsichord or Organ, *etc.* *Welcker: London*, [1760?] *obl.* fol. **e. 135. b.**

The Royal Pastoral, a Dramatic Ode. [Full Score.] *Welcker: London*, [1770?] fol. **H. 125.**

Eight Setts of Lessons for the Harpsichord, *etc.* *J. Johnson, for the Author: London*, 1747. *obl.* fol. **e. 135. a.**

[Another edition.] Eight Setts of Lessons for the Harpsichords. *J. Johnson: London*, 1757. *obl.* fol. **e. 135. c.**

A Concise and Easy Treatise on Singing ...with a Set of English Duets, *etc.* *J. Preston, for the Author: London*, [1780?] *obl.* fol. **E. 780.**

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees...by ...Nares, *etc.* [1790?] 8°. **E. 255.**

See Bond (H.) The Psalms of David... The Music consisting of...Tunes...by... Nares, *etc.* [1791?] 4°. **E. 579.**

See Catches. A Collection of Catches by ...Dr. Arne...Dr. Nares, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

See Modern Catch-Club. The Modern Catch-Club...a Collection of Catches... by...Nares, *etc.* [1770?] *obl.* 4°. **A. 756.**

NARES (James) *See* Psalms [*English.*] An Abridgment of the ... Psalms, ... with ... Tunes ... by ... Dr. Nares, *etc.* [1777.] 8°. **A. 511. d.**

See Riley (W.) Psalms and Hymns for the Use of the Asylum...for Female Orphans...The Music by...Dr. Nares, *etc.* [1765?] 4°. **E. 482.**

NASCI (Michele) Sonate sei di Cembalo con Accompagnamento di Violino, *etc.* *Welcker: London*, [1771?] fol. **g. 272. c. (5.)**

NASCO (Giovanni) Le Canzon et Madrigali a Sei Voci con uno Dialogo a Sette... Nouamente...ristampati. Canto. *Appresso di Antonio Gardano: Venetia*, 1562. *obl.* 4°. **A. 301. a.**

Di Giouan Nasco Le Canzon Villanesche alla Napolitana a Quatro Voci. Nouamente...composto & dato in luce. Libro Primo. Canto. *Appresso Girolamo Scotto: Vinegia*, 1565. 8°. **A. 301. b.**

Di Giouan Nasco Il Segondo Libro d'i Madrigali a cinque Voci, doue si contengono tutte le macharronee del ditto autore Nouamente ... stampato, *etc.* Cantus. (Tenor.) 2 pts. *Appresso di Antonio Gardano: Venetia*, 1557. *obl.* 4°. **A. 301.**

See Muse. Il Secondo Libro de le Muse a Cinque Voci...Con uno Madregale a sei di Giouan Nasco, *etc.* 1559. *obl.* 4°. **A. 342. a.**

See Prima Stella. Prima Stella. De Madrigali...di Giovan Nascho, *etc.* 1570. 4°. **D. 13.**

NASIMBENI (Stefano) Concerti Ecclesiastici a Dodeci Voci diuisi in tre Chori, *etc.* Primo Choro. Alto. (Secondo Choro. Canto.) 2 pts. *Appresso Ricciardo Amadino: Venetia*, 1610. 4°. **D. 66.**

NASSARI ( ) Twelve Minuett's for Two Violins & a Bass and Six Venetian Ballads, *etc.* *Printed for Sigr Albani: London*, [1775?] *obl.* 4°. **b. 53. a. (3.)**

NASSARRE (Pablo) Escuela Musica, segun la practica Moderna, dividida en Primera, y Segunda Parte, *etc.* 2 vols. *Por los Herederos de Diego de Larumbe: Zaragoza*, 1724 (1723). fol. **7897. k. 1.**
The Second Part is printed 'Por los Herederos de Manuel Roman,' dated 1723.

Fragmentos Musicos. Reglas Generales ...para Canto llano, Canto de Organo, Contrapunto, y Composicion, *etc.* *Por Tomas Gaspar Martinez: Zaragoça*, 1683. 8°. **7895. a. 24.**

Fragmentos Musicos, repartidos en quatro Tratados. En que se hallan Reglas generales, ... para Canto Llano, Canto de

Organo, Contrapunto y Composicion . . . aora nuevemente añadido el vltimo tratado por el mismo autor...Sacalos a Luz... Don Joseph de Torres, *etc.*
En su Imprenta de Musica : Madrid, 1700. 4°. **1042. k. 6.**

NATIONS. The Nations no longer. Song. *See* BLEWITT (J.)

Nations, who in future story. Song. *See* HAENDEL (G. F.) [*Joshua.*]

NATTY. Natty Sammy. Duett. *See* REEVE (W.) [*Harlequin's Return.*]

NATURAL. Natural Love. [Song.] *See* ASK. Ask why the Miser hoards his Pelf, *etc.* [1756.] *s. sh.* 8°. **P.P. 5439. ab.**

NATURE. Nature and Nancy. [Song.] *See* DIBDIN (C.) [*Tom Wilkins.*]

Nature for Defence affords. [Song.] *See* DEFESCH (W.)

Nature fram'd thee sure for loving. [Song.] *See* ECCLES (J.) [*The Judgment of Paris.*]

Nature fram'd thee sure for Loving. [Song.] *See* PURCELL (D.) [*The Judgment of Paris.*]

Nature's Holiday. [Song.] *See* SUN. The Sun in Virgin Lustre shone, *etc.* [1775?] *s. sh.* fol. **I. 530. (148.)**

Nature's Magic Skill. Song. *See* CLAGGET (C.)

NAUDÉ (L.) À chanter le vainqueur des Dieux. *Ode Anacréontique*, à Mademoiselle Chevalier. Les vers sont de M^r^ Panard. [*Paris,*] 1749. *s. sh.* 4°. **297. c. 24.**
Mercure de France, Nov., 1749.

Nouveaux Airs à une et deux Voix, Ariettes, et Brunettes...Gravées par M^elle^ Leclerc (M^elle^ Hue) (M^me^ Pradaz)...Livre Septième (-Dixième). 4 Bks. *Chez L'Auteur : Paris*, [1750?–1755?] *obl.* fol. **C. 642. (4.)**

Extrait du Premier, et Second (Troisième, et Quatrième) Livre d'airs, Duo, Brunettes et Vaudeville, *etc.* 2 Bks. *Chés l'auteur : Paris*, [1750?] *obl.* fol. **C. 642. (1.)**
Livre I. is imperfect, wanting pp. 5–8.

La Fileuse, *etc.* [Song, words by] L'Affichard. [*Paris,*] 1732. *s. sh.* 4°. **298. a. 23.**
Mercure de France, June, 1732.

Je veux chanter sur ma Musette. *Musette.* [Words] Par M. l'Affichard. [*Paris,*] 1730. *s. sh.* 4°. **298. a. 9.**
Mercure de France, Feb., 1730.

Pour l'adorable Célimene. Brunette. [Words] (Par M. l'Affichard.) [*Paris,*] 1732. *s. sh.* 4°. **298. a. 26.**
Mercure de France, Dec., 1732.

NAUDÉ (L.) V^e^ Recueil d'Airs à Une et Deux Voix. De differents Genres. Meslez de Vaudevilles, *etc.* Gravé par M^dlle^ Vendosme. 2^e^ Edition, Revue, et Corigée
Chez M^de^ Boivin : Paris, [1750?] *obl.* fol. **C. 642. (2.)**

VI^e^ Recueil d'Airs à Une, Deux et Trois Voix, *etc.* Gravé par J. Renou.
Ches l'Auteur : Paris, [1750?] *obl.* fol. **C. 642. (3.)**

NAUDET ( ) *See* NAUDÉ (L.)

NAUDOT (JEAN JACQUES) Dixième Œuvre, contenant VI. Babioles pour II. Vieles, Musettes, Flûtes-a-bec, Flûtes traversières, Haubois on Violons, sans Basse. *Chez l'Auteur : Paris*, [1730?] fol. **K. 7. f. 16. (6.)**

[For editions of Freemasons' Songs, edited and arranged by J. J. Naudot :] *See* SÉCRET DES FRANCS-MAÇONS.

NAUERT (GOTTFRIED EUSEBIUS) Oden und Lieder zum Singen bey dem Clavier ...Erster Theil. *In Verlag Johann Ulrich Haffners : Nürnberg*, [1758.] fol. **G. 629. (1.)**

Herrn Gottfried Eusebü Nauerts Oden und Lieder. Zweyter Theil.
Bey Johañ Ulrich Haffner : Nürnberg, [1764.] fol. **G. 629. (2.)**

NAUFRAGE AU PORT. Le Naufrage au Port, Comédie en un Acte, mêlée de Vaudevilles; par les CC. Pain et Midet... Avec la Musique [of a song and a vaudeville by — Wicht]. *Chez le Libraire, au Théâtre du Vaudeville : Paris*, An Troisième [1794]. 8°. **11738. k. 39. (4.)**

NAUMANN (GIOVANNI AMADEO) *See* NAUMANN (J. G.)

NAUMANN (JOHANN AMADEUS) *See* NAUMANN (J. G.)

NAUMANN (JOHANN GOTTLIEB) Amphion. Eine Oper. [P. F. Score, with a preface by L. Neumann.]
Herausgegeben vom Verfasser des Deutschen Textes zur Naumannschen Oper Cora : [Dresden, 1784.] *obl.* fol. **F. 382.**

—— *See* SHIELD (W.) [*The Picture of Paris* :] The Songs . . . in the Picture of Paris ... Part of which is taken from ... Amphion, *etc.* [1790.] *obl.* fol. **E. 91. c. (2.)**

Six Italian Arietts with an Accompanyment for a Harp or Piano Forte.
J. Bland : London, [1790?] *obl.* fol. **E. 600. v. (3.)**

Cora. Eine Oper, *etc.* [P. F. Score.]
In der Dijkischen Buch Handlung : Leipzig, 1780. *obl.* fol. **F. 382. a.**

NAUMANN (Johann Gottlieb) [La Dama Soldato.] Raccolta di Arie, Duetti, Cori, &c. aggiustata per il Cembalo dell' Opera La Dama Soldato.
Presso P. C. Hilscher : Dresda, [1791.] fol. **H. 656.**

XII. von Elisens geistlichen Liedern beym Clavier zu singen. *Im Hilscherschen Musik-Verlage : Dresden*, [1787.] fol. **H. 656. b.**

Vierzig Freymäurerlieder . . . Zweyte Auflage. *Bey C. F. Himburg : Berlin*, 1784. 8°. **C. 423.**

VI. Neue Lieder mit Begleitung des Forte-Piano oder der Harfe, *etc.*
In der Güntherschen Notenstecherei : Berlin, [1795?] *obl.* fol. **E. 601. f. (8.)**

XXV. Neue Lieder verschiedenen Inhalts, von Elisa [von der Recke], *etc.*
In P. C. Hilschers Music Verlage : Dresden, [1799.] *obl.* fol. **D. 724.**

Orpheus und Euridice. Eine Oper ... Clavierauszug...Herausgegeben von C. F. Cramer. *Bey dem Herausgeber : Kiel*, 1787. *obl.* fol. **F. 382. b.**

Trois Quatuors chois[i]es pour le Clavecin ou Piano Forte avec l'Accompagnement d'une Flûte, Violon et Basse...Oeuvre 1. [Separate Parts.] *Chés I. Schmitt : Amsterdam*, [1790?] fol. **h. 2784. (3.)**

Sammlung von Deutschen, Französischen und Italiänis[c]hen Liedern beym Clavier zu singen, *etc.*
In der Breitkopfischen Musikhandlung : Leipzig, [1794.] *obl.* fol. **E. 235. b.**

Sammlung von Liedern beym Clavier zu singen. In drei Abtheilungen.
E. C. Beneke : Pförten, 1784. fol. **G. 749.**

Senza il caro amato oggetto. A Rondo with Recitative as sung by Signora Banti, in the Opera [by G. Paisiello] of La Zenobia in Palmira, *etc.*
Printed for Corri, Dussek & Co. : London & Edinburgh, [1794.] fol. **G. 811. (19.)**

Deux Simphonies à Grand Orchestre des opèras Cora et Elisa . . . Oeuvre III. [Orchestral Parts.] *Chés J. J. Hummel : Berlin*, [1785?] fol. **h. 1508. a. (4.)**

Singet dem Herrn ein neues Lied etc., Der 96te Psalm... Partitur.
Bei Breitkopf und Härtel : Leipzig, [1795?] fol. **H. 2860.**

Le Sort de Medée. Grand Ballet Pantomime de l'Invention du Sieur Lauchery ...arrangé pour le Clavecin par I. C. F. Rellstab, *etc.* *Rellstab : Berlin*, [1788.] fol. **g. 59.**

NAUMANN (Johann Gottlieb) [Tutto per Amore.] Sinfonia e Arie Scielte aggiustate per il Cembalo, dell' Opera Tutto per Amore, *etc.* 2 tom.
Presso P. C. Hilscher : Dresda, [1780?] fol. **H. 656. a.**
[Another copy. tom. I.] **H. 2818. d. (7.)**
See Freemasons' Songs. Gesänge für Maurer mit...Melodien von...Naumann, *etc.* [1782.] 8°. **E. 1718.**
See Kriegel (C. F. W.) xxxvi. Lieder .. von...Naumann, *etc.* [1790–1.] *obl.* fol. **E. 679.**

NAVAL. The Naval First of August, 1798. Song. *See* Ebdon (T.)
The Naval Prince. [Song.] *See* Long. Long had the foes of England joined, *etc.* [1782.] *s. sh.* fol. **G. 310. (59.)**
Naval Victories. Song.
See Dibdin (C.) [*Tom Wilkins.*]

NAVAL PILLAR. The Naval Pillar. Entertainment. *See* Moorehead (J.)

NAVAL REVIEW. The Naval Review. Entertainment. *See* Chapman (R.)

NAVARRO (Juan) F. Ioannis Nauarro Gaditani . . . Liber in quo Quatuor Passiones Christi Domini continentur [integrę litera, & Cantu iuxta ritum Sanctę Romanę Ecclesię] Octo Lamentationes: Oratioq; Hieremię Prophetę. Nunc primùm...in lucem editus, *etc.* *Apud Didacum Lopez Daualos : Mexici*, 1604. 4°. **K. 8. e. 7.**
The title-page is mutilated.

NAVIGATEUR. [For Songs, &c., in Mélide, ou le Navigateur, published anonymously:] *See* Mélide.

NE. N'aimés jamais qu'on ne vous aime. Ariette. *See* Albanese ( )
N'allez point au bois seulette. Le Dangers des Bois. [Song.]
[*Paris*, 1780?] 8°. **B. 362. b. (53.)**
N'avoir pour objet que sa flâme. Vaudeville. *See* Bouvard (F.)
N'estes-vous point cette Armide. *Air.*
[*Paris*,] 1729. *s. sh.* 4°. **298. a. 4.**
Mercure de France, March, 1729.
N'faut pas danser comm'ca...[Song.]
See Ducray-Duminil (F. G.) [*La Danse.*]
Ne cherchons qu'à rire et boire. Gavotte.
See Charles ( )
Ne crois pas qu'un bon ménage. [Song.]
See Silvain.
Ne croyez pas encore longtems. Couplets.
See Enfant Trouvé.
Ne croyez pas, jeune Bergere. Menuet.
See Du Parc ( )
Ne donnons jamais à nos femmes. Vaudeville. *See* Philidor (F. A. Danican)
Ne fait pas tant votre embarras. Air.
See Pauvre Femme.

NE. Ne feras-tu jamais que des sermens frivoles. [Song.] *See* HÉBERT ( )

Ne nous préférons point aux Belles. Vaudeville. *See* GUILLON (H. C.)

Ne perdons jamais l'espérance. Vaudeville. *See* ROI ET LE FERMIER.

Ne point s'engager sur le champ. *L'Amour Véritable.* Vaudeville. [Words by] Pelissier. [*Paris*,] 1751. *s. sh.* 4°. **298. c. 2.**
Mercure de France, Jan., 1751.

Ne pourrai-je sortir des fers d'une Infidelle. *Air à Boire.*
[*Paris*], 1723. *s. sh.* 4°. **297. a. 2.**
Le Mercure, June, 1723.

Ne pulvis et cinis superbe. Motette. *See* MOZART (W. A.) [*Thamos. Ihr Kinder des Staubes.*]

Ne soyez qu'infidèles. *Air.*
[*Paris*,] 1782. 8°. **298. f. 29.**
Mercure de France, August, 1782, *p.* 67.

Ne suis-je pas aussi Captive. Ariette. *See* CARAVANE DU CAIRE.

Ne vous étonés pas. Air. *See* B******

Ne vous étonnez pas, Bergère. *Menuet.*
[*Paris*,] 1747. *s. sh.* 4°. **297. c. 11.**
Mercure de France, April, 1747.

NEALE (RICHARD)
See POCKET COMPANION. A Pocket Companion for Gentlemen and Ladies: being a Collection of the finest Opera Songs & Airs in English and Italian ... Corrected &...Figur'd for y^e^ Organ, Harpsicord, and Spinet, by Mr. R. Neale, *etc.*
[1725?] 8°. **C. 491.**

NEANDER (ALEXIS) Liber Primus ... Sacrarum Cantionum, quas vulgo Motectas appellant, IV. V. VI. VII. VIII. X. et XII. ... vocibus concinnatarum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) Vox.) 8 pts.
Apud Wolfgangum Richterum, Sumptibus Nicolai Steinii: Francofurti, 1605. *obl.* 4°. **A. 302.**

NEAPOLITAN. The Neapolitan Soldier. [Song.] *See* BIGGS (E. S.)

NEAR. Near a Hawthorn I met on the Plain. *Harry and Mary.* [Song, by J. Hook.] Sung by Mr. Vernon at Vauxhall. *C[harles] and S[amuel] T[hompson: London*, 1774.] *s. sh.* fol. **G. 310. (143.)**
From Thompson's Second Collection of Hook's Vauxhall and Marylebone Songs for 1774.

Near a Neat Little Cot. Song. *See* HOOK (J.)

Near Pleasant Woods. *The Rurall Lover.* A Song. [*London*, 1715?] *s. sh.* fol. **H. 1601. (321.)**

NEAR. [Another edition.] Near pleasant Woods. *The Rurall Lover, etc.* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (43.)**

Near the Courts of Great Princes. Song. *See* JOHNSON (A.) *Song-writer.*

Near the side of a Pond. *The Miller's Song.* Sung by Mr. Atkins at Sadler's Wells. [*London*, 1750?] *s. sh.* fol. **G. 310. (156.)**

Near the side of a Pond. *The Miller's Song.* [Song.] Sung by Mr. Atkins.
[*London*, 1753.] 8°. **157. l. 15.**
London Magazine, 1753, *p.* 334.

Near the side of a Pond. *The Miller's Song.* [*London*, 1753.] 8°. **249. c. 23.**
Gentleman's Magazine, Vol. XXIII., *p.* 482.

Near to a Silver purling Stream. [Song.] *See* MOZE (J. H.)

Near to Porto Bello lying. *Hosier's Ghost.* [Song, words by R. Glover, to the tune of 'The Sailor's Complaint.'] *Sk[illern: London*, 1778?] *s. sh.* fol. **G. 310. (164.)**

NECTAR. Le Nectar qu' Hébé verse aux Dieux. Air.
See GRANDVAL (N. RAGOT DE)

NED. Ned that died at Sea. [Song.] *See* DIBDIN (C.) [*Christmas Gambols.*]

NEDERLANDTSCHE GEDENCK-CLANCK. Neder-Landtsche Gedenck-Clanck. [Songs.] *See* VALERIUS (A.)

NEEFE (CHRISTIAN GOTTLOB). Die Apotheke, eine comische Oper in zween Acten, *etc.* [P. F. Score.]
Bey J. F. Junius: Leipzig, 1772. *obl.* 4°. **C. 591. b.**

Der dumme Gärtner oder Die beyden Anton, ein comisches Singspiel in zwey Aufzügen fürs Clavier gesetzt, *etc.*
Bei N. Simrock: Bonn, [1795?] *obl.* fol. **E. 43.**

Die Einsprüche, eine comische Oper in zwey Aufzügen vom Herrn Michaelis, *etc.* [P. F. Score.] *In der Schwickertschen Buchhandlung: Leipzig*, 1773. *obl.* 4°. **C. 591. a.**

Heinrich und Lyda, ein Drama in einem Aufzuge, *etc.* [P. F. Score.]
Bey H. W. F. Flittner: Naumburg und Zeiss, 1777. *obl.* 4°. **C. 591.**

Zwölf Klavier-Sonaten, *etc.*
Bey E. B. Schwickert: Leipzig, 1773. fol. **g. 68. (1.)**

Secks Neue Klaviersonaten, nebst Veränderungen über die Melodie der Romanze aus der Jubelhochzeit: Kunz fand einst einen armen Mann &c. [by J. A. Hiller] und über ein bekanntes Arioso, *etc.*
Im Schwickertschen Verlage: Leipzig, 1774. fol. **g. 68. (2.)**

NEEFE (CHRISTIAN GOTTLOB) [Der Neue Gutsherr.] Gesänge aus dem Neuen Guthsherrn, einer Oper in drey Aufzügen, von Dyck und Jünger; komponirt und in einen Klavierauszug gebracht von Neefe. 2 Lief.
Im Verlage der Dyckischen Buchhandlung: Leipzig, 1783 (1784). *obl.* fol. **F. 77.**

Oden von Klopstock, mit Melodien... Zweyte Auflage. *In der Kortenschen Buchhandlung: Flensburg und Leipzig*, 1779. *obl.* fol. **E. 43. a.**

Serenaten beym Klavier zu singen, *etc.* *In der Dykischen Buchhandlung: Leipzig*, 1777. *obl.* 4°. **E. 253. b. (13.)**

See MARTIN Y SOLAR (V.) L'Arbore di Diana . . . Fürs Clavier eingerichtet von C. G. Neefe. [1790?] *obl.* fol. **E. 244. d.**

See MOZART (W. A.) Le Nozze de Figaro . . . Oper . . . fürs Clavier eingerichtet von C. G. Neefe. [1796.] *obl.* fol. **E. 150. u.**

See PAISIELLO (G.) [*La Molinara.*] Ouverture und favorit Arien . . . Fürs Clavier eingerichtet von C. G. Neefe. [1795?] *obl.* fol. **D. 371. b.**

See SALIERI (A.) Axur . . . fürs Clavier eingerichtet von C. G. Neefe. [1795?] *obl.* fol. **E. 20.**

NE'ER. Neer a Barrel, the better Herring. [Song.] *See* HAN'T. Han't you seen, Brother Jockey, *etc.* [1720?] *s. sh.* fol. **H. 1601. (197.)**

Ne'er ah ne'er let sorrow's sting. Song. *See* LINLEY (T.) *the Elder.* [*Selima and Azor.*]

Ne're complain that my Flame I discover. Song. *See* BAPTIST, *Signor.*

Ne'er leave me more my Treasure. [Song.] *See* TEMPLE OF LOVE.

Ne'er tell me of liquors from Spain. *Burton Ale.* [Song.] The Words by the Editor. *Printed for A. Portal: London*, [1775?] fol. **G. 310. (148.)**

Ne'er think on To-morrow. [Song.] *See* COME. Come push round the bumper. [1780?] *s. sh.* fol. **G. 307. (102.)**

Ne'er till now did I behold. *The Character of a Young Lady*, by Mr. E. Gilding, [Song,] Within the Compass of Common Flute, or German Flute. [*London*, 1750?] *s. sh.* fol. **G. 316. e. (91.)**

Neer yet was a name. *Abraham Newland.* A...Comic Song written by C. Dibdin, Jun^{r} and sung [to the air of the Rogue's March] by Mr. Johannot. *H. Hime: Liverpool*, [1798?] fol. **G. 368. (11.)**

NEGLECTED. The Neglected Lover. [Song.] *See* RANDALL (J.)

The Neglected Tar. Song. *See* DIGNUM (C.)

NEGLI. Negli Elisi ombra onorata. Song. *See* ANFOSSI (P.)

NEGLIGENTE. Il Negligente. [Opera.] *See* CIAMPI (L. V.)

NÈGRESSE. L'homme dans le changement. *Vaudeville de la Negresse* [words by Radet and Barré, music by C. F. Lescot]. *Chez Imbault: Paris*, [1787.] 8°. **B. 362. c. (65.)**

NEGRI (CESARE) Nuoue Inuentioni di Balli...Conueneuoli ... per ogni sorte di Ballo, Balletto, & Brando d'Italia, di Spagna, & di Francia. Con figure bellissime in Rame ,& Regole della Musica, & Intauolatura, quali si richieggono al Suono et al Canto. Diuisa in tre Trattati, *etc.* *Appresso G. Bordone: Milano*, 1604. fol. **785. m. 8.**
[Another copy.] **62. h. 18.**

NEGRI (MARC' ANTONIO) Affetti Amorosi a Tre Voci ... Nouamente Composti, & dati in luce. Col suo Basso Continuo. Canto Primo (Secondo). (Basso.) 3 pts. *Appresso Angelo Gardano, & Fratelli: Venetia*, 1608. 4°. **D. 189.**

NEGRO. The Negro Boy, who was Sold by an African Prince, for a Metal Watch. Song. *See* MILLER (E.)

The Negro Girl. [Song.] *See* SAD. Sad was de Day, *etc.* [1800?] fol. **H. 2832. g. (38.)**

The Negro Mother. Ballad. *See* Ross (J.)

The Negro's Complaint. [Song.] *See* FORCED. Forc'd from home, *etc.* 1793. *s. sh.* 4°. **P.P. 5141.**

The Negro's Lamentation. Ballad. *See* HOWARD (W.)

The Negro's Revels. [Song.] *See* AMBROSE (J.)

NEGRO SANTO PIETRO (GIULIO DE) Gl' Amorosi Pensieri. Canzonette Villanelle et Arie Napolitane a Tre Voci. Da Sonare, & Cantare su'l Chitarone, Clauecimbalo, & altri Stromenti . . . Libro Secondo. Raccolte da Marcellino Sanarega. Nouamente Stampato. Canto Primo (Secondo). (Basso.) 3 pts. *Appresso Angelo Gardano, & Fratelli: Venetia*, 1607. 4°. **D. 190.**

NEIDHARDT (JOHANN GEORG) J. G. Neidhardts...Beste und Leichteste Temperatur des Monochordi, vermittelst welcher das heutiges Tages bräuchliche Genus Diatonico Chromaticum also eingerichtet wird, dass alle Intervalla, nach gehöriger Proportion, einerley Schwebung überkommen, und sich daher die Modi regulares in alle und iede Claves, in einer angenehmen Gleichheit, transponiren lassen, *etc.* *Bey Johann Bielcken: Jena*, 1706. 4°. **7897. bb. 1. (5.)**

NEIDHARDT (Johann Georg) Gäntzlich erschöpfte, Mathematische Abtheilungen des Diatonisch-Chromatischen, temperirten Canonis Monochordi, alwo ...gezeiget wird, wie Alle Temperaturen zu erfinden, *etc.*
Christoph Gottfried Eckart: Königsberg, 1732. 4°. **7896. b. 8.**
On the title-page is the autograph of C. G. Neefe.

Sectio Canonis Harmonici, zur völligen Richtigkeit der Generum Modulandi, *etc.*
In Verlegung Christ. Gottfr. Eckarts: Königsberg, 1724. 4°. **7896. b. 7.**

NEIGHBOUR. Neighbour Sly. [Song.] *See* Dibdin (C.) [*The Quizes.*]

NEILSON (Lawrence Cornelius) *See* Nielson.

NEL. Nel caro seno. Air. *See* Martin y Solar (V.) [*L' Isola del Piacere.*]

Nel cor mi sento un giubilo. [Song.] *See* Martin y Solar (V.) [*La Scuola de' Maritati.*]

Nel cor più non mi sento. Duetto. *See* Paisiello (G.) [*La Molinara.*]

Nel lasciarti amato bene. Rondo. *See* Andreozzi (G.)

[Another setting.] Nel lasciarti amato bene. [Air.] *See* Tarchi (A.)

Nel lasciarti in questo istante. Rondo. *See* Gatti (L.)

Nel partir bell' idol mio. Air. *See* Bach (J. C.) [*La Clemenza di Scipione.*]

Nel seno il cor mi palpita. Song. *See* Alessandro e Timoteo.

NELSON. Nelson and the Navy. [Song.] *See* Dibdin (C.) [*A Tour to the Land's End.*]

Nelson and the Tars of Old England. Song. *See* Mathews (J.)

Nelson's Cap. [Song.] *See* Moulds (J.)

Nelson's Victory. Song. *See* Spofforth (R.)

NELSON'S VICTORY. Nelson's Victory. A Sonata for the Piano Forte. Inscribed to his Lordship by the Author.
Longman & Broderip: London, [1798.] fol. **g. 138. (20.)**

NELSON (J.) Retaliation, or an Answer to Mr. Dibdin's Song of Mounseer Nong Ton Paw. [Song.] *W. Boag: London*, [1797?] fol. **G. 366. (43.)**

NEMO (Nicholas) *pseud.* Miss Prue's Plea for a Hoop, by Nicholas Nemo, Organist of no Town. [Song, begins: 'What a fine Thing have I seen to-day.'] [*London*, 1710?] *s. sh.* fol. **G. 313. (17.)**

NENNA (Pomponio) Di Pomponio Nenna...Il Primo Libro de Madrigali à Cinque voci. Nouamente dati in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Stampa del Gardano. Appresso Bartholomeo Magni: Venetia*, 1617. 4°. **C. 290.**
Also containing madrigals by S. Felis.

[Another copy. Basso.] **D. 186.**

Di Pomponio Nenna...Il Quarto Libro de Madrigali à Cinque Voci. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano, & Fratelli: Venetia*, 1609. 4°. **C. 293.**

Di Pomponio Nenna...Il Quarto Libro de Madrigali à Cinque voci. Terza Impressione. Basso. *Stampa del Gardano. Appresso Bartholomeo Magni: Venetia*, 1617. 4°. **D. 186. a.**

Di Pomponio Nenna...Madrigali a Cinque voci. Quinto Libro. Nouamente Stampati. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso l'Herede di Angelo Gardano: Venetia*, 1612. 4°. **C. 294.**

Di Pomponio Nenna...Il Sesto Libro de Madrigali à cinque voci. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Nella Stamperia di G. B. Sottile. Per S. Bonino: Napoli*, 1607. 4°. **C. 295. a.**

Di Pomponio Nenna...Il Sesto Libro de Madrigali à cinque voci. Nouamente Ristampati. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Stampa del Gardano. Ære Bartholomæi Magni: Venetia*, 1614. 4°. **C. 295.**

Di Pomponio Nenna...Il Settimo Libro de Madrigali à Cinque Voci. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Nella Stampa di G. B. Sottile, per S. Bonino: Napoli*, 1608. 4°. **C. 296. a.**

Di Pomponio Nenna...Il Settimo Libro de Madrigali à Cinque Voci. Terza Impressione. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Stampa del Gardano. Appresso Bartholomeo Magni: Venetia*, 1616. 4°. **C. 296.**

Di Pomponio Nenna...Il Settimo Libro de Madrigali à Cinque Voci. Quarta Impressione. Basso. *Stampa del Gardano. Appresso Bartholomeo Magni: Venetia*, 1624. 4°. **D. 186. b.**

Di Pomponio Nenna...L'Ottauo Libro de Madrigali a Cinque. Nouamente ... dati in luce da F. Archilei, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso G. B. Robletti: Roma*, 1618. 4°. **C. 297.**
This work also contains madrigals by Gervasio Melcarne and the Prince of Venosa.

NEPHTÉ. Nephté. Tragédie. *See* LE MOYNE (J. B.)

NEPTUNE. Neptune. [Song.] *See* BACH (J. C.)

Neptune and Britannia. [Duet, begins: 'Banish'd to some hapless Isle.'] *See* BLEWITT (J.)

Neptune and Britannia. Cantata. [Begins: 'As on the Sea-beat Cliff.'] *See* CARTER (C. T.)

Neptune's Command. [Song.] *See* GREEN (G.)

Neptune's Favorite. [Song.] *See* GREAT BRITAIN. Great Britain so long, *etc.* [1798.] fol. **H. 2818. f. (44.)**

Neptune's Resignation. [Song.] *See* WORGAN (J.)

NERON ( ) Reveillez-vous, ma musette. *Musette.* [Song.] [*Paris,*] 1726. *s. sh.* 4°. **297. a. 21.**
Mercure de France, June, 1726.

NERONE. The Favourite Songs in the Opera call'd Nerone. [A Pasticcio. Full Score.] *Printed for I. Walsh: London,* [1754.] fol. **H. 348. e. (3.)**
The composers named are: Pescetti, Cocchi, Galoppi, Hasse, Abos and Rinaldo da Capua.

NERVIUS (LEONARDUS) *See* LEONARDUS NERVIUS, *a Capucin.*

NEUBAUER (FRANZ CHRISTOPH) Fernando und Yariko. Ein Schauspiel mit Gesang von K. von Ekhartshausen, *etc.* [Full Score.] *Bey Orell, Gessner, Fuessli und Compagnie: Zürich,* [1788.] fol. **I. 385.**
The music is preceded by the play, with separate pagination.

A Second Set of Three Concertanti Duets, for Two Violoncellos...Op. x. *Printed for W. Forster: London,* [1795?] fol. **h. 219. (12.)**

III. Trios pour Flûte Violon et Viola... Oeuvre 14. [Separate Parts.] *Chez J. André: Offenbach s. M.,* [1800?] fol. **g. 694.**

Three [or rather Six] Trios...Adapted for Three Flutes,...by G. Weiss. 2 Sets. [Separate Parts.] *Longman and Broderip, for the Author: London,* [1790?] fol. **g. 222. (8.)**

[Trio for Two Flutes and Violoncello. Separate Parts.] *See* MONZANI (T.) Two Trios [by J. C. Bach and F. C. Neubaur] ...selected by T. Monzani. [No. 2.] [1800?] fol. **g. 274. b. (3.)**

NEUBAUER (JOHANN) Sei Quartetti per Flauto Traverso, Violino, Viola e Violoncello. [Separate Parts.] *Presso Hoffmeister: Vienna,* [1800?] fol. **g. 467.**

NEUBAUR (FRANZ CHRISTOPH) *See* NEUBAUER.

NEUE GUTSHERR. Der Neue Gutsherr. Oper. *See* NEEFE (C. G.)

NEUMANN (GEORG) *See* FEAST OF APOLLO. The Feast of Apollo, containing . . . Lessons . . . by... Neuman, *etc.* [1788.] fol. **G. 351. (2.)**

NEUMARK (GEORG) Betrübt-Verliebter doch entlich hocherfrewter Hürte Filamon wegen seiner edlen Schäffer-Nymfen Belliflora, das ist, Kurtze Liebes beschreibung zweyer Hoch-Edlen Personen,... in ein Pastoral gebracht, vnd die darin stehende. Lieder mit Melodeyen und Symfonien aussgeziehrt, *etc.* 2 pts. *In Verlegung Peter Händels...Gedruckt durch Johann Reusnern: Königsberg,* 1648. 8°. **12410. b. 14.**
There is a separate engraved title-page.

Georg Neumarks...Poetisch- und Musikalisches Lustwäldchen, in welches erster Abtheilung...Ehren- und Liebeslieder, mit beygefügten Melodien...enthalten sind. *Gedrukkt bey Michael Pfeiffern, in Verlegung J. Naumanns: Hamburg,* 1652. 12°. **11517. aa. 5.**

NEUSIDLER (MELCHIOR) Il Primo (Secondo) Libro. Intabolatura di Liuto di Melchior Neysidler oue sono Madrigali, Canzon Francesi, Pass' e mezi, Saltarelli & alcuni suoi Ricercari, Nouamẽte da lui posti in luce. 2 Bks. *Appresso di Antonio Gardano: Venetia,* 1566. fol. **K. 8. g. 3.**

NEVEN (H.) De tous les Garçons du Village. *Romance, etc.* [*Paris,*] 1774. 8°. **298. e. 28.**
Mercure de France, April, 1774.

NEVER. Never believe me if I love. *The Careless Lover,* [Song, written] by the late Sir John Suckling. Set for the German Flute. [*London,* 1725?] *s. sh.* fol. **G. 316. (100.)**

Never think of Love. Song. *See* STORACE (S.) [*My Grandmother.*]

Never till now. Glee. *See* HARRISON (S.)

Never till now I felt love's dart. *'Twas you alone, if you'll believe me.* [Song.] *J[ohn and] G[erard] V[ogler: London,* 1770?] *s. sh.* fol. **H. 1994. b. (57.)**

Never till now I knew Love's Smart. [Song.] *Printed for N. Stewart:* [*Edinburgh,* 1770?] *s. sh.* fol. **I. 530. (108.)**

Never yet in Ancient story. *Welcome Nelson Home again.* A Favorite Song, set to Music by a Lady of Fashion. *Printed for J. Dale: London,* [1798.] fol. **G. 376. (48.)**

NEW. New Blessings, new Life. Air.
See ARNE (T. A.)

The New blown Rose. [Song.]
See DALE (Joseph)

A New Figary. [Song.]
See YE. Ye beauteous Nymphs, *etc.*
[1728?] *s. sh.* fol. **G. 305. (306.)**

The new Game at Pam. [Song.]
See WHEN. When Phillida with Jockey.
[1705?] *s. sh.* fol. **H. 1601. (502.)**

New Jockey. Song. *See* MY. My Laddie is gang'd far away, *etc.*
[1768.] 8°. **158. l. 13.**

New Kissing Song. *See* ANGLOSINI ( )

New Lango Lee, with Variations for the Harpsicord or Piano Forte, *etc.*
Printed for Straight & Skillern: London, [1775?] fol. **g. 271. b. (9.)**

The New Mariners. Glee.
See CALLCOTT (J. W.)

New Reformation begins thro' the Nation. Song. *See* PURCELL (H.)

The New Soger Laddie. [Song.]
See HAYES (P.)

The New Spinning-Wheel. [Song.]
See ONE. One Summer's Eve, as Nancy fair, *etc.* [1768.] 8°. **P.P. 5438. z.**

The New Spinning Wheel. [Song.]
See ONE. One Summer's Eve, *etc.*
1769. 8°. **159. n. 1.**

The New Taxes. [Song.]
See BUDGET. The Budget is open, *etc.*
[1783.] *s. sh.* fol. **G. 312. (172.)**

New Tunbridge Wells at Islington. Song.
See WHENCE. Whence comes it that the shining Great. [1735?] *s. sh.* fol.
G. 313. (162.)

NEW MERRY COMPANION. The New Merry Companion, or Complete Modern Songster: being a Select Collection of . . . Songs, lately Sung at the Theatres . . . also A Collection of the most esteem'd Catches and Glees. Set to Musick. *Printed for John Wheble: London,* [1775?] 12°. **11622. bb. 12.**
The catches and glees alone have the music.

The New Merry Companion . . . The second Edition w^th^ considerable additions.
Printed for Wallis & Stonehouse, etc.: London, [1778?] 12°. **11622. aaa. 17.**

NEW SPAIN. New Spain. Opera.
See ARNOLD (S.)

NEW TREASURY OF MUSICK. The New Treasury of Musick: or, a Collection of the Choicest and Best Song-Books for these Twenty Years last part. The Words composed by the most Ingenious Wits of this Age, and Sett to Musick by the greatest Masters in that Science. With a Thorow-Bass to most Songs, for the Theorbo, Lute or Bass-Viol, Harpsichord or Spinnet. *Printed for Henry Playford: London,* 1695. fol. **G. 87.**
This work consists of Books I., II. and IV. of the 'Theater of Music' (1685–7)*; Books IV. and V. of 'Choice Ayres and Songs'* (1683–4)*, with the above new title-page. The autographs of William Shield and Vincent Novello are on the inside of the cover.*

NEWMARKET. Newmarket Horse Race. [Song.] *See* TO. To Horse, brave boys of Newmarket, *etc.*
[1720?] *s. sh.* fol. **G. 312. (59.)**

NEWNESS (J.) What Charming Sounds are these. [Song.] *The Words made, and Set by Mr. J. Newness.*
[*London,* 1700?] *s. sh.* fol. **I. 530. (109.)**

NEWTON (JAMES WILLIAM) Psalmody Improved: in a Collection of Psalm Tunes and Anthems, for Two, Three, and Four Voices; to which is added a Celebrated Anthem, by G. F. Handel, *etc.*
Printed for the Author: Ipswich, 1775. 8°. **C. 565.**

NEYBAUER (GIOVANNI)
See NEUBAUER (J.)

NEZOT (GABRIEL) *See* MOZART (W. A.) [*Die Zauberflöte. Der Vogelfänger bin ich.*] The Fowler. Arranged as a Rondo . . . by G. Nezot. [1800?] fol.
g. 140. (46.)

See RICHER (L. A.) Richer's Hornpipe. Arranged with Variations for the Piano Forte by G. Nezot, *etc.* [1800?] fol.
g. 271. e. (22.)

NI. Ni l'amante ni la reine. Air.
See DIDON.

NICCOLAI (VALENTINO) *See* NICOLAI.

NICE. Nice croyoit qu'avant vingt ans. *Chanson Nouvelle.* [*Paris,* 1780?] 8°.
B. 362. b. (117.)

NICHELMANN (CHRISTOPH) [Brevi Sonate da Cembalo. Op. 2.] Six Short Sonatas or Lessons for the Harpsichord, *etc. Longman, Lukey and Co.: London,* [1770?] *obl.* fol. **f. 133. l. (3.)**

NICHOLLS (GEORGE) Twenty-five Divertimentos, for two German Flutes or Violins, *etc.* [Separate Parts.]
Printed for the Author: Cambridge, [1792?] fol. **g. 225. (7.)**

Six Divertimentos, for two German Flutes, with an Accompaniment for a Violoncello or Piano Forte . . . Op. II^a^. [Separate Parts.] *T. Preston, for the Author: London,* [1780?] fol.
h. 120. (15.)

NICHOLLS (JOHN) Since we're depriv'd of great Anna. *A New Song, etc.*
D. Wright: [*London,* 1714.] *s. sh.* fol.
H. 1601. (408.)

NICHOLSON (I.) My lovely Nymph. [Song.] The Words by a young Lady.
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol. **H. 1994. d. (43.)**

NICHOLSON (JAMES) A Concise Treatise on Thorough Bass with Practical Lessons, selected from the most Eminent Composers, with their Melodies for a Violin, or German Flute, illustrated with a Variety of Examples, *etc.*
W. Cope, for the Author: London, [1796?] *obl.* fol. **785. k. 21. (1.)**
The lessons are by Handel, Corelli, Stanley, Geminiani, Abel and Avison.

NICODÈME DANS LA LUNE. A travailler nous perdons le courage. *Choeur des Paysans. De Nicodème dans la Lune.* [Words and music by L. A. Beffroy de Reigny.] *Chez Frère:* [*Paris,* 1791.] 8°. **B. 362. (101.)**

Colinette au bois s'en alla. *Ronde de Nicodème dans la Lune.* Avec Accompag[t] de Guittare. [Words and music by L. A. Beffroy de Reigny.] *Chez Frère:* [*Paris,* 1791.] 8°. **B. 362. (98.)**

—— *See* COLINETTE. Colinette n'i a pas d' mal à ca. *Reponse à Colinette dans Nicodème.* [1791.] 8°. **B. 362. (99.)**

Dès le premier raion du jour. [Song.] *De Nicodèm[e] dans la Lune.* [Words by L. A. Beffroy de Reigny.] Air d'Azémia [by N. Dalayrac]. *Chez Frère:* [*Paris,* 1791.] 8°. **B. 362. a. (144.)**

Ma foi, c'est agir sans façon. *Duo de Nicodème dans la Lune.* [Words by L. A. Beffroy de Reigny. Air: Je brule de voir ce château, from N. Dalayrac's 'Raoul, Sire de Créqui.'] *Chez Frère:* [*Paris,* 1791.] 8°. **B. 362. (100.)**

Oui, Messieux, tout l' monde en France. [Song.] *De Nicodème dans la Lune.* [Words by L. A. Beffroy de Reigny.] Air: ['Coeurs sensibles'] de Figaro. *Chez Frère:* [*Paris,* 1791.] 8°. **B. 362. (191.)**

Oui, nous perdons l' courage. *Duo de Nicodème dans la Lune* [words by L. A. Beffroy de Reigny, adapted to 'Oui noir mais pas si diable' by A. E. M. Grétry]. *Chez Frère:* [*Paris,* 1791.] 8°. **B. 362. (115.)**

Tous ceux qui n' s'ront pas contents, *Vaudeville.* De Nicodème dans la Lune. [Words by L. A. Beffroy de Reigny.] Air des Fraise[s]. *Chez Frère:* [*Paris,* 1791.] 8°. **B. 362. a. (37.)**

NICOLAI (FRIEDRICH) *See* SEUBERLICH (D.) *pseud.*

NICOLAI (G.) Trois Duos pour un Violoncelle et un Violon ... Oeuvre Première. [Separate Parts.]
Chez J. Schmitt: Amsterdam, [1797?] fol. **g. 421. g. (1.)**

NICOLAI (JOHANN GOTTLIEB) Six Trios pour le Clavecin accompagnés d'un Violon et d'un Violoncelle ... Oeuvre III. [Separate Parts.]
Se vend chés S. Clement: Zwoll, [1780?] fol. **h. 5. c. (3.)**

NICOLAI (VALENTINO) A Favorite Concerto for the Piano Forte or Harpsichord with Accompanyments for Two Violins, Alto, Bass & Flute...Op. 12. [Separate Parts.] *Longman and Broderip: London,* [1798?] fol. **g. 116. a. (2.)**

A Concerto for the Grand & Small Piano Forte, with Accompaniments for Two Violins, Two Flutes, Alto & Violoncello ...Op. 14. [Separate Parts.]
Broderip & Wilkinson: London, [1799?] fol. **g. 116. a. (3.)**

Six Easy Solos for the Violincello and Bass. Compos'd for...Viscount Galway ...Opera VIII. *Longman and Broderip:* [*London,* 1795?] fol. **g. 24. (9.)**

Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin...Opera III.
J. Welcker, for the Proprietor: London, [1775?] fol. **g. 504. (3.)**

Six Sonatas...Op. III. *J. Dale: London,* [1784?] fol. **g. 245. (2.)**

Six Sonatas, for the Piano Forte. [Op. 3.] [1798.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. IV. [No. 9.] [1797–1802.] 8°. **D. 854.**

[Sonatas. Op. III.] Niccolai's Celebrated Rondos from Opera III. ... Adapted for two Performers on One Piano Forte or Harpsichord. *Printed for J. Dale: London,* [1784?] fol. **g. 130. (9.)**

—— [No. 1.] Nicolai's favorite Sonata from Op. 3, *etc.* [P. F.] *J. Bland: London,* [1790?] fol. **g. 232. e. (16.)**
No. 5 of "Bland's Collection of Sonatas, Lessons, Overtures ... for the Harpsichord or Piano Forte."

—— [No. 1.] Niccolai's Sonata from Opera III. for the Piano-Forte or Harpsichord with an Accompaniment for the Violin, *etc.* *J. Dale: London,* [1795?] fol. **g. 147. (8.)**

Six Sonatas for the Harpsichord or Piano Forte, with a Violin Accompanyment Obligate...Op. V. [Separate Parts.]
Longman and Broderip: London, [1784.] fol. **h. 1698.**

[Another copy.] **g. 272. c. (6.**
Wanting the Violin part.

NICOLAI (Valentino) Four Grand Sonatas for two Performers on the same Piano Forte or Harpsichord...Opera ix. *J. Preston, for the Author:* *London*, [1795?] fol. **h. 1568. d. (3.)**

Six Sonatas, for the Piano Forte or Harpsichord...Op. xi. *Longman and Broderip:* *London*, [1797?] fol. **h. 62. (7.)**

Three Sonatas for the Grand or Small Piano Forte. With an Accompaniment for the Violin...Op. 13. [Separate Parts.] *Broderip & Wilkinson:* *London*, [1799?] fol. **g. 191. (8.)**

Six Trios for the Harpsichord or Piano Forte with Accompanyments for a Violin and a Bass obligato. *Welcker:* *London*, [1775?] fol. **g. 274. h. (3.)**

Six Trios for the Harpsichord or Piano Forte with Accompanyments for a Violin and a Bass obligato. *Longman and Broderip:* *London*, [1780?] fol. **g. 271. g. (17.)** *Wanting the Bass part.*

NICOLINI (Gualtero) The King of Prussia's March. [Song, begins: "What Honours are to Fred'rick due."] [*London*, 1758.] *s. sh.* fol. **G. 316. (101.)**

NICOMACHUS, *Gerasinus.* **Νικομάχου Γερασηνοῦ . . . Ἁρμονικῆς Ἐγχειρίδιον.** Nicomachi Geraseni . . . Harmonices Manuale. Marc. Meibomius primus vertit, ac Notis explicavit. *See* Meibomius (M.) Antiquæ Musicæ Auctores Septem, *etc.* Vol. I. 1652. 4°. **55. b. 18, 19.**

Νικομάχου Γερασηνοῦ Ἁρμονικῆς Ἐγχειρίδιον. Βιβλία δύο. *See* Aristoxenus. Aristoxenus. Nicomachus. Alypius. Auctores Musices antiquissimi, *etc.* 1616. 4°. **519. b. 27.**

[Another copy.] *See* Aristoxenus. Aristoxenus. Nicomachus, *etc.* **52. d. 29.**

NIEDT (Friedrich Erhardt) F. E. Niedtens Handleitung, zur Variation, wie man den General-Bass, und darüber gesetzte Zahlen variiren, artige Inventiones machen, und aus einen schlechten General-Bass Præludia, Ciaconen, ...Giquen und dergleichen . . . verfertigen könne, *etc.* *Auff Kosten des Autoris...bey B. Schillern:* *Hamburg*, 1706. *obl.* 4°. **a. 31.**

F. E. Niedtens Musicalische Handleitung zur Variation des General-Basses, samt einer Anweisung, wie man aus einem schlechten General-Bass allerley Sachen ...erfinden könne. Die Zweyte Auflage ...vermehret...mit...einem Anhang von mehr als 60 Orgel-Wercken versehen durch J. Mattheson, *etc.* (F. E. Niedtens Musicàlischer Handleitung — Dritter und letzter Theil,—...Opus Posthumum. Deme beygefüget Veritophili deutliche Beweis-Gründe, worauf der rechte Gebrauch der Music beydes in den Kirchen und ausser denselben beruhet...mit einer Vorrede zum Druck befördert von Mattheson.) 2 pts. *Bey B. Schillers Wittwe und J. C. Kissner: Hamburg*, 1721 (1717). *obl.* 4°. **7895. a. 66.**

Wanting Part I. 'Veritophili deutliche Beweis-Gründe' has a separate title-page and pagination. Part III. is published by 'Benjamin Schillers Erben,' in 1717.

[Another copy. Part I.] **b. 169.**

Musicalisches A B C. Zum Nutzen der Lehr- und Lernenden. *Bey B. Schillern:* *Hamburg*, 1708. *obl.* 4°. **A. 677.**

Musicalische Sonn- und Fest-Tags-Lust, auf alle Sonn- und Fest-Tage durchs gantze Jahr, welche sich gründet erstlich in einem . . . auf Concerten Art mit fünff Vocal- und fünff Instrument-Stimmen, und ferner in einer . . . Arien, mit ii. Discant und Bass. Welche allemahl mit einem Chor beschlossen wird, *etc.* [Pars i. — Disc. 2; Tenor; Bassus; Violino 2; Viola 1; Viola 2; Violon; Bassus Cont. Pars ii.—Disc. 1; Disc. 2; Altus; Tenor; Bassus; Violino 1; Bassus Cont.] 15 pts. *L. H. Schönermarck:* *Sondershausen*, 1698. fol. **H. 26.**

NIEL (Jean Baptiste) Les Romans. Ballet Héroique [written by M. de Bonneval,]...Gravé par N. Baillieul le Jeune. [Short Score.] *Chez la Veuve Boivin:* *Paris*, [1736.] fol. **I. 318.**

NIELSON (Lawrence Cornelius) Balmy Pledge of Love sincere. A favorite Ballad, with an Accompanyment for the Piano Forte or Harp. The Words by ... L. Booker, *etc.* *Longman and Broderip:* [*London*, 1785?] fol. **H. 1653. (37.)**

Croppies lie down; A Favorite Irish Air. Arranged as a Rondo, for the Piano Forte. *Printed for G. Walker: London*, [1800?] fol. **g. 272. c. (7.)**

Happy the Youth whose favour'd Sight. A favorite Ballad, with an Accompanyment for the Harp or Piano Forte. *Longman and Broderip:* *London*, [1790?] fol. **H. 1653. (38.)**

Nielson's Slow March and Quick Step, for the Piano Forte, *etc.* *Preston:* *London*, [1800?] fol. **h. 726. i. (16.)**

Three Sonatas, for the Harpsichord or Piano Forte, *etc.* *Preston:* *London*, [1785?] fol. **g. 270. g. (4.)**

NIELSON (Lawrence Cornelius) When absent from thy much lov'd sight. A favorite Ballad, with an Accompanyment for the Piano Forte or Harp.
Longman & Broderip : [*London*, 1790 ?] fol. **H. 1653. (39.)**

NIGHT. Night. Ballad.
See Stevenson (*Sir* J. A.)

The Night is come. [Song.]
See Franck (J. W.)

The Night Piece. [Song.]
See As. As Cælia to the Covert stray'd, *etc.* [1770 ?] *s. sh.* fol. **H. 1994. a. (79.)**

Night Thoughts on a Church Yard. [Song.]
See Zachariae (J. F. W.)

The Night was dark. Song.
See Linley (W.) [*A Trip to the Nore.*]

NIGHTINGALE. The Nightingale. [Song, begins: 'While in a Bow'r.']
See Carey (H.)

The Nightingale. Cantata [begins: 'Sweet minstrel']. *See* Hook (J.)

The Nightingale. Song [begins: 'When the Sun with feeble light'].
See Moulds (J.)

NIMM. Nimm diesen Frank. Duett.
See Danzi (F.) [*Der Kuss.*]

NINA. Nina. Song. *See* Jones (E.) *Bard.*

Nina, or the Love distracted Maid, [Opera,] Translated from the French with all the original Music [by N. Dalayrac], adapted for the Voice and Harpsichord...to which are added two favorite Airs by Haydn and Gossec. *Printed for G. Goulding : London*, [1787.] *obl.* fol. **D. 283. (1.)**

Dors cher enfant. *Chœur de Nina.* [By N. Dalayrac.] Avec accompagnement de Clavecin. (Azile donné à l'amour. [Song.] Musique de Mr. de la Croix.)
Chez Bonjour : Paris, [1800 ?] fol. **H. 346. (25.)**
Feuille périodique, No. 3.

O ma Nina. *Air de Nina.* [By N. Dalayrac.] *Chez Le Duc : Paris*, [1790 ?] fol. **G. 561. a. (30.)**

Nina ou La Folle par Amour. Comédie.
See Dalayrac (N.)

NINA ET LINDOR. Nina et Lindor. Intermède. *See* Duni (E. R.)

NINETTE. La Ninette povercina. [Song.] *See* Giardini (F.) [*Ninetta.*]

NINETTE À LA COUR. Ninette à la Cour. Comédie. *See* Favart (C. S.)

NINETY THREE. Ninety Three. [Song.] *See* Dibdin (C.) [*The Quizes.*]

NINFE. Le Ninfe amorosete.—The foolish scornful Nymphs.—*The last Air* sung by Mrs. Robinson at ŷ Theatre. [*London*, 1720 ?] *s. sh.* fol. **G. 305. (89.)**

NINON DE L'ENCLOS. Ninon de l'Enclos, ou l'Épicuréisme. Comédie-Vaudeville en un Acte et en prose, par le C. A. Creuzé...Avec des Airs notés.
Chez le Libraire au Théâtre des Troubadours : Paris, An viii [1800]. 8°. **11738. c. 26. (4.)**

NISIUS (Conrad) Zwene Christliche Psalmen...Allen Kirchen vnd Christlichen Gemeinen, beydes der Stedte vnd Dörffer in die Superintendentz Weissensee gehörig ...zu nutze mit sechs Stimmen gesetzt, *etc.* i. (ii.) Discantus. (Altus.) (i. (ii.) Tenor.) (Bassus.) 6 pts. *Gedruckt bey Georgio Bawman, dem Eltern : Erffurdt*, 1593. *obl.* 4°. **A. 189.**

NITETIS. [Opera.] *See* Mion (J. J. H.)

NITTETI. Nitteti. Opera.
See Sacchini (A. M. G.)

NIVERNOIS ( ) *Duke de.*
See Barbon Mazarini Mancini (L. J. H.)

NIVERS (Guillaume Gabriel) Chants et Motets à l'vsage de l'Église et Communauté des Dames de la Royale Maison de S^t^ Louis à S^t^ Cyr. Tome Premier, contenant les Messes, Vespres, Cérémonies, avec les Litanies. Le tout Composé par feu M^r^ Nivers...Mise en ordre, et Augmentée de quelques Motets par M^r^ Clérambault, *etc.* (Motets, à Une, et Deux Voix...Tome Second, contenant tous les Motets qui se chantent aux Saluts, Composées par M^rs^ Nivers et Clérambault, *etc.*) 2 vols. *Gravée par L. Huë : [Paris,]* 1733. 8°. **D. 589.**
At the end of Vol. I. is a MS. 'Messe de S^t^ Vincent de Paule.'

Dissertation sur le Chant Grégorien, *etc.*
Aux dépens de l'Autheur : Paris, 1683. 8°. **785. b. 53.**

Lamentationes Jeremiæ Prophetæ. Quarum Modulatio correcta & concinnata, *etc.* *Typis J. B. Christophori Ballard : Luteciæ Parisiorum*, 1719. 8°. **B. 748.**

1. (2.) Livre d'Orgue contenant Cent Pièces de tous les Tons de l'Eglise, *etc.* 2 vols.
Chez l'Autheur (Gravé par Luders) : Paris, 1667. *obl.* 4°. **K. 8. b. 10.**

Motets à Voix Seule, accompagnée de la Basse Continue. Et quelques autres Motets à deux Voix, propres pour les Réligieuses. Avec l'Art d'accompagner sur la Basse Continue, pour l'Orgue et le Clavecin. *Chez l'Autheur : Paris*, 1689. *obl.* 4°. **B. 748. a.**

Passiones D. N. J. C. cum Benedictione Cerei Paschalis; quarum Modulatio correcta & concinnata, *etc.* *Typis... Joannis-Baptistæ-Christophori Ballard : Luteciæ Parisiorum*, 1723. 4°. **E. 511.**

NO. No anxious Care my Heart can know. Song. *See* TENDUCCI (G. F.) [*Love at First Sight.*]

No Charms, I've heard my Chloe say. *The Address to Chloe.* [Song, by W. Defesch.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 11. [1760?] fol. **G. 433.**

No Drury nymph, so smart and gay. *Polly.* A new Song. [*London*, 1757.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XX., p. 329.

No flow'r that blows. [Song.] *See* LINLEY (T.) *the Elder.* [*Selima and Azor.*]

No glory I covet. *Content by Raison.* A Duetto. [*London*, 1740?] fol. **G. 315. (147.)**
Imperfect, p. 1 *only.*

[Another setting.] No glory I covet. *Conten[t]ment.* A new Song. [*London*, 1745?] *s. sh.* fol. **G. 316. e. (92.)**

No glory I covet. *Contentment;* a new Song. [*London*, 1750.] 8°. **249. c. 20.**
Gentleman's Magazine, Vol. XX., p. 275.

No Glory I covet. *Contentment.* A New Song. [*London*, 1750.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. VI., p. 176.

No good without an exception. [Song.] *See* DIBDIN (C.)

No Highland lad or dear pantin. *The Irish Lassie.* A New Song. [By R. Davies.] [*London*, 1751.] 8°. **157. l. 13.**
London Magazine, 1751, *p.* 228.

No, il mio cor nol suffrira. [Song.] *See* MONSIGNY (P. A.) [*La Belle Arsene. Non, j'ai trop de fierté.*]

No Language but that of the Heart. Song. *See* MARIAN.

No Lass on fam'd Hibernia's Plains. *The Plan.* A New Song. [*London*, 1758.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXIII., p. 31.

No! let the guilty tremble. Song. *See* HAENDEL (G. F.) [*Saul.*]

No longer heave the heart-felt sigh. Duet. *See* SANDERSON (J.) [*Blackbeard.*]

No longer let whimsical Songsters compare. *Woman.* [Song.] Sung by Mr. Lowe at Vaux-hall. [*London*, 1761.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. III., p. 81.

No longer let whimsical Songsters compare. *Woman.* A New Song...Sung by Mr. Lowe. [*London*, 1761.] 8°. **158. l. 6.**
London Magazine, 1761, *p.* 552.

NO. No longer let whimsical Songsters compare. *Woman.* [Song.] Sung by Miss Lowe at Vauxhall. [*London*,] 1761. 8°. **P.P. 5441.**
Royal Magazine, Vol. V., p. 149.

No longer let whimsical songers [*sic*] compare. *Woman:* A New Song, sung by Mr. Lowe. [*London*, 1761.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXIX., p. 95.

No longer let whimsical Songsters compare. *Woman.* [Song.] Sung by Mr. Lowe. [*London*, 1765?] *s. sh.* fol. **G. 316. e. (93.)**

No Magic like Gold. [Song.] *See* THIS. This, this and this only is true Conjuration, *etc.* [1770?] *s. sh.* fol. **G. 316. (139.)**

No Maiden sure was ever teaz'd. *The Fickle Swain.* [Song.]
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol. **G. 310. (140.)**

No moralist since can blame. *The Original Coal-black Joak.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 316. e. (99.)**

No more for another my bosom should glow. *Daphne.* A New Song. [*London*, 1757.] 8°. **158. l. 2.**
London Magazine, 1757, *p.* 452.

No more his Fears alarming. Song. *See* STORACE (S.) [*The Pirates.*]

No more I'll dread Love's fatal dart. Song. *See* HUDSON (R.)

No more invade me. Song. *See* HERCULES.

No more my Song shall be. *The Highland Queen.* A New Song. [Words by Mac Vicar.] [*London*, 1764.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXIV., p. 207.

No more my Song shall be. *The Highland Queen.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 310. (170.)**

[Another edition.] No more my Song shall be. *The Highland Queen.* [Song.] [*London*, 1770?] *s. sh.* fol. **H. 1994. d. (44.)**

[Another edition.] No more my Song shall be. *The Highland Queen.* [Song.] *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (203.)**

No more, no more by Fears oppressed. Duetto. *See* MAZZINGHI (J.)

No more, oh! then my Soul. *A Midnight Thought.* A new Song, *etc.* [By L. Abington.] [*London*, 1753.] 8°. **157. l. 15.**
London Magazine, 1753, *p.* 85.

NO. No more shall Buds or Branches spring. *A Favourite Song* sung by Mrs. Baddely at Ranelagh. *W[illiam] N[apier: London*, 1770?] fol. **H. 1994. d. (45.)**

No more shall meads be deck'd with flow'rs. *Alexis; or the Faithful Swain;* from a MS. [Song, words by T. Carew.] [*London*, 1752.] 8°. **249. c. 22.**
Gentleman's Magazine, Vol. XXII., p. 574. *A different setting from Boyce's Song 'The Protestation.'*

[Another setting.] No more shall Meads be deck'd with Flow'rs. *The Protestation.* A New Song. *C[harles and] S[amuel] T[hompson]: London*, [1770?] *s. sh.* fol. **G. 297. (30.)**
A different setting from that of Boyce.

No more silly Pipe. *Molly.* A new Song. [*London*, 1760?] *s. sh.* fol. **G. 316. e. (95.)**

No more the dear, the lovely Nymph. Song. *See* BLOW (J.)

No more with Unavailing Woe. Air. *See* BACH (J. C.) [*Gioas.*]

No more, ye swains, no more upbraid. *The Distrest Lover.* [Song.] [*London*,] 1760. 8°. **P.P. 5441.**
Royal Magazine, Vol. II., p. 217.

No more, ye Warbling Birds rejoice. [Song.] *See* CALLCOTT (J. W.)

No, never hope I'll change my mind. [Song.] *See* AKEROYDE (S.)

No, no, I never love thee less. Rondeau. *See* KING (R.)

No, no, no; I will no more believe thee. —No, no, no; non voi piu star in pene. *An Aire sung by the late Mr. Purbeck Turner at the Theatre in Drury Lane.* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (44.)**

No, no, no, it must not be. Song. *See* HOOK (J.)

No, no, you'd deceive me. Song. *See* CALYPSO AND TELEMACHUS.

No nymph that trips. *A New Song, etc.* [*London*, 1756.] 8°. **250. c. 3.**
Gentleman's Magazine, Vol. XXVI., p. 189.

No nymph that trips. *A New Song.* Sung at the publick Gardens, *etc.* [*London*, 1756.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XIX., p. 229.

No Riches from his scanty Store. [Song.] *See* GRAEFF (J. G.)

No Shepherd was like Strephon gay. *A new Song.* [*London*, 1755.] 8°. **157. l. 17.**
London Magazine, 1755, *p.* 243.

No Sport to the Chace can compare. Song. *See* ARNOLD (S.)

NO. No, 'twas neither Shape nor Feature. Song. *See* MORTELLARI (M.) [*The Flitch of Bacon.*]

No Waist at all. Song. *See* HOOK (J.)

No watch, dear Celia, just is found. Song. *See* PURCELL (H.)

NO SONG NO SUPPER. No Song no Supper. Comic Opera. *See* STORACE (S.)

NOBLE PEASANT. The Noble Peasant. Comic Opera. *See* SHIELD (W.)

NOBLE ROTURIER. Le Noble Roturier, Comédie en un Acte, mêlée de Vaudevilles; par J. B. Radet, *etc.* [With music to some of the songs.]
Théâtre du Vaudeville: Paris, An deuxième [1794]. 8°. **11738. m. 4. (9.)**

NOBLET (CHARLES) Agréable séjour, où mon ame charmée. *Air tendre, etc.* *Gravé par M^lle^ Labassée. Imprimé par Tournelle:* [*Paris*,] 1757. *s. sh.* 8°. **297. d. 10.**
Mercure de France, Dec., 1757.

Dans un réduit délicieux. *Air.* [*Paris*,] 1738. *s. sh.* 4°. **297. b. 23.**
Mercure de France, April, 1738.

NOBODY. Nobody. [Song.] *See* I. I'll sing you a Song, Sirs. [1770?] *s. sh.* fol. **G. 309. (122.)**

NOCE BÉARNAISE. Rôder, veiller, sans cesse être aux aguets. *Ariette de la Noce Béarnoise.* [Music by Leblanc.] *Chez Imbault: Paris*, [1787.] 8°. **B. 362. c. (72.)**

NOCES DE DORINE. Les Noces de Dorine, ou Helène et Francique. Opéra. *See* SARTI (G.) [*Fra i due Litiganti il terzo gode.*]

NOCES DE VENUS. Les Noces de Venus, ou Les Filets de Vulcain, Opéra Comique en un acte. [Written] Par Mr. de Hautemer. [With the voice-parts of nine songs.] *Chez Pierre Gosse Junior: La Haye*, 1751. 8°. **242. g. 21.**
Part of the 'Théâtre de la Haye,' Tom. 4.

NOD. The Nod Wink and Smile. [Song.] *See* LET. Let fusty old Greybeards of Apathy boast, *etc.* [1785?] *s. sh.* fol. **I. 530. (89.)**

NOEL (NATHANIEL) *See* SONGS. The Circle, or Conversations on Love and Gallantry... Augmented with several New Songs, *etc.* 1676. 8°. **12330. b. 40.**

NOFERI (GIOVANNI BATTISTA) The Opera Dances for 1778 including the favorite Spanish Dance as performed by Mons^r^ Simonet & Mademoi^le^ Baccelli. Composed & adapted for the Harp Guittar Ger^n^ Flute and Piano Forte, *etc.* *Welcker: London*, [1778.] *obl.* 4°. **b. 51. e.**

NOFERI (Giovanni Battista) The Opera Dances for 1779...Composed and Adapted for the Violin, German Flute and Piano Forte, *etc.* *John Welcker : London*, [1779.] *obl.* 4°. **b. 51. a. (6.)**

The celebrated Dances performed by the Messrs Vestris &c. at the King's Theatre in the Hay Market, 1781. 3 Books. *J. Blundell : London*, [1781.] *obl.* 4°. **b. 57. b. (4.)**

Six Duettos, three for two Violins, and three for a Violin and Violoncello...Op. xiv. [Separate Parts.] *Printed for the Author : London*, [1775?] fol. **g. 669. c.**

Six Solos for a Guitar with a Thorough-Bass for the Harpsichord...Opera Terza. *Printed for J. Johnson : London*, [1765?] fol. **g. 660. (3.)**

Eight Solo's for a Violin with a Bass for the Harpsichord or Violoncello, *etc.* *J. Cox, for the Author : London*, [1760.] fol. **g. 669. d.**

A presentation copy from the composer, dated 1760.

Six Solos for a Violin and Bass...Opera Seconda. *Printed for J. Johnson : London*, [1765?] fol. **g. 669. a.**

Sei Soli di Violino e Basso...Opera viii. [*London,*] (1765.) *obl.* fol. **e. 747.**

Six Solos for the Violin and Bass... Opera xi. [*London*, 1770?] fol. **g. 669.**

[Another edition.] Six Solos for the Violin and Bass...Opera xi. *Longman, Lukey & Co. : London*, [1772?] fol. **g. 422. e. (5.)**

Six Sonatas or Duets for Two Violins... Opera iv. [Separate Parts.] *Welcker : London*, [1770?] fol. **g. 421. c. (1.)**

[Another edition.] Six Duets for Two Violins...Opera Quarta. [Separate Parts.] *Printed for J. Longman & Co. : London*, [1770?] fol. **g. 421. d. (4.)**

Six Sonates à Deux Violons, *etc.* [Op. iv. Separate Parts.] *Chez B. Hummel : La Haye*, [1775?] fol. **h. 2910. (3.)**

Six Sonatas for Two Violins and a Bass... Opera viima. [Separate Parts.] *R. Bremner : London*, [1770?] fol. **h. 2851. e. (1.)**

Six Trios for two Violins with a Thorough Bass for the Harpsichord... Op. xiii. [Separate Parts.] *W. Napier, for the Author : London*, [1775?] fol. **g. 669. b.**

Six Trios, Three for a Violin, Tenor & Violoncello and Three for Two Violins & a Violoncello...Opera xv., *etc.* [Separate Parts.] *J. Rutherford : London*, [1780?] fol. **g. 274. h. (4.)**

NOFERI (Giovanni Battista) Six Trios for two Violins and a Violoncello... Op. 17. [Separate Parts.] *J. Blundell : London*, [1780?] fol. **g. 669. e.**

NOIRE. Noire forêt, ah! que j'aime ton ombre. *Air.* [*Paris,*] 1725. *s. sh.* 4°. *Mercure de France, July*, 1725. **297. a. 15.**

NOLA (Giovanni Domenico da) Liber Primus Motectorum Quinque Vocum... Nouiter ab ipso authore congesti, *etc.* Bassus. *Apud Hieronymum Scotium : Venetiis*, 1549. *obl.* 4°. **K. 3. e. 16.**

See L'Arpa (G. L. di) Canzon Napolitane ... Libro Secondo Di L'Arpa ... Ioan Dominico da Nola, *etc.* 1566. 8°. **A. 247.**

NOLCKEN (G. H.) *Baron.* Crazy Jane, [Song,] written by M. G. Lewis, *etc.* *T. Skillern : London*, [1799?] fol. **G. 366. (44.)**

NOME. Il Nome. Cantata. *See* Asioli (B.)

NON. Non, ce n'est qu'aux amans heureux. *Air tendre.* *Récoquilliée : [Paris,]* 1770. *s. sh.* 8°. **297. e. 29.** *Mercure de France, Jan.*, 1770.

Non, de ces nœuds que j'abhore. Trio. *See* Tarchi (A.) [*Le Trente et le Quarante.*]

Non è la mia Speranza. [Aria.] *See* Sacchini (A. M. G.) [*Perseo.*]

Non e si vago e bello. Song. *See* Giulio Cesare.

Non fidi al Mar che freme. *The Chearfull Glee* [by S. Webbe the Elder] which gained a Prize on the 4th of May 1790. Thus early published for the Use of the... Members of the Catch Club, *etc.* *Longman and Broderip, for the Editor : London*, [1790.] *obl.* fol. **E. 207. (7.)**

Non, je ne sçais qu'aimer. *Duo, de l'Amour et de Bacus.* [*Paris*, 1780?] 8°. **B. 362. a. (56.)**

Non, je ne veux plus aimer Aminte. *Air Nouveau.* [*Paris,*] 1724. *s. sh.* 4°. **297. a. 9.** *Mercure de France, August*, 1724.

Non, l'Amour est trop dangereux. *Air à Boire* [for two voices] *etc.* [*Paris,*] 1730. *s. sh.* 4°. **298. a. 11.** *Mercure de France, June*, 1730.

Non lagrimar ben mio. [Duet.] *See* Tarchi (A.) [*Virginia.*]

Non, laisse moi, laisse moi, Lucas. Duo. *See* Cifolelli (G.) [*Perin et Lucette.*]

Non lo voglio non lo prendo. Duetto. *See* Paisiello (G.) [*La Locanda.*]

Non, mon cœur souffre moins de peines. Air. *See* Olimpiade.

NON. Non, non, disoit un Biberon. [Song.] *See* BESSANT ( )

Non, non, Doris, ne pense pas. *L'Amant généreux.* [Song.] [*Paris*, 1780?] 8°. **B. 362. (246.)**

Non, non je n'irai plus au bois. *La Bergere timide. Ariette Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. b. (34.)**

Non, non sans t'offencer. Air. *See* CHIMÈNE.

Non piangete. Song. *See* BIANCHI (F.) [*Antigona.*]

Non quand l'amour chercheroit à me plaire. *Ariette Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. b. (63.)**

Non, rien ne peut me consoler. *Air sérieux.* [*Paris,*] 1748. *s. sh.* 4°. **297. c. 19.** *Mercure de France, Dec.*, 1748.

Non sparate mi disdisco. Aria. *See* HAYDN (F. J.) [*La Vera Costanza.*]

Non temer, a favourite Song, *etc.* [From F. G. Bertoni's 'Demofoonte.'] *Eliz^h Rhames:* [*Dublin*, 1779?] fol. **H. 1601. a. (63.)**

Non temer, bell' idol mio. [Song.] *See* BERTONI (F. G.) [*Demofoonte.*]

Non, tous les cœurs soumis à ton empire. *Chanson. Gravé par M^e Charpentié. Imprimé par Tournelle:* [*Paris,*] 1761. *s. sh.* 8°. **297. d. 31.** *Mercure de France, Oct.*, 1761.

Non, Venus n'est pas comparable. *Air.* [*Paris,*] 1755. *s. sh.* 8°. **298. c. 26.** *Mercure de France, December*, 1755.

Non vi piacque. Song. *See* HAENDEL (G. F.) [*Siroe.*]

NONE. None so pretty. [Song.] *See* DIBDIN (C.) [*The Quizes.*]

NO-NI-NO. No-Ni-No. [Song.] *See* KELLY (M.) [*Feudal Times.*]

NONNEN-LIEDER. Nonnen-Lieder mit Melodien. [*Gotha?*] 1772. 8°. **11521. de. 14. (4.)**

NONPAREIL. The Non-pariel. [Song.] *See* BOYCE (W.)

The Nonpareil. [Song.] *See* WEBBE (S.) *the Elder.*

NONPAREILLE. The non pareille. [Song.] *See* THERE. There never was nor e'er will be. [1740?] *s. sh.* fol. **H. 1994. b. (81.)**

NONSENSICAL. Nonsensical folks prepare. Song. *See* HEMMING ( )

NOON. Noon. Rondo [begins: ''Tis fervid Noon']. *See* CASSON (M.)

Noon. Song [begins: 'Fervid now the sunbeams glow']. *See* HUDSON (R.)

Noon. Ballad [begins: 'Fervid on the glitt'ring flood']. *See* STEVENSON (*Sir* J. A.)

NOONTIDE. The Noontide Air. [Song.] *See* ARNE (T. A.) [*Comus.*]

NOORDT (SYBRANDUS VAN) Sonate per il Cimbalo appropriate al Flauto & Violino ...Opera Prima. *Stampata con...spece di Henrico Anders...in casa di Sebastian Petzold: Amsterdam*, [1690?] fol. **K. 1. i. 18.**

NORFOLK. The Norfolk Shop-Keeper. Song. *See* DALE (Joseph)

NORRIS (THOMAS) Six Simphonies for two Violins, two Hautboys, two French Horns, a Tenor and Bass...Opera 1^ma. [Separate Parts.] *Printed for the Author: London*, [1765?] fol. **h. 2771. a. (1.)**

Eight Solo Songs, adapted for the Voice and Harpsichord, composed by the late T. Norris, *etc. Printed for W. Mathews: Oxford*, [1795?] fol. **G. 806. i. (10.)**

See AMUSEMENT FOR THE LADIES. Amusement for the Ladies, being a Selection of ...Glees and Madrigals...by...Messrs. Atterbury,...Norris, *etc.* [1791–93.] *obl.* fol. **E. 61.**

NORTH. The North Country Lass. Song. *See* THERE. There was a fair maiden, *etc.* [1769.] 8°. **P.P. 5438. z.**

NORTH (FRANCIS) 1*st Baron Guilford.* *See* ESSAY. A Philosophical Essay of Musick, *etc.* [By Francis North, Baron Guilford.] 1677. 4°. **557*. c. 20. (1.)**

NORTHERN. The Northern Lass. [Song.] *See* FISHER (W.)

NORTHUMBERLAND. The Northumberland Bagpipe. [Song.] *See* SHEPHERD. A Shepherd sat him under a thorn. [1770?] *s. sh.* fol. **G. 306. (141.)**

NORWICH. The Norwich Toast. [Song.] *See* ARNE (T. A.)

NOS. Nos bons parens parlent sans cesse. Ariette. *See* CHAMPEIN (S.) [*Le Manteau.*]

Nos hameaux sont l'heureux séjour. *Musette.* [*Paris,*] 1755. *s. sh.* 8°. **298. c. 25.** *Mercure de France, Sept.*, 1755.

Nos plaisirs sont légers. Air. *See* COUVENT.

Nos triomphes sont ton ouvrage. *Couplets donnés à Mr. Dumouriez à l'opéra*, sur l'air de la Marseilloise [by C. J. Rouget de Lisle]. *Chez Imbault:* [*Paris*, 1792?] 8°. **B. 362. a. (11.)**

NOSEGAY. The Nosegay. Ballad. *See* SMITH (Theodore)

NOT. Not Cloris that I juster am. Song. *See* TURNER (E.)

NOT. Not far from Town, a Country Squire. *The Chambermaid.* [Song.] [*London*, 1775?] *s. sh.* fol. **G. 310. (146.)**

Not Semele's attracting Love. *Sally.* A New Song. [*London*, 1755.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol., XVI., p. 273.

Not Semele's attracting Love. *Sally.* A new Song. [*London*, 1760?] *s. sh.* fol. **G. 310. (168.)**

Not this blooming April season. *The Forsaken Lady.* [Song.] [*London*, 1750?] *s. sh.* fol. **H. 1994. (45.)**

[Another setting.] Not this blooming Aprill season. [Song.] *See* OSWALD (J.)

Not your Eyes, Melania, move me. Song. *See* KING (R.)

NOTARI (ANGELO) Prime Musiche Nuoue . . . à una, due, et tre Voci, per Cantare con la Tiorba, et altri Strumenti, Nouamente poste in luce. *Intagliate da Guglielmo Hole: Londra*, [1613.] fol. **K. 1. i. 10.**

This work contains an arrangement for one voice of Cipriano di Rore's four-part madrigal, 'Ben qui si mostra.'

NOTHING. Nothing at all. Song. *See* NOW. Now since I have nothing to do. [1780?] *s. sh.* fol. **H. 1601. a. (78.)**

Nothing but a Place. Song. *See* REEVE (W.)

Nothing but drunk. [Song.] *See* DIBDIN (C.) [*Private Theatricals.*]

NOTRE. Notre meunier chargé d'argent. Air. *See* CAMILLE.

NOURRICE RÉPUBLICAINE. La Nourrice Républicaine, ou Les Plaisirs de l'Adoption; Comédie en un Acte, mêlée de Vaudevilles; [written] par le C. Piis...avec la musique. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, An deuxième [1794]. 8°. **11738. l. 18. (6.)**

NOUS. Nous avons chanté la Victoire. Hymne. *See* CHERUBINI (M. L. C. Z. S.)

Nous avons un clocher chez nous. *L'Agréable Carillon.* [Words] Par M^r^ Marteau, *etc.* *Chez les Frères Savigny:* [*Paris*, 1780?] 8°. **B. 362. b. (128.)**

Nous autres fillettes. Air. *See* FAUSSE PAYSANNE.

Nous étions dans cet âge. Romance. *See* SORCIER.

Nous n'avons qu'un tems à vivre. *Fanfare du bon Tems.* [Song.] *Chés M^r^ Camand:* [*Paris*, 1783.] 8°. **B. 362. a. (180.)**

[Another copy.] **B. 362. e. (78.)**

NOUS. [Another edition.] Nous n'avons qu'un tems à vivre. *La Morale de Roger Bon-Tems.* [Song.] Avec Accompagnem^t^ de Guittare par M^r^ Ducray. [*Paris*, 1785?] 8°. **B. 362. a. (181.)**

Nous nous aimons dès l'enfance. *Duo, etc. Babb:* [*London*? 1800?] fol. **G. 806. r. (25.)**

Nous nous disputions l'autre jour. *L'Éloge des Yeux.* [Song.] *Chez Frère:* [*Paris*, 1780?] 8°. **B. 362. b. (107.)**

Nous nous partag'rons la culture. [Song.] *See* AU RETOUR.

Nous nous plaignons que la Parque. Chanson. *See* LEMAIRE (L.)

Nous pouvons aller maintenant. [Song.] *See* BERTON (H. M.) [*Le Rendez-Vous Supposé.*]

Nous sommes nés pour l'esclavage. [Air.] *See* CARAVANE DU CAIRE.

Nous voici donc au jour de l' An. [Song.] *See* PAPAVOINE ( ) *M^dme^.*

NOUVEAU. Le Nouveau Combat. [Song.] *See* SANS. Sans que je sois Amazone. [1780?] 8°. **B. 362. b. (147.)**

Le Nouveau Démocrite. Chanson. *See* JAMAIS. Jamais mon cœur ne' s'irrite. [1783] 8°. **B. 362. a. (67.)**

Le Nouveau Monde, ou le Masque de Vérité. [Song.] *See* ON. On ne reconnait plus le monde. [1785?] 8°. **B. 362. (174.)**

Le Nouveau Sans-Souci. [Song.] *See* QUE. Que de Mars et de Bellonne. [1780?] 8°. **B. 362. a. (66.)**

NOUVEAU D'ASSAS. Le Nouveau d'Assas. Trait civique. *See* BERTON (H. M.)

NOUVEAU DON QUICHOTTE. Le Nouveau Don Quichotte. Opéra. *See* CHAMPEIN (S.)

NOUVEAU MAGASIN DES MODERNES. Le Nouveau Magasin des Modernes. Comédie en un Acte, en prose, mêlée de Vaudevilles...Avec 14 Airs notés. *Chez le Libraire au Théâtre du Vaudeville: Paris*, An VII. [1798.] 8°. **11738. d. 14. (1.)**

NOUVEAU MARIÉ. Le Nouveau Marié. Opéra Comique. *See* BACCELLI (D.)

NOUVEAU THÉATRE ITALIEN. Le Nouveau Théâtre Italien, ou Recueil Général des Comédies représentées par les Comédiens Italiens Ordinaires du Roi. Nouvelle Édition, corrigée & très augmentée, & à laquelle on a joint les Airs gravés des Vaudevilles à la fin de chaque Volume. 10 Tom. *Chez Briasson: Paris*, 1753. 12°. **241. i. 4–13.**

NOUVEAUX. Les Nouveaux Dangers des Bois. [Song.] *See* JEUNE. La jeune Lise sans détour. [1780?] 8°.
B. 362. b. (106.)

NOUVEL. Le Nouvel An. Chanson.
See L., *M^r.*

NOUVEL ŒDIPE. Dans nos champs, une bergère légère. *Air du Nouvel Œdipe.* Avec Accomp^t de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. h. (27.)**

[Another copy.] *Chez Imbault: Paris*, [1790?] 8°. **B. 362. c. (88*.)**

La gentille Annette. *Air du Nouvel Œdipe.* Avec Accomp^t de Guittare. *Chez Imbault: Paris*, [1790?] 8°.
B. 362. c. (88.)

NOUVELLE. La Nouvelle Pension. Chanson. *See* GR.

La Nouvelle Vénus. [Song.] *See* DE. De l'amour gouverne l'empire. [1785?] 8°. **B. 362. g. (96.)**

NOUVELLE ÉCOLE DES FEMMES. La Nouvelle École des Femmes. Comédie.
See PHILIDOR (F. A. DANICAN)

NOUVELLISTE DUPÉ. Le Nouvelliste Dupé, Opéra-Comique en un Acte [written] par M. Panard...Avec la Musique [of the concluding Vaudeville]. 1757. *See* THÉÂTRE. Nouveau Théâtre de la Foire, *etc.* Tom. 3. 1763. 8°.
11735. d. 2.

NOVELL (MATTHEW) Sonate da Camera or Chamber Musick. Being a Sett of Twelve Sonata's consisting of Preludes Allemands Sarabands Jiggs Ayres & Gavotts with many other Musical Intervals composed for Two Violins and Bass with a Thoroughbass for the Theorbo-lute Spinett or Harpsicord, *etc.* (Violino Primo.) *Excud: et Sculp: Tho Cross Junr. Printed for the Author: London*, [1690?] fol.
f. 93.

NOVELLO (LODOVICO) Mascharate... di piu sorte et varii soggetti apropriati al Carneuale. Nouamente ... Composte... Libro Primo. A Quatro Voci. Altus. (Tenor.) 2 pts. *Apud Antonium Gardane: Venetiis*, 1546. *obl.* 4°.
53. a. 32, 33. (7.)

NOVELLO (VINCENT)
See COME. Come all my brave Boys, *etc.* MS. NOTES [by V. Novello]. [1785?] fol.
H. 1650. c. (8.)

NOVERRE (AUGUSTIN) A new March, Six new Minuets, Six new Cotillons and Two new Country Dances, *etc.* *Longman & Broderip: London*, [1785?] *obl.* 4°. **b. 51. c. (1.)**

NOVI FRUTTI MUSICALI. Noui Frutti Musicali. Madrigali a Cinque Voci, di diuersi Eccellentissimi Musici. Nouamente composti, & dati in luce. [With a dedication by P. Bellasio.] Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Giacomo Vincenti: Venetia*, 1590. 4°. **K. 3. h. 1.**

This collection contains compositions by A. Striggio, G. M. Nanino, A. Stabile, G. B. Moscaglia, A. Crivello, A. Zoilo, R. Giovanelli, P. Bellasio, F. Soriano, G. A. Dragoni, P. Isnardi, B. Roi, M. A. Ingegneri, G. Croce, G. B. Mosto and L. Luzaschi. In the table of contents No. 16 *is assigned to F. Anerio, but B. Roi's name occurs in the heading.*

Noui Frutti Musicali. Madrigali a Cinque Voci di Diuersi Eccellentissimi Musici. Nouamente augmenti & dati in luce. [With a dedication signed 'Pietro Phalesio.'] Tenore. (Basso.) 2 pts. *Appresso Pietro Phalesio: Anuersa*, 1610. *obl.* 4°. **A. 231.**

The composers of this collection are: A. Striggio, G. M. Nanino, A. Stabile, G. B. Moscaglia, Archangelo Chrivello, A. Zoilo, R. Giovanelli, Paulo Bellasio, Francisco Soriano, G. A. Dragoni, P. Isnardi, B. Roi, G. Croce, G. G. Gastoldi, L. Luzaschi, Principe di Venosa, G. B. Mosto, M. A. Ingegneri, H. Vecchi, G. Priuli, B. Nanino, F. Anerio, G. Heremitas, G. P. Swellingh, C. Verdonch and Antonio Formica.

NOVICE. The Novice. [Song.]
See CONFINED. Confin'd to the House, *etc.* [1756.] *s. sh.* 8°. **P.P. 5439. ab.**

The Novice. [Song.]
See CONFINED. Confin'd to the House, *etc.* [1756.] 8°. **158. l. 1.**

The Novice. [Song.]
See CONFINED. Confin'd to the house, *etc.* [1756.] 8°. **P.P. 5438. z.**

The Novice. [Song.]
See CONFINED. Confin'd to the House, *etc.* [1756?] *s. sh.* fol. **G. 307. (119.)**

Le Novice de La Trappe. [Song.]
See MARTINI (G.) *il Tedesco.*

NOW. Now at last the Matter is dicided. *The Loyal Sherifs of London and Middlesex.* Upon their Election. [Song.] To the Tune of, Now at last the Riddle is Expounded. *Printed for M. Thompson: London*, 1682. *s. sh.* fol.
Case 38. i. 25. (14.)

[Another copy.] **1872. a. 1. (44.)**

Now begin the heav'nly theme. Hymn.
See B., R. W.

NOW. Now come Love's plagues. *The Sequel to The Play of Love.* [Song, music by J. C. Pepusch.] *Cross: [London,* 1725?] *s. sh.* fol. **H. 1601. (320.)**

[Another edition.] Now come Love's plagues. *The Sequel to The Play of Love.* [*London,* 1730?] *s. sh.* fol. **G. 305. (198.)**

[Another copy.] **G. 310. (135.)**

Now come ye Jolly Lads be gay. *The Irish Wedding.* [Song.] Set to the favourite Chorus Jigg. [*London,* 1780?] *s. sh.* fol. **G. 310. (139.)**

Now comes on the glorious year. Song. *See* MODERN PROPHETS.

Now each Rustic tunes his Song. *The Happy Rustic.* [Song.] *Blundell: [London,* 1780?] *s. sh.* fol. **G. 310. (166.)**

Now fare thou well my Dearest Dear. *The Unkind Parents: or the Languishing Lamentation of two Loyal Lovers.* [Ballad.] To an Excellent New Tune. *Printed for C. Bates: [London,* 1690?] *s. sh.* fol. **Case 39. k. 6. (9.)**

The tune is represented by a meaningless succession of notes.

Now homeward o'er the Daisied Meads. [Song.]
See KELLY (M.) [*A Friend in Need.*]

Now I pray you attend. *The Unconscionable Gallant:* or, The Beautiful Lady's Misfortune. [Ballad.] To the Tune of, Fond Boy, *etc. Printed for C. Nates [Bates]: London,* [1690?] *s. sh.* fol. **Case 39. k. 6. (55.)**

The tune is represented by a meaningless succession of notes.

Now Jockey and Moggy are ready. *The Scotch Wedding, or the Lass with the Golden Hair.* [Song.] [*London,* 1710?] *s. sh.* fol. **H. 1601. (317.)**

[Another edition.] Now Jockey and Moggy are ready. *The Scotch Wedding, etc.* [*London,* 1715?] *s. sh.* fol. **G. 310. (129.)**

Now jolly we're met. Glee.
See ARNE (M.) [*The Capricious Lady.*]

Now May has spread its sweets around. *Absent Delia.* [Song.]
L[ongman,] L[ukey and] B[roderip: London, 1778?] *s. sh.* fol. **G. 310. (162.)**

Now May has unfolded. *A new Song.* Sung by Mr. Lowe. [*London,* 1754.] 8°. **157. l. 16.**

London Magazine, 1754, *p.* 84.

Now May her charms discloses. *Jenny of the Green.* [Song.] Sung by Mr. Vernon. *R. Falkener: London,* [1780?] fol. **G. 806. f. (61.)**

NOW. Now my Boys the Ship floats. *A New Song.* Addressed to the Crew of the Prince Edward Private Ship of War. [*London,* 1758.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, Feb., 1758.

Now my Boys the Ship floats. *A New Song.* Address'd to the Crew of the Prince Edward Private Ship of War. [*London,* 1770?] *s. sh.* fol. **G. 316. e. (94.)**

Now my freedom's regain'd. Song.
See WILLIS ( )

Now, now the Tories all shall stoop. *The Whig's Exaltation.* A Pleasant New Song of 82. To an Old Tune of 41.
Nath. Thompson: London, 1682. *s. sh.* fol. **Case 38. i. 25. (5.)**

Now o'er the Globe. Song.
See SANDERSON (J.) [*Almoran and Hamet.*]

Now or Never. [Song.]
See To. To make the most of fleeting time. [1775?] *s. sh.* fol. **G. 312. (228.)**

Now Phœbus gilds the Orient Skies. *Hunting Song. Printed and Sold at the* **a**, *etc.: [London,* 1780?] *s. sh.* fol, **G. 310. (149.)**

Now Phœbus sinketh in the West. [Song, from T. A. Arne's 'Comus.'] *Sung by Mr. Beard.* [*London,* 1740?] *s. sh.* fol. **G. 305. (112.)**

[Another edition.] Now Phœbus sinketh in ♆ West, *etc.* [*London,* 1740?] *s. sh.* fol. **G. 310. (130.)**

Now pleasure unbounded resound o'er the Plains. *The Joys of Harvest.* [Song.] Sung by Mr. Dearle at Ranelagh.
S. Phillips: [London, 1764?] *s. sh.* fol. **H. 1994. (46.)**

Now Pride usurps each female heart. *The Maid of Fashion.* A New Song. [*London,* 1768.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XLIII., p. 151.

Now pride usurps each Female heart. *The Maid of Fashion.* [Song.] [*London,* 1770?] *s. sh.* fol. **G. 310. (158.)**

Now rise my soul. *The British Bucks.* [Two-part Song.] The Words and Musick by a True Briton [R. D.]. [*London,* 1757.] 8°. **158. l. 2.**

London Magazine, 1757, *p.* 36.

Now Roger and Harry. [Song.]
See LEVERIDGE (R.) [*The Mountebank.*]

Now since I have Nothing to do. *The admird Song of Nothing at all.*
John Rice: Dublin, [1780?] *s. sh.* fol. **H. 1601. a. (78.)**

Now the busy Day is o'er. *The Force of Wine.* A Song. The Words and Musick by a Gentleman. *Printed for J. Simpson: [London,* 1740?] *s. sh.* fol. **H. 1994. b. (59.)**

NOW. Now the Good Man's from home. [Song.] *See* CAREY (H.)

Now the happy Knot is ty'd. *Colinet.* A New Song. Sung by Mrs. Lowe and Mrs. Lampe. [By T. A. Arne.] [*London,*] 1759. 8°. **158. l. 4.**
London Magazine, 1759, *p.* 549.

Now the happy Knot is ty'd. *Colinet:* [Song,] Sung by Mr. Lowe and Mrs. Lampe. [By T. A. Arne.] [*London,* 1759.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXV., p. 256.

Now the happy Knot is ty'd. *Colinet.* [Song.] Sung by Mr. Lowe and Mrs. Lampe. [By T. A. Arne.] [*London,* 1760?] *s. sh.* fol. **G. 316. (102.)**

Now the hedge-rows grow in trim. *An Address to May;* a new Song. [*London,* 1752?] 8°. **249. c. 22.**
Gentleman's Journal, Vol. XXII., p. 231.

Now the Hill tops are burnish'd with azure and Gold. *A New Hunting Song.* *C[harles and] S[amuel] T[hompson: London,* 1775?] *s. sh.* fol. **G. 310. (160.)**

Now the Maids and the Men. Dialogue. *See* PURCELL (H.) [*The Fairy Queen.*]

Now the rovers sport around. *Spring.* A Two-Part Song. [By Mr. H. H.] [*London,* 1761.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. II., p. 511.

Now the Snowdrops lift their Heads. [Song.] *Sung by Mrs. Vincent at Vauxhall.* [*London,* 1760?] *s. sh.* fol. **H. 1994. (47.)**

Now the Spring is fresh and fair. *Trigg for Ever*—A New Drinking Song. [*London,* 1735?] *s. sh.* fol. **G. 303. (71.)**

Now the Summer advances. [Song.] *See* YATES (W.) A New Musical Address, *etc.*

Now the Summer months come round. *Vauxhall Ballad.* *Sk[illern: London,* 1780?] *s. sh.* fol. **G. 310. (165.)**

Now to pant on Thetis' Breast. *The Shepherd's Evening.* [Song.] Sung at Sadlers Wells. Adapted for the Harpsicord, *etc.* [*London,* 1760?] *s. sh.* fol. **I. 530. (110.)**

Now to the pow'r of God supreme. *Hymn.* [Words by I. Watts.] [*London,* 1778.] 8°. **P.P. 716. b.**
Gospel Magazine, April, 1778.

Now we're met, let's merry be. Glee. *See* IVES (S.)

Now when the vernal Sun appears. Ballad. *See* MOULDS (J.)

Now Winter is flown. *Summer.* [Song.] Sung by Miss Jameson at Vauxhall. *B. Falkener: London,* [1770?] fol. **G. 806. f. 62.**

NOW. Now young tempting Phaon you shall have your prey. *The Usurers Daughters Reply,* or Floromellas Answer to Phaon. [Ballad.] To a Pleasant New Play-House Tune. *Printed for P. Brooksby:* [*London,* 1675?] *s. sh.* fol. **Case 39. k. 6. (15.)**
The tune is represented by an incorrect succession of notes.

Now's the time for Mirth and Glee. *Cupid Triumphant,* [Song,] Sung by Mr. Vernon. [*London,* 1770?] fol. **H. 1994. b. (58.)**

Now's the Time to sing and play. Song. *See* HOOK (J.)

NOZZE DI FIGARO. Le Nozze de Figaro. Comische Oper. *See* MOZART (W. A.)

NÜCHTER (JOHANN PHILIP) *See* NUECHTER.

NUECHTER (JOHANN PHILIP) [Ovum Paschalæ novum, seu Missæ Dominicales, 4 vocibus et 4 Instrumentis concert.] Canto (Alto) (Tenore) (Basso) Concerto. (Violino I (II).) (Alto (Tenore) Viola.) (Violone.) 9 pts. [*Ulm,* 1695.] 4°. **C. 48.**
The title probably occurs in the missing Organ part.

NUGENT (ROTHE) Six French Romances, and one Italian Arietta, for the Harpsichord or Piano Forte, with an Accompaniment for the Violin to the Italian Arietta, *etc.* *Printed for the Author: London,* [1793?] fol. **H. 1678. (52.)**

NUIT. Une nuit dans la prairie. *Romance Nouvelle* avec Accomp[t] de Guitare par M[r] Alberti. *Chez M. Camand: Paris,* [1785?] 8°. **B. 362. c. (43.)**

La nuit, dans les bras du repos. *Le beau Songe.* Romance avec Accomp[t] de Guitare par M[r] Alberti. *Chez M[r] Camand: Paris,* [1785?] 8°. **B. 362. g. (26.)**

La nuit dans les bras du sommeil. Ariette. *See* TABLEAU PARLANT.

Nuit que j'attends. *Air Serieux.* [*Paris,*] 1727. *s. sh.* 4°. **297. a. 30.**
Mercure de France, Dec., 1727.

NUMBER. No. 45. [Song.] *See* IN. In Spittal Fields or there about. [1763?] *s. sh.* fol. **G. 309. (88.)**

NUMITORE. Si t' intendo. *Favourite Song* Sung by Mrs. Robinson in the Opera of Numitor. [Music by G. Porta.] *D. Wright:* [*London,* 1720.] *s. sh.* fol. **H. 1601. (410.)**

NUN. The Nun. [Song.] *See* SURE. Sure a Lass in her Bloom, *etc.* [1757.] *s. sh.* 8°. **P.P. 5439. ab.**

The Nun. Song. *See* SURE. Sure a lass in her bloom, *etc.* [1757.] 8°. **P.P. 5438.**

NUN. The Nun. [Song.] *See* SURE. Sure a lass in her bloom, *etc.* [1757.] 8°.
P.P. 5438. z.

The Nun's Complaint. [Song.]
See KRUMPHOLZ (J. B.)

NUN AND FRIAR. The Nun and Frier. Cantata. *See* WORGAN (J.)

NUNES DA SYLVA (MANOEL) Arte Minima, que ... tratta ... os modos da Maxima & Longa sciencia da Musica, *etc.*
Na Officina de Joam Galram : Lisboa, 1685. 4°. **7898. g. 56.**
With a second title-page, engraved.

NUNNERY. The Nunnery. Comic Opera. *See* SHIELD (W.)

NUSSEN (FREDERICK) Musica di Camera or Some Old Tunes new Sett, and some New ones compos'd for the Harpsichord ... Opera 3^tia^. *Printed for the Author : London*, [1760 ?] *obl.* fol. **e. 5. (4.)**

[Another edition.] Musica di Camera... Opera 3^za^. *Printed for I. Walsh : London*, [1765 ?] *obl.* fol. **e. 5. g. (8.)**

Six Solos for a Violin with a Thorough Bass for the Harpsicord or Violoncello.
Printed for I. Walsh : London, [1750 ?] fol. **g. 221. (2.)**

Six Sonatas for a Violin, Tenor and Violoncello, *etc.* [Separate Parts.]
Printed for Welcker : London, [1760 ?] fol. **g. 686. a.**

Six Sonatas for Two Violins, Violoncello or Harpsicord . . . Opera 2^da^. [Separate Parts.] *J. Walsh, for the Author : London*, [1755 ?] fol. **g. 686.**

NUSSEY (GEORGE) The Triad Alliance, or Rose, Thistle & Shamrock. A Ballad, written, the Melody Composed & Sung by Brother G. Nussey, *etc.*
The New Music Warehouse : London, [1800 ?] fol. **H. 2818. b. (49.)**

NUT-BROWN. The Nut-Brown Maid. [Song.] *See* HOWARD (S.)

NUT BROWN MAID. The Nut Brown Maid. [Cantata.] *See* MOULDS (J.)

NYMPH. The Nymph of the Hill. [Song.] *See* YE. Ye Classics pray talk not of Beauties of yore.
[1770 ?] *s. sh.* fol. **I. 530. (184.)**

NYMPH. A Nymph of the Plain. *The Jolly Young Swain.* A new Song. [*London*, 1710 ?] *s. sh.* fol. **H. 1601 (27.)**

[Another edition.] A Nymph of the plain. *The Jolly young Swain, etc.*
[*London*, 1715 ?] *s. sh.* fol.
G. 306. (54.)

[Another edition.] A Nymph of the plain. *The Jolly Young Swain, etc.*
[*London*, 1715 ?] *s. sh.* fol.
G. 316. g. (5.)

The Nymph that I lov'd was as bonny & gay. *A Favourite Song, etc.*
[*London*, 1758.] *s. sh.* 8°.
P.P. 5439. ab.
New Universal Magazine, Nov., 1758.

The Nymph that I lov'd was as bonny and gay. *A New Song.* [*London*, 1759.] 8°. **158. l. 4.**
London Magazine, 1759, *p.* 44.

The Nymph that I lov'd was as bonny and gay. *A Favourite Song.*
[*London*, 1759.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXIV., p. 264.

The Nymph that I lov'd was as bonny and gay. *The happy Man.* [Song.] Sung at the publick Gardens. [*London*, 1760 ?] *s. sh.* fol. **H. 1994. (48.)**

A Nymph there lives, whom many a Swain. *Molly.* A New Song, *etc.*
[*London*, 1730 ?] *s. sh.* fol.
G. 306. (123.)

A Nymph there lives, whom many a swain. *Molly*, a new Song, *etc.* [*London*, 1756.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XIX., p. 29.

NYMPHES DE DIANE. Les Nymphes de Diane. Opéra Comique du Sr. Favart ...avec tous les Airs notés. [By J. B. Moulinghen.] [*Paris*,] 1748. 8°.
164. d. 24.

NYMPHS. Nymphs and Shepherds. [Song.] *See* ARNE (T. A.)

Nymphs and Shepherds come along. *Hymen's Holyday. A Wedding Ode.* [Song, words and music by Mr. W.]
[*London*, 1772.] *s. sh.* 4°. **159. n. 4.**
London Magazine, Sept., 1772.

Nymphs be kind. Cantata.
See HOOK (J.)

O. Oh. [Ballad.] *See* ARNE (T. A.)

O, a Masquerade's a fine Place. *The Masquerade Ballad, etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (345.)**

[Another edition.] O! a Masquerade's a fine Place. *The Masquerade Ballad.* [*London*, 1725?] *s. sh.* fol. **G. 305. (4.)**

O Absalom, my Son. *A three voice Canon in the Unison.* [*London*,] 1760. 8°. **P.P. 324. n.**

Christian's Magazine, 1760, *p.* 434.

O all ye Nations of the Earth. Anthem. *See* CLARK (E.)

O be joyful unto the Lord. Anthem. *See* ARNE (T. A.) [*Artaxerxes. Overture.*]

O beauteous eyes. Catch. *See* GREENE (M.)

O beauteous Queen, unclose those eyes. Song. *See* HAENDEL (G. F.) [*Esther.*]

O Bessy Bell and Mary Gray. *A Scotch Song. Sung by Mrs. Robinson at the Kings Theatre, etc.* [*London*, 1730?] *s. sh.* fol. **G. 310. (207.)**

O Betsy wilt thou gang wi' me. *The Fairest of the Fair, etc.* [Song.] [*London*, 1766.] 8°. **158. l. 11.**

London Magazine, 1766, *p.* 160.

O Blessed be the Day. *The Soldier's Reward, or Love in Low Life.* [Song.] *Printed at the* **a** *:* [*London*, 1780?] *s. sh.* fol. **G. 310. (285.)**

Oh bonny Lass. A...Scotch Song. *P. E*[*vans : London*, 1780?] *s. sh.* fol. **H. 2818. (21.)**

[Another edition.] Oh bonny Lass, *etc.* [*London*, 1785?] *s. sh.* fol. **G. 297. (26.)**

O Bothwell bank thou bloomest fair. *Bothwell Bank.* A Favourite Scots Song, the words from Pinkertons Ancient Scotish Poems. *London*, [1800?] fol. **G. 356. (68.)**

Oh! c'en est fait. Rondeau. *See* DELLA MARIA (D.)

O cara speme. Minuet. *See* FLORIDANTE.

Oh! ce peuple-ci me lasse. Air. *See* CONFÉDÉRATION DU PARNASSE.

Oh cease, urge no more. Song. *See* LEVERIDGE (R.) [*The Island Princess.*]

O ciel que vois-je sur la neige. [Song.] *See* VEILLÉE VILLAGEOISE.

O come again my love. Glee. *See* EAST (M.) [*Madrigales to* 3. 4. *and* 5. *parts.*]

O come O bella. Terzetto e Coro. *See* WEBBE (S.) *the Elder.*

O dear Chloe. *Damon's Invocation to Chloe.* [Song.] Set by a musical correspondent. [*London*,] 1791. *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, June, 1791.

O. Oh dear delightful Skill. [Song.] *See* STORACE (S.) [*The Prize.*]

O! dear what can the matter be. *The Favorite Duett . . .* with an Accompaniment for the Piano-Forte or Harp. *etc. R. Birchall :* [*London*, 1792?] fol. **G. 360. (47.)**

[Another copy.] **H. 2821. (29.)**

Imperfect, wanting pp. 1, 2.

O! dear what can the matter be, for 1, 2, 3, 4, or 5 Voices. Engraved from the Original Manuscript, *etc. Printed for J. Dale : London*, [1792?] *s. sh.* fol. **G. 360. (48.)**

Oh Death think on the Words you gave. Dialogue. *See* LEVERIDGE (R.)

O des Dieux le plus bel ouvrage. Romance. *See* MÉLOMANIE.

O Doctor, O Doctor, I dont care a straw. *Cluck, Cluck*, a new Drinking Song sung by Mr. Dodd . . . Set by an Eminent Master. *Ab. P*[*ortal : London*, 1780?] *s. sh.* fol. **G. 310. (243.)**

O Domine Deus speravi in Te. Prayer. *See* HARINGTON (H.)

O edler Friden-Krantz. *Ein schönes newes Lied* von dem lang-erwünschten Friden zwischen beyden Cronen Spania vnd Frankreich. In seiner beygesetzten Melodey zusingen. *Johann Geng : Costantz am Bodensee*, 1659. 8°. **11522. de. 48.**

Oh! ever skill'd to wear the form we love. *An Address to Hope.* A Favorite Ballad, with an Accompaniment for the Piano Forte or Harp, Composed by the Author of The Farewell [Robert Cooke]. *Preston : London*, [1800?] fol. **G. 424. u. (38.)**

O Fancy, friend of Nature and the Muse. Glee. *See* CALLCOTT (J. W.)

O fille de l'Être Suprême. Hymne. *See* LÉLU ( )

O fine London Town. Song. *See* HOOK (J.)

O fleur d'amour. Romance. *See* LOLOTTE ET FANFAN.

Oh follow then where Nonsense points. [Song.] *See* ARNOLD (S.) [*The Genius of Nonsense.*]

O Fontenay, qu'embellissent les roses. Romance. *See* DOCHE (J. D.)

O for an heart to love my God! *Hymn.* [Words by C. Wesley.] [*London*, 1776.] 8vo. **P.P. 716. b.**

Gospel Magazine, Jan., 1776.

Oh! force me not. [Song.] *See* SHIELD (W.) [*The Divorce.*]

O Fowler, cast thy Gun behind. *Matilda's Address to the Fowler.* [Song.] [*London*, 1772.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. LI., p. 207.

O. O Français, l'exemple du Monde. *Hymne sur Le Dévouement Héroïque de l'equipage du Vaisseau le Vengeur*...Air: veillons au salut de la France [by N. Dalayrac]. *Chez Imbault: Paris*, [1794.] 8°.
B. 362. a. (168.)

Oh fye! what mean I foolish Maid. *An Excellent New Song, called, The Private Encounter between Two Loyal Lovers.* Being sung in the last New Play, called, The married Beau. *Printed for Charles Barnet:* [*London*, 1694.] *s. sh.* fol.
Case 39. k. 6. (6.)
The music is represented by a meaningless succession of notes, etc.

O généreux martirs de la liberté sainte. Hymne. *See* ROZE (N.)

O gentle be thy Slumbers. Song. *See* KOSPOTH (O. C. E. von)

Oh give me a Cot at the foot of a Hill. Song. *See* AMATEUR.

[Another setting.] Oh give me a Cot at the foot of a Hill. Ballad. *See* GRAY (T. B.)

O godlike Youth. Song. *See* HAENDEL (G. F.) [*Saul.*]

O good Ale thou art my Darling. [Song.] *See* LANDLORD. The Landlord he looks very big, *etc.* [1785?] *s. sh.* fol.
G. 312. (118.)

O Gran Dea. Song. *See* GLUCK (C. W. von) [*Iphigénie en Tauride. O toi qui prolongeas mes jours.*]

O had away frae me, Donald. *Donald*, to the Original...Scotch Air as Sung in most Polite Assemblys. *Sk[illern: London*, 1780?] *s. sh.* fol.
G. 310. (233.)

O! had I been by Fate decreed. [Song.] *See* LOVE IN A VILLAGE.

Oh! had I Jubal's Lyre. Air. *See* HAENDAL (G. F.) [*Joshua.*]

O had I the Wings of an Eagle I'd fly. Song. *See* WEBBE (S.) *the Elder.*

Oh hapless Youth. Song. *See* STORACE (S.) [*Mahmoud.*]

O happy Fair. [Glee.] *See* SHIELD (W.)

O happy Martillo. [Song.] *See* MYRTILLO.

O hear my last Complaint. *The Dying Lover.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 310. (254.)**

O how bliss full 'tis to languish. *The Dream.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 310. (268.)**

Oh how cou'd I venture to love one like thee. *A New Song.* [Words by A. Webster.] [*London*, 1745?] *s. sh.* fol.
G. 310. (211.)

O. Oh! how cou'd I venture to love one like thee. *A New Song*, Sung by Mr. Lowe, at Vaux-Hall. [*London*, 1748.] 8°.
P.P. 5438. z.
UniversalMagazine, Vol. III., p. 33.

[Another setting.] O, how could I venture to love one like thee. *The Diffident Lover.* [Song.] Sung by Mr. Lowe. [*London*, 1749.] 8°. **249. c. 19.**
Gentleman's Magazine, Vol. XIX., p. 518.

[Another setting.] Oh how could I venture to love one like thee. *A Song to the Tune of Lochaber.* [*London*, 1750?] *s. sh.* fol. **G. 310. (212.)**

[Another copy.] **G. 303. (13.)**

[Another setting.] Oh! how could I venture to love one like thee. *Aloa House, etc.* [*London*, 1760?] *s. sh.* fol.
G. 316. e. (111.)

[Another edition.] Oh! how could I venture to love one like thee. *Aloa House, or Love after Marriage.* A New Song. *See* CHLOE. Chloe; or the Musical Magazine, *etc.* No. 99. [1760?] fol. **G. 433.**

Oh! how I Doate upon that Lass. *A Jigg Danc'd in the Schoole of Venus;* or the 3-Penny Hops Burlesqu'd by Mr. John Vernham. [Song.] [*London*, 1715?] *s. sh.* fol. **H. 1601. (346.)**

Oh! how shall I in Language weak. [Song.] *See* LOVE IN A VILLAGE.

O how sweetly Delia sings. Glee. *See* HOOK (J.)

Oh! how wild with pride and joy. Song. *See* ATTWOOD (T.) [*The Prisoner.*]

O il mio caro puppazzetto. Duetto. *See* PAISIELLO (G.) [*La Molinara.*]

Oh! jealousy, thou raging pain. [Song.] *See* CAREY (H.) [*Cephalus and Procris.*]

O Jenny a-gra I've a story to tell you. *Paddy Whack.* A favorite Irish Song. *Str[aight] & Sk[illern: London*, 1775?] *s. sh.* fol. **G. 310. (271.)**

O Jessy sweet Beauty. *Jessy.* [Song.] *S[amuel and] A[nn] T[hompson: London*, 1778.] *s. sh.* fol. **G. 310. (228.)**

O Jesu, te invocamus. [Motet.] *See* HAYDN (F. J.)

O jour d'éternelle mémoire. Chant. *See* CATEL (C. S.)

O Kitty, wilt thou gang with me. *Kitty.* A New Song. [*London*, 1761.] 8°.
P.P. 5441.
Royal Magazine, Vol. IV., p. 92.

O le bon tems que la moisson. Ronde. *See* MOISSONNEURS.

Oh lead me to some peacefull Gloom. Song. *See* PURCELL (H.) [*Bonduca.*]

O lead me to some safe retreat. *A New Song.* Sung by Miss Thomas, at Finch's Gardens, [*London,*] 1765. 8°. **P.P. 5441.**
Royal Magazine, Vol. XIII., p. 321.

O. O lead me where the lonely Nightingale. [Song.] *See* WEBBE (S.) *the Elder.*

O Liberté, chère aux Français. *Hymne à la Liberté*...par le C^en^ Person...Air de la Piété Filiale: Jeunes Amants [by P. Gaveaux]. *Chez Imbault: Paris*, [1793?] 8°. **B. 362. a. (51.)**

O Liberté, fille des Cieux. *Hymne à la Liberté* avec accomp^t^ de Guitarre. Air: de la Croisée [by G. G. Cambini]. *Chez Imbault: [Paris*, 1793?] 8°. **B. 362. a. (22.)**

O Liberté! voicy le jour. *Hymne, pour la Fête, en l'honneur de Barra et A. Viala*... Air: On compterait les diamans. [Words] Par le C^en^ Pierre Colau, *etc.* *Chez Imbault: [Paris*, 1794.] 8°. **B. 362. a. (32.)**

O Liberty, thou choicest treasure. Song. *See* HAENDEL (G. F.) [*Judas Maccabæus.*]

O lieto dì. Trio. *See* SACCHINI (A. M. G.) [*Œdipe à Colonne. O doux moment.*]

O listen, listen to the Voice of Love. Song. *See* HOOK (J.)

O lit charmant. *Le Sommeil de Myrthe. Romance* [words] *de M. Berquin.* *Chez Bignon: [Paris*, 1790?] 8°. **B. 362. a. (94.)**

Oh, London is a fine Town. *The London Ditty.* [Song.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (327.)**

[Another edition.] Oh London is a fine Town, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 310. (180.)**

[Another copy.] **G. 305. (204.)**

O Lord hear the Prayer of thy Servants. Anthem. *See* WEBBE (S.) *the Elder.*

O Lord, I will praise Thee. *An Ancient Canon in the Unison.* From a Gentleman at Durham. [*London*,] 1760. 8°. **P.P. 324. n.**

Christian's Magazine, Sept., 1760, *p.* 230.

O Love, how pleasing are thy Chains. Song. *See* BURGESS (H.) *the Elder.*

Oh Love, how swift thy fairest prospects fade. Song. *See* ADVENTURES OF A NIGHT.

O Love, I have gain'd a Victory. Song. *See* CLAYTON (T.) [*Arsinoe.*]

Oh Love if a God thou wilt be. Dialogue. *See* KINGDOM OF THE BIRDS.

O Love, resistless Victor, say. Song. *See* FISHER (W.)

Oh Love thou Delight. [Song.] *See* LOVE FINDS THE WAY.

O Love thou Tyrant o'er the mind. *Cecilia.* A favorite New Song. *P. E[vans: London*, 1780?] fol. **G. 310. (246.)**

O Love what the deuce do you want. Ballad. *See* MOOREHEAD (J.) *Birds of a Feather.*]

O. O lovely Cælia. *The Confession.* A New Song. [*London*, 1751.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. IX., p. 278.

Oh lovely Charmer. Minuet. *See* FLORIDANTE. O cara speme.

O Lovely Maid how dear thy Pow'r. *To Chloe.* Song. [Music by W. Defesch.] [*London*, 1745?] *s. sh.* fol. **G. 310. (204.)**

O! ma Georgette. Air. *See* PHILIPPE ET GEORGETTE.

Oh! ma tendre musette. *Plainte Amoureuse.* [Song.] [*Paris*, 1780?] 8°. **B. 362. (145.)**

O Mary my deary. Song. *See* URBANI (P.)

O Mary! soft in Feature. *Green-Wood Hall*, or Colin's Description (to his wife) of the Pleasures of Spring Gardens. [Song.] Made to a favourite Gavot from an Organ-Concerto [by T. Gladwin], *etc.* [*London*, 1745?] *s. sh.* fol. **I. 530. (112.)**

O! may I then your Words believe. Ballad. *See* BIGGS (E. S.)

O Memory, thou fond Deceiver. [Song.] *See* ABRAMS (H.)

O Mensch betracht die Ewigkeit. *Unuollkom̄ner vnud vnuollendter . . . Abriss, der vnendlichen . . . vnnd vnerklärlichen Ewigkeit*...Gsangsweiss in Kurtze Reimen verfasst, vnd in seiner aignen Melodey zusingen. Oder im Thon, wie das Blümlein Gsang oder Schnitter Lied. *München*, 1642. 12°. **4257. aa. 4.**

O mère des vertus. Hymne. *See* GOSSEC (F. J.)

O mine awn Jenny. Song. *See* YOSLINGTON ( )

O Mistress mine. Glee. *See* STEVENS (R. J. S.)

O Muses, secondés ma voix. *Air.* [*Paris*,] 1778. *s. sh.* 8°. **297. f. 21.**

Mercure de France, April, 1778.

O my bonny Highland Laddie. *The Highland Laddie.* [Song, words by A. Ramsay.] [*London*, 1740?] *s. sh.* fol. **G. 305. (226.)**

[Another copy.] **G. 310. (210.)**

O my fairest you're my Dearest. *The Lover's Prayer.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 310. (255.)**

Oh! my heavy Heart. Song. *See* HOOK (J.)

Oh my Love, lov'st thou me? A favorite Duett, *etc.* [Words and music of the first part taken from a Round in T. Ravenscroft's Deuteromelia.] *Longman and Broderip: London*, [1790?] fol. **G. 354. (53.)**

O. O my Nassau, did you know. *Nanny's Complaint for the Loss of her Love.* [Song.] [*London*, 1735?] *s. sh.* fol.
G. 316. e. (106.)

O! my poor Heart heigh ho. Duet. *See* WHERE. Where, ah! where shall I my Shepherd find, *etc.* [1795?] fol.
G. 809. c. (64.)

Oh! my poor Husband. Dialogue. *See* CLARKE (J.) [*The Island Princess.*]

O my pretty Punchinello. [Song.] *See* HAENDEL (G. F.) [*Rodelinda. Scacciato dal suo nido.*]

O my Soul why sitt'st thou here? *An Hymn, etc.* [*London*, 1761.] 8°.
P.P. 324. n.
Christian's Magazine, Supplement, July–Dec., 1761, *p.* 688.

Oh my tender panting heart. *A Scotch Song.* [*London*, 1730?] *s. sh.* fol.
G. 310. (205.)

Oh my Treasure. [Song.] *See* HAENDEL (G. F.) [*Floridante. Vanne segui.*]

Oh Nanny, wilt thou fly from me. *Sung by Mr. Vernon.* [Song, by C. T. Carter. Full Score.] [*London*, 1773?] fol.
G. 296. (26.)
Printed from the plates of fol. 16–19 *of Carter's "Collection of... Songs sung at Vaux Hall...1773."*

Oh Nanny wilt thou fly from me. Song. *See* CARTER (C. T.)

O Nightingale, that on yon bloomy Spray. [Song.] *See* BOYCE (W.)

O Nuit, déesse du mistère. [Song.] *See* FAUX LORD.

O nuit trop agréable. *Le Reveil à Contre-Tems*, [Song, written] par M. Ferru. Air: "O ma tendre Musette." *Chez Camand: Paris*, [1790?] 8°.
B. 362. (147.)

O nymph divine. Glee. *See* HUDSON (R.)

O open the door thou dear unkind. Song. *See* ROSS (J.)

O Peace. [Song.] *See* ARNE (T. A.)

Oh! Phillis, shame on you. *Damon and Phillis.* A Dialogue. [*London*, 1751.] 8°. **157. l. 13.**
London Magazine, 1751, *p.* 564.

Oh pity Colin! cruel fair. *A New Song.* Sung by Miss Falkner at Marybon-Gardens. [By W. Defesch.] [*London*, 1751.] 8°. **157. l. 13.**
London Magazine, 1751, *p.* 372.

Oh pity Colin! cruel Fair. *The Shepherd's Repentance,* A New Song [by W. Defesch], Sung by Miss Falkner, *etc.* *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 48. [1760?] fol. **G. 433.**

O. Oh pity Colin! cruel Fair. Song. *See* DEFESCH (W.)

O pray for the Peace of Jerusalem. Canon. *See* HARINGTON (H.)

Oh! que n'ai-je assés de larmes. Romance. *See* LOLOTTE ET FANFAN.

O Raree Show, O bravee Show. *The Raree Show Ballad*, or the English Missisippi. [*London*, 1720?] *s. sh.* fol.
G. 305. (212.)

[Another edition.] O Raree Show, O bravee Show, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (348.)**

[Another setting.] O Raree-Show. [Song.] *See* RAPE OF PROSERPINE.

O, Ravishing Delight! [Song.] *See* PURCELL (D.) [*The Judgment of Paris.*]

O Richard! o mon Roi. [Song.] *See* RICHARD CŒUR DE LION.

O ruddier than the Cherry. *Polyphemus.* [Song, from Handel's 'Acis and Galatea.'] [*London*, 1722?] fol. **G. 315. (151.)**
Pp. 17–19 *of an edition of the Songs in 'Acis and Galatea.'*

O ruddier than the cherry. Song. *See* HAENDEL (G. F.) [*Acis and Galatea.*]

O sainte Liberté. Hymne. *See* MOULET (J. A.)

Oh Sandy why leaves thou thy Nelly. *Thro' the Wood Laddie.* [Song, words by A. Ramsey, Music by M. Arne.] Sung by Miss Wright at Vauxhall. [*London*, 1765?] *s. sh.* fol. **G. 310. (232.)**

Oh Sandy, why leav'st thou thy Nelly to mourn. *Thro' the wood, Laddie.* [Song, by M. Arne.] As Sung by Miss Wright at Vauxhall. [*London*, 1765.] 8°.
P.P. 5441.
Royal Magazine, Vol. XIII., p. 101.

O Sandy why leav'st thou thy Nelly to mourn. *Through the Wood Laddie.* (Thro' the Wood Laddie, as sung by Miss Wright, at Vauxhall. [Music by M. Arne.]) [Two Settings.] [*London*, 1765.] 8°.
158. l. 10.
London Magazine, 1765, *pp.* 426–7.

O say bonny Lass, a favorite new Scotch Song and Duett, sung by Miss Satchell & Mr. Mahon, at...Covent Garden, *etc.* *J. Welcker: London*, [1785?] fol.
G. 805. k. 12.

Oh say, simple Maid, have you form'd any notion. Ballad. *See* ARNOLD (S.) [*Inkle and Yarico.*]

O say, thou dear possessor of my breast. Song. *See* JACKSON (W.) *of Exeter.* [12 *Songs. Op.* 4. *No.* 7.]

Oh! say what is that thing cal'd Light. *The Blind Boy.* [Song, words by C. Cibber, music by J. Stanley.] [*London*, 1735?] *s. sh.* fol. **G. 310. (172.)**

O Scenes of Youth. Song. *See* RANNIE (J.)

O. O Shame light on this Word's Pelf. *The Gear and the Bragrie o't.* [Song.] Sung by Mr. Lauder at the New Theatre in the Hay Market. [*London*, 1757.] *s. sh.* 8°.
P.P. 5439. ab.
New Universal Magazine, Dec., 1757.

O Shepherds! how oft to the brooks. Pastoral. *See* CARRINGTON (C.)

O Sleep. [Song.] *See* WATERS (T.)

Oh sleep, gentle sleep. Duo.
See HARINGTON (H.)

O sleep, why dost thou leave me? Song.
See HAENDEL (G. F.) [*Semele.*]

O Sodoma! quid facis. [Chorus for three voices.] [*Conradus Scher: Argentorati*, 1607.] *s. sh. obl.* 12°.
11712. b. 40.
Part of 'Conflagratio Sodomæ. Drama novum tragicum,' by Andreas Saurius.

O Soleil! prête moi tes flammes. Cantique.
See LOLOTTE ET FANFAN.

Oh, stay, ah turn, my only dear. Rondo.
See GIORDANI (G.) or (T.)

Oh stay my Love. Song.
See STORACE (S.) [*The Glorious First of June.*]

Oh stay my sweet Pilgrim, a Favorite Song. *Printed for P. Jung: Oxford*, [1793?] fol. **G. 360. (55.)**

O strew the sweet Flower. Song.
See ROSS (J.)

O strike the Harp. [Song.] *See* STORACE (S.)

O strike the Harp in praise of my Love. Trio. *See* STEVENS (R. J. S.)

Oh! take him gently from the Pile. Song.
See ECCLES (J.) [*Cyrus the Great.*]

Oh! talk not to me. Song.
See VENTO (M.) [*Lionel and Clarissa.*]

O tems heureux! *Le Retour de l'Age d'Or.* Chanson. [*Paris*,] 1744. *s. sh.* 4°.
298. b. 29.
Mercure de France, Nov., 1744.

Oh the blissfull Day approaching. [Sacred Song.] Composed by a German.
[*London*, 1697.] 4°. **108. g. 68.**
P. 67 of No. I. of 'Theosophical Transactions by the Philadelphian Society.'

O the blissful joys of wooing. Song.
See SHIELD (J.)

Oh the Bonny Highland Laddie. *The Highland Laddie.* [Song.] [*London*, 1760?] *s. sh.* fol. **I. 530. (117.)**

O ye Broom ye bonny Broom. *The Broom of Cowdenknows.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. e. (107.)**

Oh the Charming Month of May. *A New Song* out of the Guardian. [*London*, 1713?] *s. sh.* fol. **H. 1601. (328.)**

[Another edition.] Oh the Charming Month of May, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 310. (177.)**

O. O the days when I was young. [Song.]
See DUENNA.

Oh! the hours I have pass'd in the arms of my dear. *Coolun*, a Celebrated Irish Air, arranged with Variations, for the Piano Forte. [*London*, 1800?] fol.
G. 805. c. (15.)

Oh, thou Conubial God. Epithalamium.
See ROYAL REVENGE.

O Thou for whom my Lyre I string. *The Lover and the Friend.* A New Song. [Music by J. Worgan.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 90. [1760?] fol. **G. 433.**

O Thou in whom the gentiles trust. *Hymn.* [*London*, 1778.] 8°.
P.P. 716. b.
Gospel Magazine, Oct., 1778.

Oh thou was born to please me. Duet.
See COMUS.

O Thrice Illustrious Famous City London. *Upon Sight of Londons Stately New Buildings, Anno Domini*, MDCLXXII. [Ballad.] *William Godbid, for the Author: London*, 1672. *s. sh.* fol. **82. l. 8.**

[Another copy.] **Case 20. f. 2. (91.)**

[Another copy.] **Case 20. f. 4. (128.)**

O Time who know'st a lenient hand to lay. [Song.] *See* CALLCOTT (J. W.)

O Toi, dont l'Univers publie. Hymne.
See GERSIN ( )

O toi, dont la sagesse à rempli. Hymne.
See LÉLU ( )

O toi qu'on adore à Cythère. *L'Amant sans Espérance.* [Song.] Sur l'air, Bon soir ma jeune. [*Paris*, 1785?] 8°.
B. 362. e. (121.)

O toi qui n'eut jamais du naître. *Le Fils Naturel.* [Song.] *Chez Bonvalet:* [*Paris*, 1790?] 8°. **B. 362. a. (91.)**

O toi qui prolongeas mes jours. [Air.]
See IPHIGÉNIE EN TAURIDE.

O toi qui viens de me charmer. *Chanson Nouvelle* [written] par Mr. Guilliaume. Air de la Romance de Nina [by N. Dalayrac]. *Chez Bonvalet:* [*Paris*, 1790?] 8°.
B. 362. f. (32.)

O Tommy, Tommy. Glee.
See WELSH (T.)

O vous belle dormeuse. Romance.
See LOLOTTE ET FANFAN.

O vous l'exemple des justes. *Couplets* addressés...aux represantants du Peuple composant le Comité de salut Public. Air: Ce mouchoir belle Raimonde.
Chez Imbault: [*Paris*,] 1793. 8°.
B. 362. (234.)

O vous qu'une crainte mortelle. *Air de la Suite de la Confédération.* Avec Accompt de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. a. (170.)**

O. O we sail'd to Virginia. *Admiral Benbow.* [Song.] Sung by Mr. Bannister. *Sk[illern: London,* 1780?] *s. sh.* fol. **G. 316. (103.)**

O welcome my Shepherd. *The Joyful Meeting.* A New Song. Sung by Miss Falkner at Mary le Bone Gardens. [*London,* 1750?] *s. sh.* fol. **I. 530. (113.)**

O what a Beau my Granny was. [Song.] *See* LADIES. The Ladys can not but approve. [1800?] fol. **G. 805. m. (26.)**

O! what a Charming Creature. Song. *See* DANBY (J.)

Oh what a charming thing is Feasting. *What a charming Thing is Feasting,* or the Peacefull Sensations of Tasting prefer'd to the Warlike Sensations of Smelling. [Song.] *Str[aight: London,* 1780?] fol. **G. 310. (245.)**

Oh! what a misfortune befel me to-day. Song. *See* HOBSON'S CHOICE.

Oh! what a plague is Love. *The Jealous Swain,* [Song, to the tune of "Phillida flouts me"] to be Answer'd by Mr. A. Bradley. [*London,* 1720?] *s. sh.* fol. **G. 305. (16.)**

Oh what can match the pleasure. [Song.] *See* MAZZINGHI (J.) [*The Magician no Conjuror.*]

Oh what had I ado for to marry. *Hooly and Fairly,* [Song] as Sung by Mr. Beard at Ranelagh. [Full Score.] [*London,* 1745?] fol. **G. 310. (224.)**

[Another edition.] Oh what had I a do for to marry. *Hooly and Fairly, etc.* [*London,* 1750?] *s. sh.* fol. **G. 315. (77.)**

Oh what pain it is to see. *The Amorous Contest.* [Song.] Set for y^e^ German Flute. [*London,* 1735?] *s. sh.* fol. **G. 316. e. (100.)**

Oh what Pangs are felt in Love. *A New Song* [written] by Mr. A. Bradley. [*London,* 1730?] *s. sh.* fol. **G. 310. (206.)**

Oh where shall I wander. [Song.] *Sung by Mr. Vernon.* [Music by J. Hook.] [*Welcker: London,* 1775.] fol. **G. 310. (237.)**

Printed from the plates of pp. 18–19 *of Hook's Sixth Book of Vauxhall Songs,* 1775.

Oh where's the plague in Love. *The Answer to the Jealous Swain,* [Song, words] by A. Bradley. [*London,* 1720?] *s. sh.* fol. **G. 305. (17.)**

[Another copy.] **G. 310. (194.)**

Oh who' is me, poor Walley cryd. *Poor Walley's Complaint.* [Song.] [*London,* 1750?] *s. sh.* fol. **G. 316. (104.)**

O. O wouldst thou know what kind of charm. Song.
See SAINT GERMAIN (de) *Count, pseud.*

O wouldst thou know what Sacred Charms. Song.
See SAINT GERMAIN (de) *Count, pseud.*

O yes, Sir, if you please. Song.
See WILLSON (J.)

O Youth, thou Morning of Delight. Glee.
See CALLCOTT (J. W.)

OAK. The Oak. Ballad. *See* STOKES (C.

OAKES (JEFFREY) Damon to Philomel ... A New Song, *etc.* [*London,* 1730?] *s. sh.* fol. **G. 316. (105.)**

Prithee tell me faithless Swain. *A New Song, etc.* [*London,* 1730?] *s. sh.* fol. **G. 311. (14.)**

OATES ( ) *See* OBSERVATIONS. Observations on Composition, *etc.* [By — Oates?] [1770?] fol. **785. m. 14. (2.)**

OB. Ob fürchterlich tobend sich Stürme erheben. Motette. *See* MOZART (W. A.) [*Thamos. Ihr Kinder des Staubes.*]

OBERON KOENIG DER ELFEN. Oberon, König der Elfen. Operette. *See* WRANICZKY (P.)

OBET (D') *See* DOBET.

OBI. The Spanish Guitar, [Song,] Sung ... in the ... Pantomimical Drama called Obi, *etc.* [Composed and adapted by S. Arnold.] *T. Jones & Co.: London,* [1800.] fol. **G. 805. j. (22.)**

Obi. Pantomimical Drama.
See ARNOLD (S.)

OBJET. Un Objet plein d'appas. Air.
See COURBOIS ( )

OBLIGEANT MAL-ADROIT. L'Obligeant Mal-Adroit, Comédie en trois Actes, et en vers, du C. Famin ... avec l'Ariette notée. *Chez Denné: Paris,* 1793. 8°. **11738. e. 32. (1.)**

OBRECHT (JACOB) [Missa Si dedero.] *See* MASSES. Missarum diversoꝝ auctoruꝫ. Liber primus. Si dedero [by] Obreth, *etc.* 1508. *obl.* 4°. **K. 1. d. 8.**

OBSERVATIONS. Observations on a Gentlewoman, working by an Hour-Glass. [Song.] *See* LEVERIDGE (R.)

Observations on Composition, with plain, easy, and familiar rules to learn that art by numbers; to which is added the Manner of Composing the ... Canon of Non nobis Domine, ... by W. Bird, *etc.* [By — Oates?] *M^r^ Oates: Westminster,* [1770?] fol. **785. m. 14. (2.)**

Observations sur un ouvrage nouveau [by L. Garcin], intitulé: Traité du Melo-Drame, *etc.* [By François Jean, Marquis de Chastellux.] *Vallat-la-Chapelle: Paris,* 1771. 8°. **839. d. 10.**

OCCHIETTO. Occhietto furbetto. Duett. *See* VILLANELLA RAPITA.

OCH. Och, Arah ma Judey. *Arah ma Judey.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. e. (114.)**

[Another copy.] **G. 305. (125.)**

OCHSENKHUN (SEBASTIAN) Tabulaturbuch auff die Lauten, von Moteten, Französischen, Welschen vnd Teütschen Geystlichen vnd Weltlichen Liedern, sampt etlichen jren Texten, mit Vieren, Fünffen vnd Sechs stim̃en, dergleichen vor nie im Truck aussgangen ... Durch Sebastian Ochsenkhun . . . zusamen ordinirt vnd gelesen. *J. Khol: Heidelberg*, 1558. fol. **K. 1. i. 3.**

Imperfect. The title-page and from fo. lxxviii to the end of the book are in facsimile. The composers mentioned are: P. Hoffheimer, C. Glanner, S. Zirler, L. Senffel, G. Petschin, W. Braitengasser, C. Ottmaier, H. Isaac, M. Ziete, S. Mahu, J. vom Brandt, H. Kilian, T. Stoltzer, Archadelt and Crecquillon.

ODD. Odd Zooks what a Sight. *The Volunteers' Medley*, a humorous Description of the ... Volunteers ... at the ... Review in the Phœnix Park on the 5th of June [1781] . . . written by Mr. Marsh Junr., *etc.* *John Lee: Dublin*, [1781.] fol. **H. 1601. a. (108.)**

ODE. An Ode address'd to a Lady. [Song.] *See* FROM. From wave to wave, *etc.* [1745?] *s. sh.* fol. **G. 316. h. (31.)**

Ode in honor of Earl Cornwallis's Victory over General Gates, *etc.* *See* CORNWALLIS. Cornwallis, Illustrious Warrior! *etc.* [1780.] fol. **G. 307. (55.)**

An Ode in Honour of the Albions Society. [Song.] *See* JARVIS (S.)

Ode in Honour of the London Military Association. [Song.] *See* WHILE. While some to Clinton, Rodney or Prevost, *etc.* [1780?] fol. **G. 313. (254.)**

An Ode on his Majesty's happy Return from Hanover. [Song.] *See* OUR. Our King and our Guardian is come, *etc.* [1745.] *s. sh.* fol. **G. 310. (218.)**

Ode on St. Cecilia. [Glee.] *See* WEBBE (S.) *the Elder.*

An Ode on Solitude. [Duet.] *See* STANLEY (J.)

Ode on the Passions. [Cantata.] *See* COOKE (B.)

Ode on the Return of Peace. *See* HOOK (J.)

Ode sur la Paix. [Song.] *See* CE. C'est trop longtems, nobles rivaux. [1783.] 8°. **B. 362. a. (70.)**

Ode to Charity. [Song.] *See* FISIN (J.)

ODE. An Ode to Contentment. [Song.] *See* BAILDON (J.)

Ode to Florimel. [Song.] *See* ADIEU. Adieu, dear maid. [1780?] *s. sh.* fol. **H. 1994. a. (54.)**

An Ode to Harmony. [Glee, begins: 'When Music with th' inspiring bowl.'] *See* AYRTON (E.)

Ode to Harmony. [Hymn, begins: 'Hail Heav'n born Art.'] *See* GRIGG (S.)

Ode to Liberty. [Duet & Chorus.] *See* PARSONS (J.)

An Ode to Love. [Song.] *See* ARNE (T. A.)

Ode to May. Song [begins: 'Fairest daughter of the Year']. *See* ADAMS (J. B.) A New Air ... No. 2.

Ode to May. Song. *See* AWAKE. Awake my muse the sprightly lay, *etc.* [1752.] 8°. **249. c. 22.**

An Ode to Sleep. [Glee.] *See* OLIVE (J.)

An Ode to Solitude. [Song.] *See* SWEET. Sweet Companion of the Muse. [1750?] *s. sh.* fol. **G. 316. f. (8.)**

Ode to the Harp. [Song.] *See* REEVE (W.)

ODEN. Berlinische Oden und Lieder. 3 Th. *J. G. I. Breitkopf (B. C. Breitkopf und Sohn): Leipzig*, 1756 (1759) (1763). *obl.* fol. **E. 1705.**

The composers named in this collection are: Sack, Rackemann, Nichelmann, Agricola, Schale, Marpurg, Krause, C. P. E. Bach, Janitsch, Roth, Quanz, Graun (Concertmeister), Graun (Capellmeister), Kirnberger and Seyfahrt.

Geistliche moralische und weltliche Oden, von verschiedenen Dichtern und Componisten. *G. A. Lange: Berlin*, 1758. fol. **F. 363. f. (1.)**

The composers of this collection are: Marpurg, Kirnberger, Sachs, Krause, Schale, Nichelmann, Fasch, Rackemann, Agricola and Graun.

Geistliche Oden in Melodien gesetzt von einigen Tonkünstlern in Berlin. *Bey C. F. Voss: Berlin*, 1758. *obl.* fol. **D. 743.**

The composers are: Graun, C. Fasch, Nichelmann, Marpurg, Krause, Rackemann, Schale, Seyfarth, Agricola and Sack.

Sammlung neuer Oden und Lieder. 2 Thle. [Words by F. von Hagedorn, music by J. V. Görner.] *Bey sel Felginers Wittwe und J. C. Bohn: Hamburg*, 1742–44. 8°. **D. 745.**

ODI. Odi un suon di meste note. Song. *See* ALESSANDRO E TIMOTEO.

ODONTIUS (Matthæus) Musicalisch Rosengärtlein, Neuer Teutscher, lustiger, weltlicher Liedlein...zu singen vnnd auff allerley Instrumenten zugebrauchen, mit 4 vnd 5 Stimmen componirt, *etc.* Tenor.
Abraham Wagenmann: Nürnberg, 1612. 4°. **B. 119.**

ODS'. Ods' Blood who's the Noodle. Song. *See* I. I sing of George's Golden Days, *etc.* [1780.] fol. **G. 309. (105.)**

OECONOMIE. Oeconomie der Plaisir. Ronde. *See* Légat de Furcy (A.)

ŒDIPE À COLONNE. Overture. Œdipe à Colonne. [By A. M. G. Sacchini.] [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 13.] [1797–1802.] 8°. **D. 854.**

Oedipe à Colonne. Opéra. *See* Sacchini (A. M. G.)

OEGLIN (Erhart) Tenor. [Erhart Oeglin's Liederbuch. German and Latin songs with words, for four voices.] *Erhart Oglin: Augspurg*, 1512. *obl.* 4°. **K. 4. d. 7.**
53 leaves without pagination. The title-page bears the word Tenor and a woodcut of a mermaid, holding two oval shields or mirrors with ribbons, and the initials H. B. [Hans Burgkmair the Elder] on a tablet.

O'ER. O'er Desert Plains. Song. *See* Jackson (G.)

O'er Highlands and Lowlands. Ballad. *See* Sanderson (J.)

O'er my soul, bright Queen of Beauty. *A New Song.* The words from Don Quixotte. [*London*, 1774.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. LV., p. 150.

O'er the Bowl we'll laugh and sing. Song. *See* Selby (W.)

O'er the Lawns up the hills as with ardor we bound. *See* Shield (W.)

O'er the Seas my Love is Sailing. *The Favorite Scotch Rondo, etc.* [*London*, 1786?] fol. **G. 310. (241.)**

O'er the vast Surface of the Deep. Song. *See* Storace (S.) [*The Glorious First of June.*]

O'er the wide field of Fancy to pleasure I haste. Song. *See* Blewitt (J.)

O'er Woodlands & Mountains I roam. Canzonet. *See* Fergus (J.)

OETINGER (Friedrich Christoph) Inquisitio in Sensum Communem et Rationem...Accedit Nova Analysis Musica pro sensu communi illustrando, *etc.* 2 pts.
Impensis Joh. Christoph. Löffleri: Tubingæ, 1753. 8°. **8463. bb. 23.**

OEUFS. Les Œufs Cassés. [Song.] *See* Ce. C'est la fille à Simonette. [1790?] 8°. **B. 362. e. (120.)**

OF. Of all Comforts I miscarried. *The Curtain Lecture.* A new Dialogue between a Clownish Husband and a Cunning Wife, the words by Mr. Durfey. [*London*, 1710?] *s. sh.* fol. **H. 1601. (329.)**

Of all Joys we are possest. [Duet.] *See* Corfe (J.)

Of all my experience. *A New Song, etc.* [*London*, 1753.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XII, p. 324.

Of all Professions in the Town. *The Physician.* [Song.] Sung by Mr. Keen at Sadler's Wells. [*London*, 1780?] *s. sh.* fol. **G. 310. (270.)**

Of all the Animals on Earth I see. *The Transformation.* A New Song. [*London*, 1730?] *s. sh.* fol. **G. 310. (174.)**

Of all the brave Birds. Glee for three Voices. [*London*, 1790?] *s. sh.* fol. **G. 805. g. (33.)**

Of all the brave birds. Glee. *See* Freeman (N.)

Of all the Experience, how vast the amount. *The Distress'd Maid.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 310. (257.)**

Of all the gay Nymphs of the Ton. *Belinda's Complaint for the Loss of her Tête.* [Song.] *Bland:* [*London*, 1780?] *s. sh.* fol. **G. 310. (249.)**

Of all the girls I ever saw. *Nancy Gay.* [Song, music by V. W.] [*London*, 1767.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XVII., p. 101.

Of all the girls I ever saw. *Nancy Gay.* A New Song. [Music by V. W.] [*London*, 1767.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XL., p. 379.

Of all the girls in our town. *Nancy Dawson,* a New Song. [*London*, 1760.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXVII., p. 208.

Of all the Girls in our Town. *Nancy Dawson.* [Song.] [*London*, 1760?] *s. sh.* fol. **I. 530. (114.)**

Of all the girls that are so smart. *Sally in our Alley.* [Song, by H. Carey.] The real Set as Sung by Mr. Incledon, *etc.*
Urbani & Liston: Edinburgh, [1798?] fol. **G. 356. (49.)**

[Another edition.] Of all the Girls that are so smart. *The Favorite Song of Sally in our Alley* as sung by Mr. Dignum... To which is added the Original Air.
J. Dale: London, [1800?] fol. **H. 1994. d. (46.)**

Of all the Joys that fill the Heart. Song. *See* Kirshaw (G.)

OF. Of all the Lads that are so Smart. *Sally in our Alley to Billy in Piccadilly.* [Song, to the music of H. Carey's ballad.] With Proper Graces to the Tune. [*London*, 1720?] *s. sh.* fol. **H. 1601. (324.)**

Of all the maidens fair. *The Chief of Dairy Maids, or the Green Gown.* [Song.] [*London*, 1720?] *s. sh.* fol. **I. 530. (115.)**

Of all the Mauxes in the Land. *Sally in her own Cloaths.* [Song, adapted to H. Carey's tune of "Sally in our Alley."] [*London*, 1720?] *s. sh.* fol. **H. 1601. (343.)**

Of all the Occupations. *The Jolly Topers.* [Song.] Set for the German Flute. [*London*, 1735?] *s. sh.* fol. **G. 316. e. (108.)**

Of all the simple things we doe. *The Mouse Trap.* [Song] Made to a Tune in the Country Wake. [*London*, 1730?] *s. sh.* fol. **H. 1601. (326.)**

[Another edition.] Of all ye simple things we do. *The Mouse Trap, etc.* [*London*, 1730?] *s. sh.* fol. **G. 305. (193.)**

[Another edition.] Of all ye simple things we do. *The Mouse Trap, etc.* [*London*, 1730?] *s. sh.* fol. **G. 310. (189.)**

Of all ye toasts, that Brittain boasts. *Polly Peachum*, to the Tune of Sally in our Alley [by H. Carey]. [*London*, 1728.] *s. sh.* fol. **G. 316. a. (36.)**

Of all the Torments, all the Care. Song. *See* BOYCE (W.)

Of all the various states of life. *Wedlock.* [Song.] [*London*, 1766.] 8°. **P.P. 5441.**

Royal Magazine, Vol. XV., p. 45.

Of all the words that e're was sung. *The Explanation*, a new occasional Song [written] by C. Stracey. *Riley and Willis: London*, [1797?] fol. **G. 365. (26.)**

Of all the Worlds enioyments. *The Fishermans Song* [in T. D'Urfey's 'Massaniello.' Music by R. Leveridge]. [*London*, 1700.] *s. sh.* fol. **H. 1601. (353.)**

Of all the World's enjoyments. Song. *See* LEVERIDGE (R.) [*Massaniello.*]

Of battles or sieges I mean not to sing. *A New Song.* [*London*,] 1763. 8°. **P.P. 5441.**

Royal Magazine, Vol. IX., p. 318.

Of Cruel Absence. Ballad. *See* SUETT (R.)

Of good English Beer our Song let's raise. Song. *See* LEVERIDGE (R.)

Of Jolly Rakes and pleasing Dames. *Venus Unmaskd. Or a Merry Song for an Afflicted Sinner.* [*London*, 1720?] *s. sh.* fol. H. **1601. (360.)**

OF. Of Knights in all ages in Story we're told. *The Knights of the Brush.* [Song.] *Bland:* [*London*, 1780?] *s. sh.* fol. **G. 310. (248.)**

Of Linster fam'd for Maidens fair. *Lucy & Collin*, by Mr. Tickle, set to a New Tune. [*London*, 1735?] *s. sh.* fol. **G. 316. e. (104.)**

Of noble Race was Shenkin. A favorite Welch Air, with Variations for the Harp, Harpsichord, Violin, or German Flute. *Broderip & Wilkinson: London*, [1800?] fol. **h. 3200. a. (20.)**

Of noble race was Shinkin. Song. *See* RICHMOND HEIRESS.

Of race divine thou needs must be. *A Song, new set to Musick.* [*London*, 1752.] 8°. **157. l. 14.**

London Magazine, 1752, *p.* 569.

Of Wilkes or of Halifax 'tis not I sing. *The Scrutiny.* [Song.] The Words by J. Oakman. *C[harles and] S[amuel] T[hompson: London*, 1770?] *s. sh.* fol. **G. 310. (272.)**

OF AGE TO-MORROW. The Wife's Farewell or No my love no. The Favorite Ballad as sung by Miss Decamp in the ... Farce of Age To-morrow. [By M. Kelly.] *R. Branston, for the Author: London*, [1800?] fol. **G. 805. h. (36.)**

Of Age To-morrow. Musical Entertainment. *See* KELLY (M.)

O'FARRELL (P.) O'Farrell's Collection of National Irish Music for the Union Pipes...Comprising a Variety of the Most Favorite Slow & Sprightly Tunes...with Variations ... with a Selection of ... Scotch Tunes, also a Treatise with ... Instructions ... for the Pipes. *Gow:* [*London*, 1792.] *obl.* 4°. **b. 115.**

OFFICIER DE FORTUNE. Fidel époux, franc militaire. Vaudeville de l'Officier de Fortune. [Words by J. Patrat, music by A. B. Bruni.] Avec Accompag[t] de Guittare. *Chez Frère:* [*Paris*, 1792.] 8°. **B. 362. d. (2.)**

OFFLEY (HENRY FRANCIS) The Gallant Soldier. A Favorite Song...Written & Composed by H. F. Offley. *W. Cope: London*, [1796?] fol. **G. 367. (36.)**

Lowland Cot, A Favorite...Song. Written by T. Jones. *W. Cope, for the Author: London*, [1796?] fol. **G. 367. (35.)**

The True British Soldier, or King George and Old England for ever. A Favorite Song...Written by T. Jones, *etc.* *W. Cope, for the Author: London*, [1795?] fol. **G. 376. (28.)**

OFFRANDE À TERPSICHORE. L'Offrande à Terpsichore. [Ballet.] *See* BOSSI (C.)

OFFRES. Les Offres de l'Amour. [Song.]
See AMOUR. L'Amour à la belle Aspasie, *etc.*
[1780?] 8°. **B. 362. b. (161.)**

OFT. Oft Faunus leaves Arcadia's Plains.
[Glee.] *See* CALLCOTT (J. W.)

Oft have I seen at early morn. [Song.]
See AYLWARD (J.)

Oft I'd wet the t'other Eye. [Song.]
See REEVE (W.)

Oft I'm by the Women told. [Song.]
See LEVERIDGE (R.)

Oft let me wander. Song.
See SPOFFORTH (R.)

Oft on the troubled Oceans face. [Song.]
See GALLIARD (J. E.) [*Circe.*]

OGUS. Ogus. Komische Oper.
See WINTER (P. von)

OH. *See* O.

O'HARA (KANE) *See* GOLDEN PIPPIN. The Songs . . . in the Golden-Pippin, an English Burletta . . . Compiled from the Works of the most Celebrated Masters by the Author of Midas [i.e. K. O'Hara].
[1773.] *obl.* fol. **D. 272. (1.)**

OISEAU. L'Oiseau, ou les Comparaisons.
[Song.] *See* PRÈS. Près d'un Mari brusque et sauvage. [1785?] 8°.
B. 362. b. (143.)

L'Oiseau soigneux qui cherche sa proie.
L'Oiseau. [Song.] *E. Rhames: Dublin,* [1780?] *s. sh.* fol.
H. 1601. b. (58.)

OISEAU PERDU ET RETROUVÉ. Mon père, on danse au Château. Ronde.
De l'Oiseau perdu et retrouvé. [Opéra-Comique, written by De Piis and Barré.]
[*Paris,* 1782.] 8°. **B. 362. b. (199.)**

Rien n'est, quand on calcule. *Vaudeville.*
De l'Oiseau perdu et retrouvé. [Opéra-Comique, written by De Piis and Barré.]
Chez Bignon: [*Paris,* 1782.] 8°.
B. 362. (208.)

OISEAUX. Oiseaux de ce bocage. *Air Nouveau.* Avec accomp[t] de guitare de Sig[r] Alberti. *Chez M. Camand: Paris,* [1785?] 8°. **B. 362. g. (48.)**

Les Oiseaux de ces bocages. *Air,* ajouté au IV[e] Acte d'Armide et chanté par M[lle] Fel. [*Paris,*] 1746. *s. sh.* 4°.
297. c. 6.
Mercure de France, April, 1746.

Oiseaux par le plus doux accent. *Germeuil de retour à Nina.* [Song.] Sur l'air de la Romance [by N. Dalayrac].
Chez Frère: [*Paris,* 1790?] 8°.
B. 362. h. (30.)

Oiseaux qui gazouillés. Romance.
See LOLOTTE ET FANFAN.

OISEAUX. Oiseaux, si tous les ans. *Air Serieux.* [Words] De M. de Bruéys.
[*Paris,*] 1725. *s. sh.* 4°. **297. a. 17.**
Mercure de France, Nov., 1725.

OISEAUX D'ITALIE. Les Oiseaux d'Italie, Folie en un acte et en prose, mêlée de Vaudevilles. Par H. Chaussier et Bizet. . . Avec les Airs notés.
Chez le Libraire au Théâtre du Vaudeville: Paris, An VI[e] [1798.] 8°.
11738. bbb. 41. (8.)

OLA. Ola dico. [Quartett.]
See PAISIELLO (G.) [*Gli Schiavi per Amore.*]

OLD. Old Adam it is true. Song.
See VANBRUGHE (G.)

The Old and New Courtier of the Queen's.
[Song.] *See* WITH. With an Old Song made by an Old Ancient Pate, *etc.*
[1710?] *s. sh.* fol. **H. 1601. (498.)**

The Old Batchelor's Advice to all young Batchelors. [Song.]
See YOU. You find from the beginning.
[1720?] *s. sh.* fol. **H. 1601. (543.)**

The Old Bawd. [Song.]
See BARRETT (J.) *Organist.*

Old Ben Bowling. Song. *See* REEVE (W.)

The Old British Lion. Song.
See CAMIDGE (M.)

Old Care begone. Song.
See MOZE ( ) A Bacchanalian Song.

The Old Cavalier. [Ballad.]
See HE. He that is a clear Cavalier, *etc.*
[1690?] *s. sh.* fol. **Case 39. k. 6. (21.)**

Old Chiron. Two Part Song.
See PURCELL (H.) [*Doubtful and Spurious Works.*]

The Old Cloaths Man. [Song.]
See DIBDIN (C.) [*Tom Wilkins.*]

The Old Commodore. [Song.]
See REEVE (W.) [*The Glorious First of June.*]

Old England so famous of yore. *A Political Ballad* Address'd to the Worthy Electors of the City of Westminster.
[Song.] *T. D., for the Author:*
[*London,* 1785.] fol. **H. 1653. (54.)**

Old England to thyself be true. Song.
See MAGIC CESTUS.

Old England's Glory revived. [Song.]
See L., R.

Old England's Wooden Walls. Song.
See CARTER (C. T.)

Old Homer, but what have we with him to do? *Liberty-Hall.* [Song.]
R. Falkener: London, [1775?] *s. sh.* fol.
H. 1994. a. (76.)
[Another copy.] **G. 806. f. (63.)**

Old Huson went out. *Old Huson's Ramble or the Ladies Mistake.* [Song.]
[*London,* 1735?] *s. sh.* fol.
G. 316. e. (112.)

OLD. Old Mad Tom. Song.
See I. I'm Old Mad Tom, *etc.*
[1720?] *s. sh.* fol. **G. 309. (37.)**

The Old Man's Wish. [Song.]
See IF. If I live to grow old, *etc.*
[1720?] *s. sh.* fol. **H. 1601. (239.)**

Old Oliver, or the Dying Shepherd. Cantata. *See* RAUZZINI (V.)

The Old One outwitted. [Song.]
See HONEST YORKSHIRE-MAN.

Old Poets have told us, when they have grown mellow. [Song.]
See LEVERIDGE (R.)

The Old Sailor. Song.
See GRIMSHAW (J.)

The Old Shepherd's Dog. Ballad.
See HOOK (J.)

Old stories tell how Hercules. *A True Relation of the Dreadful Combate between More of More-Hall, and the Dragon of Wantley.* [Ballad.]
Printed for Randal Taylor: London, 1685. fol. **1872. a. 1. (129*.)**

Old Time is my Name. *The Three Kings.* [Song.] *Printed for W. Bailey:* [*London*, 1780?] *s. sh.* fol. **G. 310. (234.)**

Old Tom of Bedlam. [Song.]
See FORTH. Fourth from my dark and Dismall Cell, *etc.* [1710?] *s. sh.* fol. **H. 1601. (149.)**

Old ugly Flavia Patches wears. *On Cloe's wearing Patches.* A new Song to Belsize minuet. [*London*, 1721?] *s. sh.* fol. **H. 1601. (354.)**
The words of this song, signed T. B., are in the Weekly Journal for 17th June, 1721.

[Another edition.] Old ugly Flavia Patches wears. *On Cloe's wearing Patches, etc.* [*London*, 1725?] *s. sh.* fol. **G. 310. (186.)**

The Old Wife she sent to the Miller. *The Iolly Miller.* [Song.] The words [from 'Don Quixote; Part III,'] by T. Durfey. [*London*, 1710?] *s. sh.* fol. **H. 1601. (434.)**

The Old Woman. Song.
See GIARDINI (F.)

The Old Woman cloathed in Grey. [Song.] [*London*, 1705?] *s. sh.* fol. **H. 1601 (25.)**

[Another edition.] An Old Woman cloathed in grey. *A Song.* [*London*, 1715?] *s. sh.* fol. **G. 306. (71.)**

An Old Woman cloathed in grey. *The Musical Hodge Podge.* Sung by Mr. Beard. [*London*, 1730?] fol. **G. 305. (150.)**

[Another copy.] **G. 306. (60.)**

The Old Woman under the Hill. [Song.]
See LORD MAYOR'S DAY.

OLD. Old Women we are. Song.
See HARLEQUIN'S INVASION.

OLD MAN TAUGHT WISDOM. An Old Man taught Wisdom: or, The Virgin Unmask'd. A Farce...By Henry Fielding ... With the Musick prefix'd to each Song. The Second Edition.
Printed for J. Watts: London, 1735. 8°. **11775. d. 15.**

OLEY (JOHANN CHRISTOPH) Variirte Choräle für die Orgel. 4 Thle.
Bey C. A. Reussner: Quedlinburg, 1775–(1792.) fol. **h. 2755.**
The pagination is continuous, but each part has a separate title-page. Th. 2 *is dated* 1776, *Th.* 3 *has a preface by J. A. Hiller, and is dated* 1791, *Th.* 4 *is dated* 1792. *The last two parts are published by F. J. Ernst.*

OLIFANTE (GIOVANNI BATTISTA)
See RODIO (R.) Regole di Musica ... Et di nuouo da ... G. B. Olifante aggiontoui un Trattato di Proportioni, *etc.* 1609. *obl.* 4°. **785. a. 6.**

OLIMPE. Olimpe est de retour. Air.
See GOUET ( )

OLIMPIA. Olimpia. [A Pasticcio.]
See DELIZIE. Le Delizie dell' Opere, *etc.* Vol. 4. [1776.] fol. **G. 159.**

OLIMPIA IN EBUDA. Olimpia in Ebuda. Opera. *See* HASSE (J. A.)

OLIMPIADE. The Favorite Songs in the Opera l'Olimpiade. 2 pts. [A Pasticcio. Full Score.] *R. Bremner: London*, [1770.] fol. **G. 760. f. (10–11.)**
The composers named are: J. C. Bach, Piccini, Traietta and Sarti.

[Another copy.] **G. 760. d. (3.)**

The Favourite Songs in the Opera L'Olimpiade. [A Pasticcio.] *W. Napier: London*, [1779?] fol. **G. 206. f. (1.)**
The composers named are: Bertoni, Paisiello and Gluck.

L'Olimpiade. [Opera.]
See JOMELLI (N.)

OLINDA. Olinda turne. Song.
See PURCELL (D.) [*The Unhappy Conqueror.*]

OLIVE. The Olive Branch. [Song.]
See ESSEX (M.)

OLIVE (JOSEPH) Bacchus. For two Voices. [*London*, 1775?] *s. sh.* fol. **G. 306. (183.)**

Constant Damon, *etc.* [Song.]
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol. **H. 1994. d. (47.)**

England's Glory. [Song. Full Score.] [*London*, 1782.] 8°. **2117. c.**
European Magazine, Vol. II., p. 450.

OLIVE (Joseph). The Farewell. [Song. Words by J. Cunningham.]
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol. **G. 307. (95.)**

The Fox Hunters. [Song.] Sung by Mr. Lowe, *etc. C[harles and] S[amuel] T[hompson: London,* 1770?] *s. sh.* fol. **G. 308. (125.)**

The Lover's Declaration. [Song.]
C[harles and] S[amuel] T[hompson: London, 1770?] *s. sh.* fol. **G. 309. (147.)**

The Loyal London Military Association, *etc.* [Song.] *S[amuel,] A[nn and] P[eter] T[hompson: London,* 1785?] *s. sh.* fol. **H. 1601. a. (105.)**

Minuet [for strings and horns. Full score]. [*London,* 1783.] 8°. **2117. c.**
European Magazine, Vol. III., p. 217.

Minuetto [for strings and horns, full score]. [*London,* 1782.] 8°. **2117. c.**
European Magazine, Vol. II., p. 379.

An Ode to Sleep, *etc.* [Glee for three voices.] [*London,* 1782.] 8°. **2117. c.**
European Magazine, Vol. II., p. 295.

Sacred is War. [Song.] Sung by Miss Pinto at Sadlers Wells, in the favorite Interlude of All for Scarlet, or Ding Dong to the Park. *S[amuel,] A[nn and] P[eter] T[hompson: London,* 1785?] fol. **G. 311. (118.)**

Says his Grace to his Cook. *Glee, etc.*
Printed for J. Fielding: London, [1782.] 8°. **2117. c.**
European Magazine, Feb., 1782.

Six Songs for a Voice or Harpsichord, *etc.*
Printed for S. A. & P. Thompson: London, [1785?] fol. **G. 360. (38.)**

Summer. [Song.] The Words by Mr. Riley. [Full Score.] [*London,* 1783.] 8°. **2117. c.**
European Magazine, Vol. III., p. 55.

True Blue. [Song.] Sung by Mr. Lowe in "India hoa" at Sadlers Wells.
H[enry] T[horowgood: London, 1771?] *s. sh.* fol. **G. 312. (143.)**

What though my love be gone afar. *Song, etc.* [*London,* 1783.] 8°. **2117. c.**
European Magazine, Vol. IV., p. 137.

OLLEFEN (Willem van) Proeven van Muzikaale Uitspanningen, bestaande in Mengelzangen, naar den nieuwsten Italiaanschen smaak geschikt, voor het Clavier, de Viool, Fluit, en andere Instrumenten. (Melodeyen van de Muzikaale Uitspanningen, *etc.*) 2 pts.
By J. B. Elwe: Amsteldam, 1783. 8°. **7897. f. 30. (1.)**

OLTOLINA (Carlo Andrea) Sei Sonate a due Violini e Basso, *etc.* [Separate Parts.] *Chez S. Markordt: Amsterdam,* [1780?] fol. **g. 409. a. (8.)**

OLYMPE. L'Olympe est-il sur la terre. Rondeau. *See* Legros (J.)

OLYMPIADE. Avec peine un cœur se dégage. *Air, de l'Olympiade* [by A. M. G. Sacchini]. [*Paris,*] 1778. *s. sh.* 8°. **297. f. 20.**
Mercure de France, March, 1778.

Non, mon cœur souffre moins de peines. *Air de L'Olimpiade* [by A. M. G. Sacchini]. Arrangé pour la Harpe par Mr. Suin. [*Paris,* 1780?] fol. **G. 800. m. (43.)**

L'Olympiade, ou le Triomphe de l'Amitié. Drame Héroïque. *See* Sacchini (A. M. G.)

OMAI. Omai. Pantomime.
See Shield (W.)

OMBRA. Ombra cara. [Song.]
See Radamisto.

Ombra cara, ombra tradita. [Song.]
See Didone Abbandonata.

Ombra cara, ombra tradita. [Song.]
See Schuster (J.)

OMBRE. Ombre de mon Amant. Air.
See Lambert (M.)

OMBRE DE VADÉ. L'Ombre de Vadé. [Parade.] Par M. Taconet. Représenté sur le Théatre, a l'Orient, au mois de Novembre 1757. [With the music of the concluding Vaudeville.]
[*Paris?* 1757?] 8°. **11738. o. l. (8.)**

OMNIA. Omnia vincit Amor. [Song.]
See As. As I went forth to view y^e^ Spring. [1750?] *s. sh.* fol. **G. 316. a. (6.)**

OMPHALE. Omphale. Tragédie.
See Destouches (A. C.)

ON. On a Bank beside a Willow. *Aminta's Tears for the Loss of Damon.* [Song.] [*London,* 1750?] *s. sh.* fol. **I. 530. (118.)**

[Another setting.] On a Bank beside a Willow. [Song.] *See* Boyce (W.)

On a Bank of Flow'rs. Song.
See Lady's Triumph.

On a Brook's glassy brink. *The Lass of the Brook.* A new Song Set for the German Flute. [*London,* 1750?] *s. sh.* fol. **G. 316. (106.)**

On a Brook's grassy Brink. *The Lass of the Brook.* A new Song.
[*London,* 1755.] 8°. **157. l. 17.**
London Magazine, 1755, *p.* 132.

On a Brook's grassy Brink. *The Lass of the Brook.* A New Song.
[*London,* 1755.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XVI., p. 343.

On a Brook's grassy brink. *The Lass of the Brook.* [Song.] [*London,* 1756.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, May, 1756.

On a Day, alack the Day. [Song.]
See Chilcot (T.)

ON. On a Dram. Catch. *See* BAILDON (J.)

On a Fly Drown'd in a Lady's Eye. [Song.] *See* DELUDED. Deluded Fly, that thus presum'd. [1720?] *s. sh.* fol. **H. 1601. (122.)**

On a Goldfinch flying away while a Lady was playing Dear Liberty. Song. *See* To. To Handel's pleasing notes, *etc.* [1756.] 8°. **P.P. 5438.**

On a Grassy Pillow. *Happy Myrtillo.* [Song, written and composed by H. Carey.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (359.)**

On a Lady stung by a Bee. [Song.] *See* VINCENT (J.)

On a Lady weeping. [Song.] *See* LADY.

On a mille gouts différends. *La Montagne.* [Song.] Sur l'Air de La Croisée [by G. G. Cambini]. *Chez Imbault: Paris*, [1793?] 8°. **B. 362. a. (19.)**

On a Mossy Bank reclin'd. *The Stolen Kiss.* [Song, the words by R. Dodsley, from "Colin's Kisses," the music by J. Oswald.] [*London*, 1748?] *s. sh.* fol. **G. 310. (201.)**

On a primrosy bank by a murmuring stream. *The Blush.* A New Song. [*London*, 1757.] 8°. **158. l. 2.**
London Magazine, 1757, *p.* 140.

On a Primrose Bank by a Murmring Stream. *The Blush.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. (107.)**

On a Rose that died in Clarissa's Bosom. [Song.] *See* SWEET. Sweet beauteous Flow'r full fraught with choice delights. [1770?] *s. sh.* fol. **G. 311. (132.)**

On a subject extensive bestow some attention. *Eulogium on Masonry.* [Song.] The words by Brother Hartley. [*London*, 1780?] fol. **G. 310. (240.)**

On a Summer's Sunday Morning. *Song on Admiral Parker's Victory over the Dutch upon the Dogger Bank*, 1781. *Bland*: [*London*, 1781.] *s. sh.* fol. **G. 310. (288.)**

On a Young Lady. [Song.] *See* PETERS ( )

On a young Lady stung by a Bee. [Song.] *See* FLACKTON (W.)

On Admiral Lord Duncan's victory. Glee. *See* DIXON (W.)

On an Orange Flow'r put into a Lady's Bosom. [Song.] *See* HAYES (P.)

On attend un couplet galant. Air. *See* FAVART AUX CHAMPS ELISÉES.

On Autumn. Song. *See* BEHOLD. Behold the rosy Summer flies. [1770?] *s. sh.* fol. **G. 306. (198.)**

On Bagnigge Wells. [Song.] *See* KIRSHAW (G.)

ON. On blasme à tort nôtre façon. Vaudeville. *See* LANTERNE VÉRIDIQUE.

On Blindness. [Song.] *See* KILBURN (J.)

On Board of a Man of War. [Song.] *See* COME. Come all my brave Lads, away quic[k]ly come. [1780?] *s. sh.* fol. **I. 530. (29.)**

On Chloe's wearing patches. Song. *See* OLD. Old ugly Flavia patches wears, *etc.* [1721?] *s. sh.* fol. **H. 1601. (354.)**

On circling hours swiftly borne. *The Wedding Day.* 22d August, 1799. [Song.] *Broderip and Wilkinson: London*, 1799. fol. **G. 807. d. (61.)**

On connait l'usage constant. *Le Passe-Partout, ou suite de la Redingotte à l'Anglaise.* [Song, words] Par Mr Roulland. Air: La bonne chère et le bon vin. *Chez Les frères Savigny*: [*Paris*, 1785?] 8°. **B. 362. j. (7.)**

[Another copy.] **B. 362. f. (29.)**

[Another copy.] **B. 362. (137.)**

On Content. Song. *See* DAVIS (T.)

On Contentment. [Song.] *See* SHEPHERD. Shepherd, seek not Wealth or Pow'r. 1762. 8°. **P.P. 5441.**

On craint un engagement. Romance. *See* GAVINIÉS (P.)

On danse bien à la ville. Ronde. *See* POMMIERS ET LE MOULIN.

On dear Zelinda's Charms I gaze. *On Zelinda.* [Song.] [*London*, 1740?] *s. sh.* fol. **I. 530. (119.)**

On decanting a Flask of Florence. Song. *See* TURNER (W.)

On dira qu'épris de Chimène. [Air.] *See* CHIMÈNE.

On dit que l'amour est charmant. *Air de Mr ...* *Chez Baillon*: [*Paris*,] 1784. 8°. **B. 362. h. (40.)**

On dit que sous peu de tems. Air. *See* CONFÉDÉRATION DU PARNASSE.

On doit changer. [Song.] *See* CHATIG * * ( )

On doit soixante mille francs. Air. *See* CHAMPEIN (S.) [*Les Dettes.*]

On donne gratis l'Opéra. Vaudeville. *See* MOURET (J. J.)

On entend dans nos plaines. *Chanson.* Air naïf en Romance. [*Paris.*] 1754. *s. sh.* 4°. **298. c. 20.**
Mercure de France, *Oct.*, 1754.

On Entick's green Meadows. Song. *See* HOOK (J.)

On Etrick Banks in a Summers night. *Etrick Banks*, a Scotch Song. [*London*, 1745?] *s. sh.* fol. **G. 310. (222.)**

On every hill. Song. *See* HUDSON (R.)

On Felicia. [Song.] *See* JARVIS (S.)

On Fidelia's Mind. [Song.] *See* T., R.

ON. On Flamstead's Mount a Neiried stood. [Song.] *On the Pretty Mrs. Howard's running down the Hill in Greenwich Park.* [*London*, 1715?] *s. sh.* fol.
H. 1601. (342.)

[Another copy.] **I. 530. (120.)**

On Friendship. [Song.]
See GERARD (J.)

On Greenwich Park. [Song.]
See JACKSON (T.)

On her Absence. [Song.]
See WHEN. When to the Sea the Sun returns. [1720?] *s. sh.* fol.
G. 313. (148.)

On his Face the vernal Rose. Air.
See BOYCE (W.) [*Solomon.*]

On Ida one day, at Olympical feast. *The Squabble.* [Song.] *P. H[odgson: London*, 1780?] *s. sh.* fol.
G. 310. (267.)

On Jenny Benson. [Song.]
See MAGNANT (P.)

On le savoit, dans le Village. Ariette.
See CÉCILE.

On Love's blest Altar. [Song.]
See DOCTOR AND APOTHECARY.

On Lucinda's Death. [Song.]
See COME. Come, all ye doleful, dismal cares, *etc.* 1760. 8°. **P.P. 5441.**

On Ludgate Hill, where in the usual Throng. *Lord Chief Jeffery Dunstan.* A Cantata. As sung at the Masquerade at Carlisle House. *W. Bailey:* [*London*, 1780?] fol. **G. 310. (242.)**

On May's auspicious Morn. Canzonet.
See GRAEFF (J. G.)

On Mira's Singing and Beauty. Song.
See TURNER (W.)

On Miss Betsy Ball. Song. *See* To. To Bettsy's Praise I tune the Lyre. [1750?] *s. sh.* fol. **G. 312. (225.)**

On Miss Robinson. [Song.]
See MUNRO (G.)

On Mr Handel. [Song.]
See ALCOCK (J.) *Doctor in Music.*

On Music. Catch.
See ALCOCK (J.) *the Younger.*

On n'entend plus le chant des amoureux oiseaux. [Song.] *See* LABORDE (J. B. de)

On ne fait aucune alliance. Air.
See KERMESSE.

On ne reconnait plus le monde. *Le Nouveau Monde, ou le Masque de Vérité.* [Song, written] Par M. Roulland. Air: De l'instant [from G. Martini's 'Droit du Seigneur'] *etc.* *Chez les frères Savigny:* [*Paris*, 1785?] 8°. **B. 362. (174.)**

On ne rend plus à la beauté. *Musette.* [*Paris*,] 1748. *s. sh.* 4°. **297. c. 17.**
Mercure de France, July, 1748.

ON. On Nelson's glorious victory. Song.
See HUDSON (R.)

On Newgate Steps Jack Chance was found. *Just the Thing.* [Song.] *Sk[illern: London*, 1780?] *s. sh.* fol.
G. 310. (286.)

On nous dit que dans l'mariage. Air.
See CAMILLE.

On nous raconte qu'au village. Romance.
See DALAYRAC (N.) [*Alexis.*]

On Olympus the Gods were assembled one day. *The Air Balloon.* [Song.] *Longman and Broderip:* [*London*, 1784.] fol. **G. 310. (235.)**

On peut encor dans la prairie. Chanson.
See LÉGAT DE FURCY (A.)

On Phillis. Song. *See* PHILLIS. Phillis has each enchanting art. [1747.] 8°.
157. l. 9.

On Pleasure's smooth Wings. [Song, by J. Baildon.] *Sung by Mr. Dearle at Ranelagh.* [*London*, 1755?] *s. sh.* fol.
G. 310. (258.)

On Pleasure's smooth Wings. *A New Song* [by J. Baildon]. Sung by Mr. Dearle, at Ranelagh. [*London*,] 1763. 8°.
158. l. 8.
London Magazine, 1763, *p.* 667.

On Pleasure's smooth Wings. *A New Song* [by J. Baildon]. Sung by Mr. Dearle at Ranelagh. [*London*, 1764.] 8°.
P.P. 5438. z.
Universal Magazine, Vol. XXXIV., p. 93.

On Prince Eugene's Victory over the Turks. [Song.] *See* LOOK. Look down, triumphant God, *etc.* [1717.] *s. sh.* fol.
H. 1601. (283.)

On saute partout les Anglaises. Rondeau.
See REPRISE DE TOULON.

On se permet sur les Abbés. *L'Apologie des Abbés.* [Song.] Air: La Faridondaine. [*Paris*, 1785?] 8°. **B. 362. (141.)**

[Another copy.] **B. 362. e. (86.)**

On se presse toujours trop tôt. Air.
See DALAYRAC (N.) [*Le Corsaire.*]

On souffre quand on ayme bien. Air.
See L'ABBÉ ( ) *Choirmaster of St. Jacques, Dieppe.*

On Spring. Song. *See* WEALE (G.)

On sturdy stout Dobbin. *The Twaddle.* [Song.] Written by T. Goodwin. Sung by Mr. Wilson at the Crown & Anchor... and by Mr. Edwin, at the Anacreontic Society. *Longman & Broderip:* *London*, [1785?] fol. **G. 808. f. (39.)**

On Sunday after Mass. [Song.]
See LEVERIDGE (R.)

On Tay's green Banks I'll boldly tell. *Praises of Jockey*, a favourite Scotch Ballad. Sung by Mrs. Warrel at Vauxhall.
S[amuel and] A[nn] T[hompson: London, 1778.] *s. sh.* fol. **G. 310. (284.)**

ON. On that lone bank where Lubin died. *Fair Rosalie*, a favourite Song sung by Mrs. Crouch...and Mr. Dignum...The words by Mr. Richardson. [Melody by C. Dignum. Full Score.]
Printed for S. A. & P. Thompson : London, [1794?] fol. **G. 805. i. (12.)**

On the Approach of May. [Song.]
See HUDSON (R.)

On the Birth day of Her Highness Princess Augusta. [Song.]
See PHŒBUS. Phebus shine forth, *etc.* [1745?] *s. sh.* fol. **G. 311. (20.)**

On the Birth-Day of his Royal Highness the Prince of Wales. [Song.]
See GREAT. Great as this day. [1781.] *s. sh.* 4°. **P.P. 5141.**

On the Death of Queen Anne. [Song.]
See ROYAL. Royal great Anne, *etc.* [1715.] *s. sh.* fol. **H. 1601. (376.)**

On the Force of Music. [Song.]
See ATALANTA. [*Viva la face, viva l'amor.*]

On the Green Sedgy Banks. A favorite Scots Song sung by Miss Leary at Vaux-Hall-Gardens. [Music by J. Hook.]
Printed for S. A. & P. Thompson : London, [1786?] fol. **G. 808. f. (40.)**

On the green sedgy Banks. Song.
See HOOK (J.)

On the Humours of the Town. Dialogue.
See HAENDEL (G. F.) [*Rodelinda. Scacciato dal suo nido.*]

On the King of Prussia's Birth Day. [Song.] *See* BUSWELL (J.)

On the late Absence of May. [Song.]
See HUDSON (R.)

On the lightly sportive wing. Song.
See STORACE (S.)

On the Militia's Expedition. [Song.]
See BELLONA. Bellona spreads her dire Alarms, *etc.* [1760.] 8°. **P.P. 5438. z.**

On the Pretty Mrs. Howard's running down the Hill in Greenwich Park. [Song.]
See ON. On Flamstead's Mount a Neiried stood [1715?] *s. sh.* fol. **H. 1601. (342.)**

On the Prospect of Peace. [Song.]
See LET. Let E'ery Face be fill'd w^th^ Joy, *etc.* [1728?] fol. **G. 310. (65.)**

On the Reduction of Martinico. [Song.]
See DUNN (J.)

On the Spring. [Song.] *See* ASPIRING. Aspiring Sol whose gladsome Rays, *etc.* [1760?] *s. sh.* fol. **G. 306. (74.)**

On the Tay's verdant banks. *Moggy's Complaint of Jocky.* A New Song.
[*London*, 1748.] 8°. **157. l. 10.**
London Magazine, 1748, *p.* 420.

On the Tay's verdant Banks. *Moggy's complaint of Jockey.* [Song.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 18. [1760?] fol. **G. 433.**

ON. On the white Clifts of Albion. *Song set to music.* Sung by Mr. Lowe, at Vauxhall. [*London*,] 1761. 8°. **158. l. 6.**
London Magazine, 1761, *p.* 381.

On the white clifts of Albion. *A new Song*, sung by Mr. Lowe at Vauxhall.
[*London*, 1762.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXX., p. 39.

On the white Clifts of Albion. [Song.]
Sung by Mr. Lowe at Vauxhall.
[*London*, 1762?] *s. sh.* fol. **G. 310. (259.)**

On thy banks, gentle Stour. *Song.*
[*London*, 1750?] *s. sh.* fol. **G. 316. c. (29.)**

On tree-topp'd Hill or tufted Green. *A New Song.* [By M. C. Festing.]
[*London*, 1765.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXVII., p. 42.

On Tree top'd Hill or turfted Green. [Song, music by M. C. Festing.]
[*London*, 1775?] *s. sh.* fol. **G. 310. (230.)**

On Tree top'd Hill or tufted green. Song.
See FESTING (M. C.)

On trouve un objet charmant. [Couplets.]
See COLINETTE À LA COUR.

On vient de m'annoncer que mon vin est au bas. *Chanson Bachique.* [*Paris*,] 1747. *s. sh.* 4°. **297. c. 14.**
Mercure de France, Dec., 1747.

On Wet Weather. [Song.] *See* THOUGH. Tho' Cynthia, with a wat'ry eye, *etc.* [1767.] 8°. **P.P. 5438. z.**

On Wet Weather. [Song.] *See* THOUGH. Tho' Cynthia with a wat'ry Eye. [1770?] *s. sh.* fol. **G. 312. (161.)**

On Windsor Castle. [Song.] *See* HAIL. Hail Windsor, *etc.* [1742?] *s. sh.* fol. **G. 305. (130.)**

On yonder Bed supinely laid. Song.
See PURCELL (D.) [*The Funeral.*]

On yonder Stile. A favorite Duett, written by G. S. Carey and sung by Mr. & Mrs. Carey, *etc.* *Printed for Culliford, Rolfe & Barrow : London*, [1796?] fol. **G. 354. (7.)**

On Zelinda. [Song.]
See ON. On dear Zelinda's Charms I gaze. [1740?] *s. sh.* fol. **I. 530. (119.)**

ON NE S'AVISE JAMAIS DE TOUT. On ne s'avise jamais de tout. Opéra Bouffon en un Acte [by M. J. Sédaine], mis en musique par Monsieur * * * [i.e. P. A. Monsigny]... Gravé par Le S^r^ Hue. [Full Score.]
Chez Le S^r^ Hue : Paris, [1762.] fol. **H. 617.**

ON NE S'AVISE JAMAIS DE TOUT. On ne s'avise jamais de tout, Opéra Comique, en un Acte en prose, mêlé de Musique; par Mr. Sedaine, *etc.* (Ariettes et Vaudevilles [by P. A. Monsigny] de On ne s'avise jamais de tout.) 1775. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 4. 1777. 8°.
11735. b. 2.

ONCE. Once Damon & Cloe together sat down. *The Skillfull Lover.* [Song.] *Cross:* [*London*, 1720?] *s. sh.* fol.
I. 530. (121.)

Once fair Serena panting lay. *The Surprize.* [Song.] [*London*, 1725?] *s. sh.* fol.
I. 530. (122.)

Once for all. [Song.] *See* CAREY (H.)

Once I lov'd a Lady. *The Irish Disappointment.* [Song.] *Cross:* [*London*, 1710?] *s. sh.* fol. **I. 530. (123.)**

Once I was as blythe as Simmer. Song. *See* Ross (J.)

Once Jupiter's Lady, call'd Juno the Scold. *The Masquerade or Labour in Vain.* [Song.] The Words by G. A. Stevens. *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 310. (265.)**

Once Lucifer after a grand debate. *The Origin of Lotteries.* A new Ballad: Calculated for the present Year. [Words] By Mr. Lockman. [*London*, 1755.] 8°.
157. l. 17.
London Magazine, 1755, *p.* 540.

Once Lucifer, after a grand Debate. *The Origin of Lotteries.* A new Ballad: calculated for the present Year. [Written] By Mr. Lockman. [*London*, 1755.] *s. sh.* fol. **G. 310. (223.)**

[Another copy.] **G. 303. (45.)**

Once more I'll tune the Vocal Shell. *The Charms of lovely Peggy.* [Song, music by J. Oswald, words attributed to D. Garrick or Sir C. H. Williams.] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (105.)**

[Another edition.] Once more I'll tune the Vocal Shell. *The Charms of Lovely Peggy, etc.* [By J. Oswald.] [*London*, 1745?] *s. sh.* fol. **G. 310. (203.)**

[Another setting.] Once more I'll tune the Vocal Shell. *Lovely Peggy.* [Song.] [*London*, 1750?] *s. sh.* fol.
I. 530. (124.)

Once more my brave fellows launch out on the Main. *A new Song.* [*London*, 1762.] 8°. **P.P. 5441.**
Royal Magazine, Vol. VI., p. 98.

Once more my Lyre. Song. *See* SHIELD (W.)

Once y^e^ Gods of the Greeks. *The Origin of English Liberty.* [Song.] The words by G. A. Stevens, *etc.* [*London*, 1760?] *s. sh.* fol. **H. 1994. a. (189.)**

ONCE. Once the Gods of the Greeks. *The Origin of English Liberty.* [Song.] The words by G. A. Stevens.
R. Falkener: London, [1770?] *s. sh.* fol.
H. 1994. a. (82.)

ONCLE VALET. L'Oncle Valet. Opéra. *See* DELLA MARIA (D.)

ONE. One April morn as thro' the street. *Ground Ivy.* [Song.] Sung by Mr. Vernon. *S[amuel and] A[nn] T[hompson: London*, 1778.] fol. **G. 310. (244.)**

One Aprill Morn w^n^ from the Sea. *Love of no Party.* A new Song made by Mr. Durfey. [*London*, 1705?] *s. sh.* fol.
G. 305. (275.)

[Another copy.] **G. 310. (191.)**

[Another edition.] One Aprill Morn when from the Sea, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (336.)**

One day among the tombs I stray'd. *The Daffodil*, [Song,] translated from the Poems of Yuqueen, a . . . Hindostanee Author. *Printed for W. Napier: London*, [1798?] fol. **G. 356. (37.)**

One day as young Harry came whistling along. Ballad. *See* BLEWITT (J.)

One Day I heard Mary say. [Song, words by R. Crawford.] [*London*, 1740?] *s. sh.* fol. **G. 310. (208.)**

One Day meeting Momus. *Present Taste.* [Song, written by G. A. Stevens.] *P. H[odgson: London*, 1780?] *s. sh.* fol.
G. 310. (280.)

One day when Damon with his Cealia walk'd. Song. *See* GILLIER (J. C.)

One Evening as I lay. *Love in the Groves.* A Song. [*London*, 1710?] *s. sh.* fol.
H. 1601. (337.)

[Another edition.] One Evening as I lay. *Love in the Groves, etc.* [*London*, 1720?] *s. sh.* fol. **G. 310. (184.)**

One Ev'ning good Humour took Wit as his Guest. *Time made Prisoner.* A Favourite Song. [Words by — Selway.] [*London*, 1780?] *s. sh.* fol.
G. 310. (250.)

One Evening haveing lost my way. *The Happy Clown*, a Song the words by Mr. Burkhead. [*London*, 1720?] *s. sh.* fol.
H. 1601. (333.)

One Evening, in hot weather. *The Hackney Damsells Pastime...* [Ballad.] To a pleasant new Tune, much in Request. *Printed for Charles Bates:* [*London*, 1685?] *s. sh.* fol. **Case 39. k. 6. (14.)**
The tune is represented by a meaningless succession of notes, etc.

One Ev'ning young Lucy walk'd forth to the Wood. *The Bird's Nest.* A New Song. [Words and Music by a Gentleman.] [*London*, 1773.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. LII., p. 206.

ONE. One Evening young Lucy went forth to the Wood. *Howtle Towtle.* A Favorite Scotch Song. *P. E[vans: London,* 1780?] *s. sh.* fol. **G. 310. (279.)**

One kind Kiss before we part. *The Kiss.* A Favorite Song, as Sung by Miss Brown and Mrs. Farrel. [Words by R. Dodsley.] *S. B[abb: London,* 1770?] *s. sh.* fol. **G. 310. (227.)**

[Another edition.] One kind Kiss before we part. *The Parting Kiss, etc. London,* [1775?] *s. sh.* fol. **G. 796. (44.)**

One Long Whitson Holliday. *The Parson among the Pease.* A new Song the words by Mr. Durfey. *D. Wright:* [*London,* 1710?] *s. sh.* fol. **H. 1601. (325.)**

[Another edition.] One Long Whitson Holliday. *The Parson among the Pease, etc.* [*London,* 1710?] *s. sh.* fol. **G. 310. (181.)**

One midsummer morning, when nature look'd gay. *A New Song,* sung at Ranelagh. [*London,*] 1759. 8°. **P.P. 5441.**
Royal Magazine, Vol. I., p. 39.

One midsummer morning, when nature look'd gay. *A New Song,* sung at Ranelagh. [*London,* 1759.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXV., p. 38.

One Midsummer Morning when Nature looked gay. *A New Song.* Sung at Ranelagh. [*London,* 1765?] *s. sh.* fol. **H. 1994. (49.)**

One Morn as lately Museing. *A Satyr or Ditty* Upon the Jarring of the two East India C[ompan]ys. [Words by T. D'Urfey.] [*London,* 1709?] fol. **G. 305. (201.)**

[Another copy.] **G. 304. (119.)**

One morn e'er sweet Peggy arose. *Pitty Patty.* A Favourite Scotch Song, as altered [by T. A. Arne] from the Tune of the Yellow-hair'd Laddie. [*London,* 1750.] 8°. **157. l. 12.**
London Magazine, 1750, *p.* 515.

One Morn Sweet Sue. *Roger and Sue,* a Ballad. The Tune, a Dance of the Fausans [by J. A. Hasse]. [*London,* 1750?] *s. sh.* fol. **G. 310. (219.)**

One Morning in pleasant weather. *Constant Coridon; or Coy Clorinda's unspeakable Cruelty.* [Ballad.] To an Excellent New Tune: Or, See yonder she Swims, &c. *Printed for P. Brooksby, J. Deacon, J. Blare, J. Back:* [*London,* 1695?] *s. sh.* fol. **Case 39. k. 6. (19.)**
The tune is represented by a meaningless succession of notes, etc.

One morning in May, when Spring smil'd around. Ballad. *See* MOULDS (J.)

ONE. One Morning very early. *The Maid in Bedlam.* [Song.] [*London,* 1772?] *s. sh.* fol. **G. 310. (278.)**

[Another setting.] One Morning very early. Glee. *See* CLARKE afterwards CLARKE WHITFELD (J.)

One Morning young Roger. Ballad. *See* ARNE (T. A.)

One night as Ned. *Kate and Ned.* A Favorite Song sung at Free Masons Hall. *I[ohn] F[entum: London,* 1780?] *s. sh.* fol. **G. 310. (229.)**

One night gay Bacchus. Song. *See* SPOFFORTH (R.)

One Night in my Ramble I chanc'd to see. *The Irish Jig:* or, The Night Ramble. [Song.] [*London,* 1710?] *s. sh.* fol. **H. 1601. (331.)**

One Night when all the Village slept. *The Despairing Shepherd,* [Song,] the Words by S^r^ Carr Scroope. [Music by E. Miller.] [*J. Johnson: London,* 1755?] *s. sh.* fol. **G. 310. (276.)**
No. 3. *of E. Miller's 'Collection of New English Songs.'*

One summer's eve, as Nancy fair. *The New Spinning-Wheel.* [Song.] [*London,* 1768.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLIII., p. 372.

One Summer's Eve, as Nancy fair. *The New Spinning Wheel.* [Song.] [*London,*] 1769. 8°. **159. n. 1.**
London Magazine, 1769, *p.* 105.

One Sunday at St. James's Prayers. *The Lady Devoted.* A New Song the Words by Mr. Durfey. [*London,* 1715?] *s. sh.* fol. **G. 310. (183.)**
In same editions of this song the tune is ascribed to D'Urfey.

One there is above all others. Hymn. *See* E., H.

ONLY. The only Fair Cloe shall Sencible be. *Fair Cloe,* A New Song. [*London,* 1710?] *s. sh.* fol. **H. 1601. (442.)**

The only Lass that I do Love. *Roger's Mistress,* [Song,] To the Tune of Moggy Lauder. The Words by A. Bradley. [*London,* 1710?] *s. sh.* fol. **G. 305. (30.)**

OPERA DANCES. The Opera Dances as perform'd at the King's Theatre in the Hay Market, 1776 . . . adapted for the Piano Forte, Ger: Flute or Violin. *J. Welcker: London,* [1776.] *obl.* 4°. **b. 51. b.**

OPÉRA DE VILLAGE. L'Opéra de Village, comédie; représentée pour la première fois le 18 Août 1693. [By F. C. Dancourt, with music.] [*Paris,* 1760.] 12° **241. c. 3.**
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. Tom. 3.

OPERA MISCELLANY. The Opera Miscellany. Songs. *See* BOLTON ( )

OPERA OVERTURES. Number 1(–5) of the Opera Overtures adapted for the Harpsichord or Piano Forte with an Accompaniment for a Violin. [Nos. 1, 3 and 4 arranged by J. Mazzinghi.] *Longman and Broderip: London*, [1789.] fol. **h. 61. (7–11.)**

The Opera Overtures adapted for the Harpsichord, *etc.* Set Second (Third) 2 N^os^. *R. Bremner: London*, [1774?] fol. **g. 79. c. (3.)**

The composers named are: Giordani (Le Vicende), Guglielmi (I Viaggiatori, Orlando, Il Carnovale di Venezia, and Il Desertore) and Galuppi (Il Filosofo di Campagna).

OPÉRATEUR BARRY. Airs de la Comédie de l'Opérateur Bary. [Words by F. C. Dancourt.] [1702] *See* AIRS. Airs de la Comédie Françoise. [No. 11.] [1696–]1705. *obl.* 8°. **B. 319.**

L'Opérateur Barry, comédie; représentée pour la première fois, le 11 Octobre 1702. [By F. C. Dancourt, with songs by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 8.**

Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. Tom. 8.

OPERETTAS. Sammlung der komischen Operetten so wie sie von der Churpfälzischen Deutschen Hofschauspielergesellschaft unter der Direction des Herrn Marchand aufgeführet werden. Band II., III. *Mit Andreäischen Schriften: Frankfurt am Mayn*, 1772, 3. 8°. **B. 729.**

OPHELIA. Ofelia's Aire, her Meen, her Face. Song. *See* PURCELL (D.) [*Love makes a Man.*]

OPITIIS (BENEDICTUS DE) Sub tuum presidium. Summe laudis O Maria. [For four voices.] *Jan de gheet: Antwerpen*, 1515. fol. **Case 38. h. 14.**

Seventeen pages of a collection of 20 leaves of verses, woodcuts, music, &c., in honour of the Emperor Maximilian, the letterpress signed R. K. D. N. The music is printed from wooden blocks.

OR. Or che il cielo a me ti rende. Rondo. *See* PAISIELLO (G.) [*Sismano nel Mogole.*]

Or écoutez petis et grands. *La Vessie Globe.* [Song.] Air du Catechisme des Normans. *Chez M^me^ Borrelly: [Paris*, 1783?] 8°. **B. 362. a. (76.)**

Or let the merry Bells ring round. Song. *See* HAENDEL (G. F.) [*L'Allegro.*]

Or, nous dites Glicère. *L'Écouteur aux Portes, ou le Lendemain de Noces.* [Song.] Air: Il pleut, il pleut, Bergère [by L. V. Simon]. *Chez Camand: [Paris*, 1787?] 8°. **B. 362. (130.)**

ORACKEL. Das Orackel. Operette. *See* FLEISCHER (F. G.)

ORACLES. The Oracles for War. [Song.] *See* To. To Arms, to Arms. [1690?] *s. sh.* fol. **1878. f. 1. (37.)**

ORAFI (PIETRO MARCELLINO) La Cantica. Poesie e Musiche del Sig. Abbate Orafi a due, tre, quattro, e cinque voci per Congregationi, Accademie, Chiese, Oratorij, *etc.* Tenore. *Apresso Francesco Magni: Venetia*, 1652. 4°. **D. 162.**

ORANGE-WOMAN. The Orange Woman. [Song.] *See* HEARTY. A Hearty buxom Girl am I, *etc.* [1770?] fol. **G. 306. (110*.)**

ORATIONI. Orationi per dire auanti et dopo la Dottrina Christiana. [With an Ave Maria and Litany of the Saints for four voices.] *Appresso Girolamo Bartoli: Genoa*, 1589. 12°. **1354. a. 35. (3.)**

ORAZI ED I CURIAZI. Gli Orazi ed i Curazi. Opera Seria. *See* CIMAROSA (D.)

ORAZIO. [Songs in Orazio. A Pasticcio. Full Score.] *See* DELIZIE. Le Delizie dell' Opere, *etc.* Vol. 6. [1776.] fol. **G. 159.**

ORCHÉSOGRAPHIE. Orchésographie. Traicté. *See* ARBEAU (T.) *pseud.*

ORDONANCE. Ordonance Militaire de l'École des Trompettes etablie par le Decret du 14 Brumaire l'an 2^e^ de la République Françoise. *A l'École de Trompette: Paris*, [1794?] fol. **G. 554. a. (5.)**

ORESTE. Oreste, au nom de la Patrie. Air. *See* PICCINI (N.) [*Iphigénie en Tauride.*]

ORFEO. The Favourite Songs in the Opera call'd Orpheus. [A Pasticcio.] *Printed for I. Walsh, London*, [1736.] fol. **G. 206. e.**

The composers named are: Araja, Vinci and Porpora.

The Favourite Songs in the Opera Orfeo. [A Pasticcio. Full Score.] *R. Bremner: London*, [1770.] fol. **G. 760. a.**

The composers named are: Bach, Gluck, Guglielmi and Guadagni.

[Another copy.] **G. 760. e. (1.)**

J'ai perdu mon Euridice. *Air d'Orphée.* [By C. W. von Gluck.] [*Paris*, 1775?] 8°. **B. 362. i. (49.)**

Orfeo. [Opera.] *See* BERTONI (F. G.)

ORFEO E EURIDICE. Orfeo e Euridice. Dramma per Musica. *See* HAYDN (F. J.)

ORGAN. The Organ laid open, or the true Stop discovered. Song. *See* COME. Come all my brave Boys, *etc.* [By S. Wesley.] [1785?] fol. **H. 1650. c. (8.)**

ORGAS (ANNIBALE) Annibalis Orgas ... Sacrarum Cantionum, Quaternis, Quinis, Senis, Octonis Vocibus Cum Basso ad Organum, & Musica Instrumenta Liber Primus. Cantus (Altus) (Tenor) (Bassus) Primi Chori. (Cantus (Altus) (Tenor) (Bassus) Secundi Chori.) (Bassus ad Organum.) 9 pts.
Apud Lucam Antonium Soldum : Romæ, 1619. 4°. **D. 118.**

ORIDRYUS (JOANNES) Practicæ Musicæ Utriusque Præcepta Breuia,...Ex optimorum Musicorum libris ea duntaxat quæ hodie in usu sunt, studiosè collecta.
Iacobus Bathenius : Duisseldorpii, 1557. 8°. **1042. d. 32.**

ORIENT. The Orient Sun. Cantata.
See HARWOOD (E.)

ORIGIN. The Origin of English Liberty. [Song.] *See* ONCE. Once y^e^ Gods of the Greeks, *etc.* [1760?] *s. sh.* fol. **H. 1994. a. (189.)**

The Origin of Lotteries. Ballad. *See* ONCE. Once Lucifer after a grand debate, *etc.* [1755.] 8°. **157. l. 17.**

The Origin of Lotteries. Ballad. *See* ONCE. Once Lucifer, after a grand Debate, *etc.* [1755.] *s. sh.* fol. **G. 310. (223.)**

ORIONE. Orione. Opera.
See BACK (J. C.)

ORISTAGNO (GIULIO D') Di Giulio d' Oristagno ... Il Primo Libro de Madrigali a Cinque Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano : Venetia, 1588. 4°. **D. 187.**

ORLANDI (SANTI) Il Primo Libro de Madrigali a Cinque Voci . . . Nouamente stampato. Canto. (Tenore.) 2 pts.
Appresso Angelo Gardano : Venetia, 1602. 4°. **C. 242.**
This work also contains madrigals by A. del Vivaio and A. Bicci.

ORLANDINI (GIUSEPPE MARIA) Arsace. [For songs published anonymously :]
See ARSACE.

ORLANDO. The Favourite Songs in the Opera call'd Orlando. [By G. F. Haendel.]
Printed for I. Walsh : London, [1733.] fol. **H. 300.**

Orlando. Opera. *See* HAENDEL (G. F.)

Orlando. *See* PAZZIE D' ORLANDO.

ORME (ROBERT) The Tempest of War. [Song.] [*London*, 1760?] fol. **G. 305. (294.)**

ORMISDA. The Favourite Songs in the Opera call'd Ormisda. [Libretto by A. Zeno.] *Printed for I. Walsh and Ioseph Hare : London*, [1730.] fol. **I. 49. (2.)**

ORMISDA. Timido Pellegrin. [Song.] *Sung by Sig^ra^ Merighi in Ormisda.* [*London*, 1730.] fol. **G. 305. (86.)**

See HAENDEL (G. F.) Parthenope, for a Flute...To which is added the most Favourite Songs in the Opera of Ormisda, *etc.* [1735?] *obl.* 4°. **a. 206. (1.)**

ORMONDO. Ormondo in Chains. Song.
See CLAYTON (T.) [*Arsinoe.*]

ORNEVAL (D') *See* LE SAGE (A. R.) and ORNEVAL (d') Le Théatre de la Foire, ou l'Opéra Comique, *etc.* 1722(-37). 12°. **241. l. 18.**

ORNITHOPARCHUS (ANDREAS) [i.e. Andreas Vogelsang]. Musice Actiue Micrologꝰ Andree Ornitoparchi ... Libris Quattuor digestꝰ, *etc. In edibus Valentini Schumanni : Lipsie*, 1517. 4°. **K. 1. h. 16.**

54 *leaves without pagination.*

Andreas Ornithoparcus his Micrologus, or Introduction: Containing the Art of Singing. Digested into Foure Bookes... Also the Dimension and Perfect Use of the Monochord, according to Guido Aretinus. By Iohn Douland, *etc.*
Printed for Thomas Adams : London, 1609. fol. **K. 2. i. 7.**

OROLOGIO (ALESSANDRO) Canzonette a Tre Voci...Nouamente poste in luce. Libro Primo. Canto. (Basso.) 2 pts.
Appresso Angelo Gardano : Venetia, 1593. 4°. **D. 69.**

Canzonette a Tre Voci...Nouamente poste in luce. Libro Secondo. Canto. (Basso.) 2 pts. *Appresso Angelo Gardano : Venetia*, 1594. 4°. **D. 69. a.**

Di Alessandro Orologio il Secondo Libro de Madrigali à Quatro, à Cinque, & à Sei Voci. Nouamente composti & dati in luce. Tenore. (Quinto.) 2 pts.
Typis Elect. Saxoniæ : Dresdæ, 1589. *obl.* 4°. **A. 303.**

ORPHAN. Orphan Bess the Beggar Girl. [Song.] *See* HOOK (J.)

The Orphan Boy. Ballad.
See HAIGH (T.)

The Orphan that's wet with the rain. Song. *See* POOLE (C.)

The Orphan's Prayer. Ballad.
See ABRAMS (H.)

ORPHÉE. Orphée. Cantate.
See GRANDVAL (N. RAGOT DE)

Orphée. Cantatille. *See* LEMAIRE (L.)

ORPHÉE ET EURIDICE. Orphée et Euridice. Tragédie Opéra.
See GLUCK (C. W. von)

ORPHEUS. Orpheus. Burletta.
See BARTHELEMON (F. H.)

ORPHEUS. Orpheus. Singspiel.
See BENDA (F. W. H.)

Orpheus. [Song.] *See* DEFESCH (W.)

Orpheus and Euridice. [Song.]
See BOYCE (W.)

ORPHEUS AND EURYDICE. Orpheus and Eurydice, a Grand Serious Opera . . . composed by Gluck, Handel, Bach, Sacchini and Weichsel, with additional new Music by W. Reeve.
Preston & Son : London, [1792.] *obl.* fol.
E. 91. c. (1.)

Orfeo. Overture [to the Pasticcio arranged by W. Reeve. P. F.]. [*London*, 1792.] fol.
g. 271. b. (10.)

ORPHEUS BRITANNICUS. Orpheus Britannicus; or the Gentleman and Lady's Musical Museum: consisting of One Hundred favourite Songs, compiled from the...Vocal Performances at the Theatres, Vaux-Hall, Mary-bone Gardens, Sadlers-Wells, or any other polite places of public Entertainm^{t}...Each Song set to Musick & embellished wth a curious Head-piece ...design'd...by...M^{r} Boitard, and engraved by B. Cole, *etc.* *B. Cole : London*, 1760. 8°. **E. 267.**
These plates first appeared in the monthly issues of the New Universal Magazine. The composers named in this collection are : Vincent, Josh. Jackson, Riley, Leveridge, John Hughes and M. Greene.

Orpheus Britannicus. Songs.
See PURCELL (H.)

ORPHEUS CALEDONIUS. Orpheus Caledonius. Scotch Songs.
See THOMSON (W.) *of Edinburgh.*

ORPHEUS UND EURIDICE. Orpheus und Euridice. Oper.
See NAUMANN (J. G.)

ORRA. Orra. Song. *See* PILLOTI (L.)

Orra no talk. [Song.] *See* ISLANDERS.

ORRA MOOR. Orra Moor. Song.
See ROSS (J.)

ORSINI (GAETANO) Sei Trio per Due Violini e Violoncello...Opera I. [Separate Parts.] *Presso Antonio Zatta e Figli : Venezia*, [1730?] fol.
g. 409. a. (9.)

ORSO (FRANCESCO) Il Primo Libro de' Madrigali...Con Due Madrigali Cromatici nel Fine, nuouamente posti in luce da Claudio da Correggio. A Cinque Voci. Tenore. (Basso.) (Quinto.) 3 pts.
[*Giorgio Angelini :*] *Venetia*, 1567. *obl.* 4°.
A. 304.

ORTO (JEAN DE) Misse De orto. Dominicalis. Jay pris amours cū duobus patrē. Lōme arme. La bella se sied. Petita camuseta. S[uperius]. (B[assus].) 2 pts.
Impressum...per Octauianum Petrutium, etc. : Venetijs, 1505. *obl.* 4°.
K. 1. d. 5.

OSBORNE (RICHARD) Strephon's Request. [Song.] The Words by J. A., Esq^{r}, *etc.* [*London*, 1730?] *s. sh.* fol.
I. 530. (125.)

OSCAR. Oscar's Tomb. [Song.]
See ROSS (J.)

OSCAR AND MALVINA. Oscar and Malvina. Ballet. *See* REEVE (W.)

OSCULATUS (JULIUS) Liber Primus Motectorum, Quinque, Sex, Septem, Octo, Nouem, Decem & Duodecim Vocum. Altus. (Quintus.) 2 pts.
Appresso Alessandro Rauerij : Venetia, 1619. 4°. **D. 72.**

OSIO (TEODATO) L' Armonia del Nudo Parlare ouero La Musica Ragione della Voce Continua, *etc.* (L' Armonia del Nudi, Parlare con Ragione di Numeri Pitagorico *etc.*) *Per Carlo Ferrandi : Milano*, (1637.) 8°. **1042. d. 2.**
The second title is on a separate (engraved) title-page.

OSSWALD (HEINRICH SIEGMUND) Der Christ nach dem Tode, ein Oratorium im volständigen Klavier-Auszuge. *Bey W. G. Korn : Bresslau*, 1786. *obl.* fol. **F. 1103.**

OSWALD (JAMES) The Adieu. [Song.] Sung at the publick Gardens, *etc.*
[*London*, 1745?] *s. sh.* fol.
H. 1994. c. (56.)

[Another edition.] The Adieu, *etc.*
[*London*, 1750?] *s. sh.* fol.
G. 806. d. (16.

—— [For editions of this song published anonymously:] *See* ADIEU. Adieu the Streams, *etc.*

Airs for the Spring. [Harpsichord.]
Printed for the Author :
[*London*, 1747?] fol. **g. 265. (1.)**
The last two leaves are slightly mutilated.

Airs for the Summer. [Harpsichord.]
Printed for the Author :
London, [1748?] fol. **g. 265. (2.)**

Alloway House. [Song.] [*London*, 1755?] *s. sh.* fol. **G. 316. (111.)**

Amanda. [Song.] The Words by the late Mr. Thomson, *etc.*
[*London*, 1755.] 8°. **250. c. 2.**
Gentleman's Magazine, Vol. XXV., p. 418.

The Borrow'd Kiss.
See infra: [*Colin's Kisses. No.* 3.]

OSWALD (James) The Caledonian Pocket Companion, in Seven Volumes, containing all the Favourite Scotch Tunes with Variations for the German Flute with an Index to the whole.
Printed for the Author: London, [1750–60?] 8°. **e. 1290.**
Imperfect, wanting Book II.

[Another edition.] The Caledonian Pocket Companion, in Ten Volumes, *etc.* Vols. I.–VI. *Printed for the Author: London*, [1760?] 8°. **e. 1290. a.**

[Another edition.] The Caledonian Pocket Companion, containing a favourite Collection of Scotch Tunes, with Variations for the German Flute or Violin ... To which is added, a correct Scale for y^e^ German Flute, *etc.* 2 vols.
Printed for Straight & Skillern: London, [1770?] 8°. **e. 1290. b.**
Vol. I. of this edition comprises Books I.–VI., and Vol. II. Books VII.–XII. of the earlier edition.

Captain Death. [Song.] Sung by Mr. Dennis at Sadler's Wells. [*London*, 1757.] *s. sh.* fol. **G. 312. (109.)**

The Charms of lovely Peggy, *etc.* [song, begins: 'Once more I'll tune the vocal Shell,' words attributed to D. Garrick or Sir C. H. Williams]. [*London*, 1745?] *s. sh.* fol. **G. 310. (275.)**

—— [For editions of this song published anonymously:] *See* Once. Once more I'll tune the Vocal Shell.

Colin's Kisses [words by R. Dodsley,] set to Musick by Mr. Osswald.
[*London*,] 1742. 8°. **E. 1747.**
14 *fol., engraved on one side only. The title-page is designed by F. Hayman and engraved by C. Mosley.*

—— [No. 1.] The Tutor. [Song.]
See Chloe. Chloe, or the Musical Magazine, *etc.* No. 71. [1760?] fol. **G. 433.**

—— [No. 2.] The Secret Kiss.
See At. At the silent Evening Hour. [Music by J. Oswald.] [1745?] *s. sh.* fol. **G. 306. (22.)**

—— [No. 3.] The Borrow'd Kiss.
See See. See I languish, *etc.* [Music by J. Oswald.] [1745?] *s. sh.* fol. **G. 311. (54.)**

—— [No. 4.] The Rapture.
See Whilst. Whilst on thy dear Bosom lying, *etc.* [Music by J. Oswald.] [1743?] *s. sh.* fol. **G. 313. (120.)**

—— [No. 5.] The Stolen Kiss.
See On. On a Mossy Bank reclin'd. [Music by J. Oswald.] [1743?] *s. sh.* fol. **G. 310. (201.)**

—— [No. 6.] The Kiss Repaid.
See Chloe. Cloe, by that borrow'd Kiss, *etc.* [Music by J. Oswald.] [1743?] *s. sh.* fol. **G. 307. (37.)**

OSWALD (James) Colin's Kisses. [No. 7.] The Parting Kiss. [Song, words by R. Dodsley.] [*London*, 1745?] *s. sh.* fol. **G. 310. (202.)**

—— [No. 7. Another edition.] The Parting Kiss, *etc.* [*London*, 1775?] *s. sh.* fol. **G. 796. (45.)**

—— [No. 8.] The Imaginary Kiss.
See When. When Fanny I saw, *etc.* [Music by J. Oswald.] [1743?] *s. sh.* fol. **G. 313. (118.)**

A Collection of the best old Scotch and English songs, set for the Voice with Accompaniments and Thorough-Bass for the Harpsichord, *etc.* *Printed for J. Oswald: London*, [1762?] fol. **H. 2815. c. (33.)**

A Collection of 43 Scot's Tunes with Variations, particularly adapted for the Violin and Harpsicord, *etc.*
Bland & Weller: London, [1795?] fol. **g. 265. (3.)**

A Second Collection of Curious Scots Tunes for a Violin and German Flute with a Through Bass for the Harpsicord.
Printed for C. and S. Thompson: London, [1775?] fol. **h. 342.**

Cupid's Refuge. [Song.]...Sung by Mr. Lowe at Vaux Hall. [*London*, 1750?] *s. sh.* fol. **G. 316. c. (30.)**

[Another edition.] Cupid's Refuge, *etc.* [Song.] [*London*, 1755?] *s. sh.* fol. **H. 1994. a. (193.)**

The Dancing-Master: A Song, *etc.*
[*London*, 1754.] 8°. **250. c. 1.**
Gentleman's Magazine, Vol. XXIV., p. 379.

The Despairing Lover. [Song.] For the German Flute. [*London*, 1745?] *s. sh.* fol. **G. 306. (121.)**

The Dust Cart.
See infra: [*The Old Woman's Oratory.*]

For joy of joys to lighten woe. *A favourite Song, etc.* [*London*, 1756.] 8°. **250. c. 3.**
Gentleman's Magazine, Vol. XXVI., p. 133.

From the Man whom I love.
See infra: [*The Reprisal.*]

[The Gamester.] When Damon languish'd at my Feet. *Song in the Gam[e]ster.* [Words by E. Moore.] [*London*, 1754?] *s. sh.* fol. **G. 313. (45.)**

—— When Damon languish'd at my feet. *Song in the Gamester.* [Written by E. Moore.] [*London*, 1755.] 8°. **250. c. 2.**
Gentleman's Magazine, Vol. XXV., p. 83.

The Gamester's Song, the Words by Mr. Garrick. Sung by Mr. Beard, *etc.*
London, 1756.] *s. sh.* 8°. **P.P. 5438.**
*Literary Magazine, Vol. I., p.*316.

OSWALD (JAMES) How long, Eliza, must I languish. *A New Song.* The Words by Mr. Thomson. [*London*, 1745?] *s. sh.* fol. **G. 308. (100.)**

The Imaginary Kiss.
See supra: [*Colin's Kisses. No.* 8.]

The Invitation. [Song.] The Words by the late Mr. Thomson. [*London*, 1750?] *s. sh.* fol. **G. 316. (110.)**

The Kiss Repaid.
See supra: [*Colin's Kisses. No.* 6.]

The Lost Shepherd, *etc.* [Song.] [*London*, 1755.] 8° **250. c. 2.**
Gentleman's Magazine, Vol. XXV., p. 371.

Love and Friendship. A Song, *etc.* [*London*, 1758.] 8°. **P.P. 5438.**
Literary Magazine, Vol. III., p. 180.

Love and Reason. [Song.] The Words by Mr. Sam[l] Hart. [*London*, 1745?] *s. sh.* fol. **G. 314. (57.)**

The Maid that's made for Love and me. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. (108.)**
In the London Magazine for Jan., 1717, *this song is attributed to the Comte de St. Germain* [*Giovannini*].

Fifty Five Marches for the Militia, *etc.* *Printed for the Author: London*, [1765?] fol. **g. 79. b. (5.)**

The Musical Magazine. By Mr. Oswald, and other Celebrated Masters. *Printed for J. Coote: London*, [1761–2?] 4°. **E. 1747. a.**
The only composer named is Filippo Laschi.

Not this blooming Aprill season. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. (109.)**

[The Old Woman's Oratory.] The Dust Cart, a favourite Cantata. Sung in the old Womans Oratory at the new Theatre in the Hay market, in manner of the Moderns. [*London*, 1753?] fol. **G. 295. (19.)**

—— [Another edition.] The Dust Cart, *etc.* [*London*, 1753?] fol. **H. 1994. a. (139.)**

—— [Another edition.] The Dust Cart. A favorite Cantata, *etc.* *Straight:* [*London*, 1770?] fol. **G. 306. (4.)**

The Parting Kiss.
See supra: [*Colin's Kisses. No.* 7.]

The Queen of the May. A New Song, *etc.* [*London*, 1757.] 8°. **P.P. 5438.**
Literary Magazine, Vol. II., p. 150.

The Rapture.
See supra: [*Colin's Kisses. No.* 4.]

OSWALD (JAMES) [The Reprisal.] From the Man whom I love. *A favourite Song in the Reprisal.* Sung by Miss Macklin, *etc.* [Words by T. Smollett.] [*London*, 1757?] *s. sh.* fol. **G. 316. (112.)**

Robin's Complaint. [Song, words by Lord Binning.] Sung by Mr. Beard, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 307. (162.)**

The Secret Kiss.
See supra: [*Colin's Kisses. No.* 2.]

The Self-banished; [song, words] from Waller, *etc.* [*London*, 1745.] 8°. **249. c. 15**
Gentleman's Magazine, Vol. XV., p. 329.

Twelve Seranatas for Two Violins, and a Violoncello: with a Thorough Bass, for the Harpsichord, *etc.* [Separate Parts.] *Printed for the Author: London*, [1765?] fol. **h. 342. a.**
The Violino Primo and Violoncello e Cembalo parts only.

The Shepherd's Invitation, *etc.* [Song.] *Str*[*aight*] *& Sk*[*illern: London*, 1765?] *s. sh.* fol. **H. 1994. c. (57.)**

—— [For editions of this song published anonymously:] *See* COME. Come live with me and be my love, *etc.*

Shou'd Love sincere devoid of artless Joy. *A New Song.* The Words by a Lady of Quality. [*London*, 1745?] *s. sh.* fol. **G. 311. (145.)**

[Another edition. Shou'd Love sincere devoid of artless Joy.] Advice how to Marry, *etc.* [Song, music by J. Oswald.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* [No. 83.] [1760?] fol. **G. 433.**

Six Solos for a German Flute or Violin, with a Thorough Bass for the Harpsichord. First publish'd with the Title of a Second Set of Six Solos by J[ohn] R[eid] Esq[r] a Member of the Temple of Apollo. *Printed for W[m] Randall: London*, [1775?] *obl.* fol. **e. 1290. c. (5.)**

Six Pastoral Solos for a Violin and Violoncello, with a Thorough Bass for the Organ or Harpsichord. *Printed for the Author:* [*London*, 1745?] *obl.* fol. **e. 5. l. (5.)**

Twelve Songs Compos'd in the Scotch Taste for a Person of Distinction, *etc.* *Printed for John Simpson: London*, [1742?] fol. **G. 567.**

Ten Favourite Songs sung by Miss Formantel at Ranelagh. *Printed for the Author: London*, [1758.] fol. **G. 808. h. (31.)**

The Stolen Kiss.
See supra: [*Colin's Kisses. No.* 5.]

Susan's Complaint. [Song.] Sung by Mr. Beard, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 306. (80.)**

OSWALD (James) Thy fatal shafts unerring move. *A favourite Air*, sung at Vaux-hall ... The Words by Dr. Smolet. [*London*, 1755.] 8°. **250. c. 2.**
Gentleman's Magazine, Vol. XXV., p. 322.

Thy fatal shafts unerring move. *A Favourite Air* sung at Vauxhall, *etc.* [*London*, 1757.] 8°. **P.P. 5438.**
Literary Magazine, Vol. II., p. 494.

The Tutor.
See supra: [*Colin's Kisses. No.* 1.]

The Wheel Barrow, a favourite Cantata. Sung at the publick Gardens.
Printed for the Author: [*London*, 1755?] fol. **G. 306. (220.)**

[Another edition.] The Wheel-Barrow, a favorite Cantata, *etc.* [*London*, 1765?] fol. **H. 1994. a. (141.)**

[Another copy.] **G. 295. (21.)**

When Damon languish'd at my Feet.
See supra: [The Gamester.]

When I was a maiden of twenty. *A Song from Mr. Hughes's Poems;* sung at Ranelagh. [*London*, 1751.] 8°. **249. c. 21.**
Gentleman's Magazine, Vol. XXI., p. 419.

Would you obtain the Gentle Fair. *A Favourite Song*, sung by Mr. Atkins, in the English Nights Entertainment at Saddlers Wells. *Printed for the Author:* [*London*, 1750?] *s. sh.* fol. **G. 316. a. (37.)**

See Love in a Village. A New Edition of Love in a Village, a Comic Opera... The Music by Abel,...Oswald, *etc.* [1795?] fol. **H. 108.**

See MacGibbon (W.) and Oswald (J.) A Favourite Collection of Scots Tunes...By W. M°Gibbon, J. Oswald & others. [1795.] *obl.* 4°. **b. 66. a.**

OTHER. T'other day as I sat. Song.
See Hudson (R.)

T'other Day as I walked in the Park. *The Dish of all sorts.* [Song.] Sung by Mr. Munden, at the Theatre Royal Manchester. [*London?* 1785?] *s. sh.* fol. **H. 1994. b. (61.)**

T'other Day as I went to the Fair. *What would you be at?* A New Song. [*London*, 1764.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXV., p. 322.

The t'other day as Sandman Joe. *Sandman Joe.* [Song.] *Sh[illern: London*, 1780?] *s. sh.* fol. **G. 312. (134.)**

T'other Day at a Coffee House snug in a Box. *The Grumblers.* [Song.] The Words by Mr. Oakman. *C[harles and] S[amuel] T[hompson: London*, 1765?] *s. sh.* fol. **H. 1994. b. (62.)**

OTHER. The other Day to grief betray'd. [Song.] *Sung by Miss Stevenson* at Vaux-Hall. [*London*, 1758.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, August, 1758.

T'other day 'twas in a mead. Rondo.
See Blewitt (J.)

The other day young Strephon met. *A New Song.* [By P. Magnant.] [*London*, 1755.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XVII., p. 131.

The other day young Strephon met. *A New Song.* [By P. Magnant.] [*London*, 1757.] 8°. **158. l. 2.**
London Magazine, 1757, *p.* 251.

The other Day young Strephon met. Song. *See* Magnant (P.)

OTHERS. Others fame or wealth pursuing. *Retirement.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. e. (110.)**

Others fame or wealth pursuing. *Retirement*, a New Song. [*London,*] 1760. 8°. **P.P. 5441.**
Royal Magazine, Vol. III., p. 153.

OTHMAYR (Caspar) In Epitaphiis Gasparis Othmari. Bassus. [*Nürnberg?* 1555?] *obl.* 4°. **A. 1390.**
The composers of this collection are: C. Othmayr, N. Puls, C. Prætorius, A. Schwartz, J. Bucherus and Doctor Forsterus.

OTT (Johann) Hundert vnd fünfftzehen guter newer Liedlein, mit vier, fünff, sechs stimmē, vor nie im truck aussgangen, Deutsch, Frantzösisch, Welsch vnd Lateinisch, lustig zu singen, vnd auff die Instrument dienstlich, von den berhümbtesten diser Kunst gemacht. Tenor. (Discant.) (Altus.) [Bassus.] [Edited with a Preface by Johann Ott.] 4 pts. *Impressum impensis... Iohannis Otthonis: Normbergæ*, 1564. [1544.] *obl.* 4°. **K. 2. a. 7.**
The Bassus part has been supplied in MS. The title-page only occurs in the Tenor part, the date and place of imprint at the end of the Discant of the songs for five voices. The date is a misprint for 1544. *The following names of composers occur: W. Breyttengasser, A. de Bruck, Bruyer, T. Crequillon, S. Dietrich, M. Eckel, N. Gombert, L. Hellinck, H. Isaac, S. Mahu, J. Müller, R. N[aich], Paminger, O. Reytter, J. Richafort, L. Senfflius, A. de Silva, T. Stoltzer, P. Verdelot and J. Wannenmacher.*

See Motets.—10. Nouum et Insigne Opus Musicum, *etc.* [With dedications signed: Joannes Otto.] 1537 (1538). *obl.* 4°. **K. 3. d. 1.**

OTTO (Georg) Opus Musicum Novum, continens Textus Evangelicos, Dierum Festorum, Dominicarum et Feriarum, per totum Annum...Octo, Sex & Quinque vocibus compositum . . . Liber Primus Motetarum Octo Vocum, *etc.* (Liber Secundus Continens Motetas Dierum Dominicalium,...sex vocibus compositas, *etc.*) (Liber Tertius. Continens Motetas Dierum Feriarum Quinque Vocum, *etc.*) Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Sept.) (Octava) Vox.) 3 Lib. 19 pts. *Ex officina typographica Mauritiana, opera Wilhelmi Wesselii : Cassellis*, 1604. 4°. **B. 120.**

See Geuck (V.) Novum et Insigne Opus, *etc.* [Edited by G. Otto.] 1603–4. 4°. **B. 86.**

OTTO (Joannes) *See* Ott.

OTTO (Stephan) Kronen Krönlein oder Musicalischer Vorläuffer, Auff geistliche Concert-Madrigal-Dialog-Melod-Symphon-Motetische Manier, etc. Mit 3. 4. 5. 6. 7. und 8. Stimmen, sampt einem General Bass, *etc.* Andere (Dritte) (Vierdte) (Fünffte) (Sechste oder letzte) Stimme. 5 pts. *Gedruckt...durch Georg Beuthern : Freybergk in Meissen*, 1648. 4°. **C. 327.**

OTTONE. The Favourite Aires, in the Opera of Otho, King of Germany. [Words by N. Haym, music by G. F. Handel.] *Printed for R. Mears : London*, [1723.] fol. **G. 195. (3.)**

Otho [opera, by G. F. Handel] for a Flute. Containing the Overture, Songs and Symphonys curiously Transpos'd and fitted to the Flute in a Compleat manner, *etc.* *Printed for I. Walsh and In° & Ioseph Hare : London*, [1725?] *obl.* 4°. **a. 206. a. (4.)**

Otho. Opera. *See* Haendel (G. F.)

OÙ. Où courent les peuples épars. *Roland à Roncevaux.* Air, avec Accomp[t] de Guittare. *Chez Imbault : [Paris*, 1790?] 8°. **B. 362. a. (4.)**

Où fuir, où me cacher. Air. *See* Berton (H. M.) [*Les Rigueurs du Cloître.*]

Où les Dieux l'ont ils fait naître. *Musette, etc.* [*Paris*,] 1760. *s. sh.* 8°. **297. d. 25.** *Mercure de France, Sept.*, 1760.

Où peut on être mieux. Quatuor. *See* Lucile.

OUBLIEZ. Oubliez jusqu'à la trace d'un malheur. Vaudeville. *See* Déserteur.

OUDOT (Claude) Stances Chrestiennes. De M. L['Abbé] T[estu] mises en musique a deux, trois, & quatre Parties, avec des Symphonies. *Chez C. Ballard : Paris*, 1692. 4°. **D. 347.**

[Another copy.] **D. 347. a.**

OUDOUX ( ) Méthode Nouvelle pour apprendre facilement le Plain-Chant, avec Quelques Exemples d'Hymnes & de Proses...Seconde Édition, revue, corrigée & augmentée. *Chez A. M. Lottin l'aîné : Paris*, 1776. 8°. **7898. a. 12.**

OUI. Oui j'adopte ton sentiment. *Réponse du Mari à sa Femme.* [Song.] Air de la Rosière [de Salency, by A. E. M. Grétry], Avec Accomp[t] de Guitare. *Chez M. Camand : Paris*, [1780?] 8°. **B. 362. 168*.**

[Another copy.] **B. 362. g. 44*.**

Oui, j'aime à boire moi. *La Ménagère.* [Song.] Air: d'une Allemande. [*Paris*, 1780?] 8°. **B. 362. b. (129.)**

Oui, j'aime la variété. *Le Plaisir de la Variété.* Chanson. *Gravé par Labassée. Imprimé par Tournelle : [Paris,]* 1757. *s. sh.* 8°. **297. d. 7.** *Mercure de France, June*, 1757.

Oui, je t'aime, ma Thémire. *Rondeau.* [*Paris,*] 1764. *s. sh.* 8°. **298. d. 18.** *Mercure de France, June*, 1764.

Oui, Messieux, tout l'monde en France. [Song.] *See* Nicodème dans la Lune.

Oui, mettons nous à l'ouvrage. Air. *See* Pommiers et le Moulin.

Oui noir mais pas si diable. A Favorite French Song. ['From Grétry's 'L'Amitié à l'Épreuve.'] *Longman and Broderip : London*, [1790?] fol. **H. 1250. (39.)**

Oui noir mais pas si Diable. Couplets. *See* Grétry (A. E. M.) [*L'Amitié à l'Épreuve.*]

Oui nous perdons l'courage. Duo. *See* Nicodème dans la Lune.

Oui tout le bien que j'ai perdu. Air. *See* Confédération du Parnasse.

Oui tu fait mon bonheur, Zelmire. *L'Amant Fortunée.* Air: Résiste moi belle Aspasie [words] par M. R. n. y. *Chez Camand : [Paris*, 1780?] 8°. **B. 362. b. (153.)**

[Another copy.] **B. 362. e. (117.)**

OUR. Our Bottle and Friend. [Song.] *See* Cooke (M.)

Our Chorus to Bacchus. *Water.* [Song.] The Words by G. A. Stevens. *P. H[odgson : London*, 1780?] *s. sh.* fol. **G. 310. (264.)**

Our King and our Guardian is come. *An Ode on his Majesty's happy Return from Hanover.* [Song.] The Words by Mr. A. Bradley. [*London*, 1745.] *s. sh.* fol. **G. 310. (218.)**

Our Light, our Saviour. Hymn. *See* Smith (J. C.)

Our Ordnance Board. [Song.] *The Words by Mr. Estcourt.* [*London*, 1712?] *s. sh.* fol. **H. 1601. (352.)**

OUR. Our Reck'ning we've paid. *Honour.* [Song.] *P. H[odgson : London,* 1780?] *s. sh.* fol. **G. 310. (266.)**

Our Shepherd alone. *A Hymn.* [*London,* 1775.] 8°. **P.P. 716. b.**
Gospel Magazine, November, 1775.

Our Ship's safe moored in Port. [Song.]
See DIBDIN (C.)

Our Topsails atrip. Song.
See WAINWRIGHT (R.)

OUT. Out of the deep of sad distress. *Psalm cxxx. Paraphrased, etc.* [*London,* 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, Nov., 1761, *p.* 585

OUTALIAN, *pseud.* If it does not rain to Morrow. *A New Song,* set after the Manner of our Foreign Composers of Musick to English Words, Wherein is expos'd their agreeable way in dividing of Sentences & destroying good Sence, by way of Sacrifice. By an Outalian. [*London,* 1715?] fol. **H. 1601. (245.)**

OUTRAGEOUS. Outrageous Storms now dreadful rose. Recit. and Chorus.
See HAYDN (F. J.) [*The Creation.*]

OUTS. The Outs and Ins. [Song.]
See WHILST. Whilst Maj. and Min., *etc.* [1780?] *s. sh.* fol. **G. 313. (216.)**

OUVREZ. Ouvrés bien les Oreilles. *Les Passetems de Paris.* [Song.] Air: de Malbrouk. [*Paris,* 1760?] 8°. **B. 362. (216.)**

OVER. Over the Mountain and over the Moor. *The Beggar Girl,* a Fasionable Ballad for the Piano Forte or Harp, and for two Voices. [By H. Piercy.]
H. Thompson : London, [1799?] fol. **G. 356. (61.)**

OVERBECK (CHRISTIAN ADOLF) Lieder und Gesänge, mit Klaviermelodieen, als Versuche eines Liebhabers. *Bey C. E. Bohm : Hamburg,* 1781. *obl.* fol. **D. 726.**

OVERBEKE (AERNOUT VAN) De Geestige Werken van A. van Overbeke... Bestaende in Liederen en Gedichten, *etc.* *By Jan Claesz. ten Hoorn : Amsterdam,* 16[illegible]8. 8° **11557. aaa. 15.**
Only 'Den Amoureusen Sodiacq' has music.

OVERBURY ( ) Cloe's Admirer. [Song.] *See* WHILST. Whilst I gaiz'd on Cloe trembling, *etc.* [Music by Overbury.] [1720?] *s. sh.* fol. **H. 1601. (482.)**

OVEREND (MARMADUKE) A Brief Account of, and an Introduction to, Eight Lectures in the Science of Music, *etc.* *Printed for the Author : London,* 1781. 4°. **558*. c. 35. (1.)**

The Epithalamium made on the Marriage of . . . King George III. and Queen Charlotte. [Song and Chorus.] [*London,* 1761.] fol. **G. 377. (42.)**

OVEREND (MARMADUKE) A Hunting Cantata, *etc.* *S. A. and P. Thompson : London,* [1780?] fol. **G. 806. v. (4.)**
The composer's name is given in his autograph signature.

Lesson for the Harpsichord or Piano Forte. No. 1. *Messrs. Thompson's : London,* [1780?] fol. **g. 443. d. (28.)**

A Social Ode for the New Year, *etc.* [For four voices, with harpsichord accompaniment.] *S. A. and P. Thompson : London,* [1780?] fol. **G. 806. v. (5.)**

OVERTURES. A Collection of Several Excellent Overtures Symphonys and Aires for a Flute and a Bass. Compos'd by the most Eminent Masters, to which is added that Incomperable Sonata for a Flute, a Violin and a Bass . . . (Compos'd by Mr. Gasperine). The whole fairly engraven. (Fluto Basso.) *Printed for I. Walsh & I. Hare : London,* [1710?] fol. **h. 17. (5.)**

Six Overtures for Violins in all their Parts as they were perform'd at the King's Theatre in the Operas of Astartus [by G. B. Bononcini], Croesus [a Pasticcio], Camilla [by M. A. Bononcini], Hydaspes [by F. Mancini], Thomyris [a Pasticcio], Rinaldo [by G. F. Handel]. [Separate Parts.] *I. Walsh & In° & Ioseph Hare : London,* [1720?] fol. **h. 3211. (1.)**

Six Overtures for Violins in all their Parts as they were perform'd at the Kings Theatre in the Operas of Floridant, Flavius, Otho, Radamistus, Muzio Scævola, Acis & Galatea. [By G. F. Handel.] The 2[d] Collection. [Separate Parts.]
I. Walsh, & In° & Ioseph Hare : London, [1725?] fol. **h. 3211. (2.)**
Several of the parts in this collection are in MS.

Six Overtures for Violins in all their Parts as they were perform'd at the Kings Theatre in the Operas of Theseus, Amadis, Pastor Fido, Admetus, The Water Musick, Julius Cæsar. [By G. F. Handel.] The 3[d] Collection. [Separate Parts.] *Printed for I. Walsh and Ioseph Hare :* [*London,* 1728?] fol. **h. 3211. (3.)**
Several of the parts in this collection are in MS.

Six Overtures for Violins in all their Parts as they were Perform'd at the Kings Theatre in the Operas of Admetus, Alexander, Scipio, Rodelinda, Tamerlane, Aggrippina. [By G. F. Handel.] The 4[th] Collection. [Separate Parts.] *I. Walsh and Ioseph Hare : London,* [1728?] fol. **h. 3211. (4.)**
Several of the parts in this collection are in MS.

OVERTURES. Six Overtures in 8 Parts for Violins, Hoboys, French Horns, with a Bass for the Harpsicord and Violoncello. Compos'd by Sig. Bach, Jomelli, Galuppi, Perez. Sixth Collection. [Separate Parts.] *Printed for I. Walsh : London,* [1765?] fol. **g. 212. a.**
This collection also contains an overture by L. V. Ciampi.

Six Favourite Overtures in Six Parts, for Two Violins, Two French-Horns, a Tenor and Bass. Composed by . . . Galuppi, St. Martini & Jomelli. [Separate Parts.] *Printed for A. Hummel : London,* [1770?] fol. **g. 474. a. (8.)**

Three Celebrated English Overtures; adapted for the Piano Forte. ([No. 1.] Royal Shepherd. [By G. Rush. No. 2.] A Peep behind the Curtain. Barthelemon. [No. 3.] Widow of Delphi. [By T. H. Butler.]) [1798.]
See PERIODICAL PUBLICATIONS—*London.*

The Piano-Forte Magazine. Vol. V. No. 3. [1797–1802.] 8°. **D. 854.**
See also : OPERA OVERTURES.

OXFORD. The Oxford Bowlers. [Song.
See VANBRUGHE (G.)

The Oxford Ramble. Song. *See* I. I've heard much talk of Oxford town, *etc.* [1780?] *s. sh.* fol. **G. 309. (111.)**

OXFORDSHIRE. Oxfordshire Betty. [Ballad.] *See* POOR. Poor Tom the Taylor don't lament. [1690?] *s. sh.* fol. **Case 39. k. 6. (18.)**

The Oxfordshire Harmony. Hymns, *etc.* *See* SREEVE (J.)

Oxfordshire Nancy. [Song.]
See SHIELD (W.) - A Collection of Songs, *etc.*

OYSTER NAN. Oyster Nan's Comicall Song. *See* As. As Oyster Nan stood by her Tub, *etc.* [1705?] *s. sh.* fol. **H. 1601. (46.)**

P*.** Absent d'Iris que je verse de larmes. *Absence.* [Song.] Par M. P***. [*Paris,*] 1771. *s. sh.* 8°. **298. e. 3.**
Mercure de France, March, 1771.

P., *Mr, of Dijon.* Dans ce grand jour. *Etrennes à Madame D....* [words] par M. J. la Coste, *etc.* [*Paris,*] 1748. *s. sh.* 4°. **297. c. 15.**
Mercure de France, Feb., 1748.

P***,** D. L. Ami, tel est notre destin. *Chanson Morale.* Air & Paroles de M. D. L. P. *Gravé par Mr Charpentié. Imprimé par Tournelle :* [*Paris,*] 1761. *s. sh.* 8°. **297. d. 29.**
Mercure de France, June, 1761.

La Coquette. Rondeau. (Paroles & Musique de M. D. L. P.) [*Paris,*] 1762. *s. sh.* 8°. **298. d. 4.**
Mercure de France, July, 1762.

De la vive et jeune Aurore. *Chanson.* Paroles & Musique de M. D. L. P. *Gravé par Mr Charpentié. Imprimé par Tournelle :* [*Paris,*] 1763. *s. sh.* 8°. **298. d. 10.**
Mercure de France, June, 1763.

L'École des Femmes, chanson morale, imitée de l'Anglois de M. Garrick, *etc.* (Paroles & Musique de M. D. L. P.) [*Paris,*] 1765. *s. sh.* 8°. **298. d. 25.**
Mercure de France, April, 1765.

P***,** D. L. Léonore d'Urgel. Romance historique. (Paroles & Musique de M. D. L. P.) [*Paris,*] 1767. *s. sh.* 8°. **297. e. 5.**
Mercure de France, Jan., 1767.

Quand on sait charmer. *Musette Nouvelle.* Rondeau. Paroles & Musique de M. D. L. P****. *Gravée par Mr Charpentié. Imprimée par Tournelle :* [*Paris,*] 1762. *s. sh.* 8°. **298. d. 2.**
Mercure de France, April, 1762.

P., D. R. A. A. Le Sage du Temps, *etc.* [Song.] Par Mr D. R. A. A. P. [*Paris,*] 1734. *s. sh.* 4°. **297. b. 3.**
Mercure de France, May, 1734.

P., H. Deliciæ Musicæ : being, A Collection of the newest and best Songs sung at Court and at the Publick Theatres...with a Thorow-Bass, for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ. Composed by several of the Best Masters. The First Volume Compleat. (Deliciæ Musicæ... The First(–Fourth) Book.) [With an Advertisement to the Reader signed H[enry] P[layford].] 4 pts. *J. Heptinstall, for Henry Playford : London,* 1696. (1695.) fol. **G. 85.**
Each book has a separate title-page and pagination. Books I. and II. are dated 1695. *The composers named are : H. Purcell, R. Courtiville, Dr. Blow, J. Gilbert, H. Hall, J. Eccles and J. Freeman.*

P., H. Wit and Mirth: or, Pills to Purge Melancholy; being a Collection of the best Merry Ballads and Songs, Old and New. Fitted to all Humours, having each there [*sic*] proper Tune for either Voice or Instrument, many of the Songs being new Set, *etc.* [With a Dedication signed H[enry] P[layford].] (Wit and Mirth . . . With several New Songs by Mr. D'Urfey...The Second Part.) 2 pts. *William Pearson, for Henry Playford*, 1699 (1700). 12°.
1078. e. 32.

The composers named are: Church, J. Clark, Akeroyd (Akeroyde), Tollot, Barincloth, S. Teno, R. King, Signor Baptist, Leveridge, J. Hart and Capt. (Colonel) Pack.

Wit and Mirth: or Pills to Purge Melancholy...The Third Edition. Vol. I., *etc.* (Wit and Mirth:...The Second Edition carefully Corrected. Vol. II.) (Wit and Mirth:...The Second Edition with large Additions...Vol. III.) (Wit and Mirth:... The Second Edition with Additions. Being carefully Corrected by Mr. J. Lenton.) 4 vols. MS. NOTES [by William Chappell]. *W. Pearson: London*, 1707 (1709). 12°.
1346. a. 28–31.

Only Vol. IV. is dated 1709. *The prefaces to Vols. III. and IV. are signed 'Dr. Merryman.' The composers' names added to this edition are: T. Wroth, J. Barritt, R. Loe, J. Eccles, H. Purcell, D. Purcell, T. Farmer, Fishburne, P. Humphreys, W. Turner, T. Kingsley, Damasene, Staggins, R. Croone, L. Ramondon, A. Young, J. Weldon, R. Harris, J. Townshend, H. Eccles, W. Morley, J. Isum, W. Croft, J. Wilford, Motley, R. Cary, E. Keen, G. Kingsley, J. Cotterell, Berenclow (Barincloe), Dr. Prettle, R. Brown, Morgan, Dr. Blow, W. Richardson, J. Graves, W. Green, T. Willis, Eagles, W. Williams, R. Cox, P. Hart and T. Clark.*

Wit and Mirth or, Pills to Purge Melancholy . . . The 4th Edition. Vol. I., *etc.* (Wit and Mirth...The Third Edition... Vol. II. (III.).) (Wit and Mirth...The Second Edition...Vol. IV.) (Wit and Mirth...Vol. V., *etc.*) 5 vols. *William Pearson: London*, 1714 (1712.) (1709.) 12°.
238. g. 40–44.

Vols. I. and V. are dated 1714, *II. and III.* 1712, *IV.* 1709. *The preface to Vol. V. is signed 'Dr. Merryman.' The composers' names added in Vol. V. are: H. Hall, Frank, Forcer, J. Abell and Corbett. The Arms of George II. (as Prince of Wales) and Caroline of Anspach are on the bindings.*

P., H. Wit and Mirth: or Pills to Purge Melancholy, *etc.* [Fourth Edition.] 6 vols. *W. Pearson, for J. Tonson: London*, 1719–20. 12°. **Gren. 18343–8.**

Only Vol. VI. is dated 1720. *The dedications are signed by D'Urfey. The following composers' names are added in this edition: Corelli, B. Lully, Opdar, J. Lenton, Peasible, Courtivil and Finger. The general title-page to the first five volumes is wanting.*

[Another copy.] **1078. c. 8, 9**

Imperfect; Vol. III. wants pp. 291, 292, 309 *and* 310; *Vol. IV. wants pp.* 177, 178, 271, 272, 287, 288 *and* 307–310.

P., J. Matrimonial Deafness. [Song.] [*London*, 1765?] *s. sh.* fol.
G. 316. a. (38.)

P., P. Why Cælia with that coy behaviour. *A new Song* set to Musick, by Mr. P[eter] P[relleur]. [*London*, 1748.] 8°.
P.P. 5438. z.

Universal Magazine, Vol. II., p. 283.

PACE. Pace caro mio sposo. Duet. *See* MARTIN Y SOLAR (V.) [*Una Cosa Rara.*]

PACE (PIETRO) Madrigali a Quattro et a Cinque Voci. Parte con Sinfonia se piace, e parte senza, *etc.* Opera Decima Quinta. Alto. *Appresso Giacomo Vincenti: Venetia*, 1617. 4°. **D. 73.**

PACELLI (ASPRILIO) Asprilii Pacelli... Motectorum et Psalmorum qui Octonis Vocibus concinuntur Liber Primus. Tenor Primi Chori. (Cantus Secundi Chori.) 2 pts. *Apud Nicolaum Mutium: Romae*, 1597. 4°. **D. 19.**

PACH (S.) Caroline. A Pastoral Elergy... written by R. C. Dallas...Set to music consisting of an Overture, Airs, Duets and Choruses...Opera VI. [Full Score.] *Longman and Broderip, for the Author: London*, [1795?] fol. **G. 350. (2.)**

Three [English] Songs for the Harpsichord or Piano Forte with Accompaniments. Op. 5. [Full Score.] *Longman and Broderip, for the Author: London*, [1793?] fol. **G. 357. (9.)**

Three Italian Songs for the Harpsichord or Piano Forte with Accompaniments... Opera 5. *Longman and Broderip, for the Author: London*, [1793?] fol. **G. 198. (7.)**

PACHELBEL (JOHANN) Hexachordum Apollinis Sex Arias exhibens Organo pnevmatico, vel clavato cymbalo, modulandas, quarum singulis suæ sunt subjectæ Variationes, Philomusorum in gratiam adornatum, *etc.* *Norimberg*, 1699. *obl.* fol. **K. 4. b. 8.**

The title-page is engraved.

PACHELBEL (Wilhelm Hieronymus) Præludium und Fuga [in C], componirt und edirt von W. H. Pachelbel, *etc.* [*Nürnberg* ? 1725 ?] fol. **h. 6.**
Engraved throughout.

PACK ( ) *Captain.* Tell me Thirsis. [Dialogue.] 1683. 4°.
See Duke of Guise. **643. g. 83.**

PACOTAT (Nicolas) Missa Quatuor Vocibus cui Titulus, Delicta quis intelligit, *etc.* *Typis Joannis Baptistæ Christophori Ballard: Lutetiæ Parisiorum,* 1729. fol. **K. 10. b. 1. (1.)**

PAD. The Pad. Song.
See Sanderson (J.)

PADDY BULL. Paddy Bull's Expedition. Song.
See Reeve (W.) [*A Picture of Paris.*]

PADDY O'BLARNEY. Paddy O'Blarney. [Song.]
See Dibdin (C.) [*Will of the Wisp.*]

PADDY O'BRIAN. Paddy O'Brian. Song. *See* When. When I was first kittened, *etc.* [1797 ?] fol. **G. 367. (31.)**

PADDY WHACK. Paddy Whack. [Song.] *See* O. O Jenny a-gra I've a story to tell you. [1775 ?] *s. sh.* fol. **G. 310. (271.)**

PADLOCK. In vain you bid your Captive live. [Song,] Sung by Mr. Vernon, in the Padlock. [By C. Dibdin.] [*London,* 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, Dec., 1773.

Sweet Passion of Love. [Song.] Sung by Mrs. Arne in the Padlock. [By C. Dibdin.] *R. Falkener: London,* [1770 ?] *s. sh.* fol. **H. 1994. a. (93.)**

Was I a Shepherd's Maid. A favorite Song in the Padlock. [By C. Dibdin.] *A. Bland & Weller: London,* [1795 ?] fol. **G. 800. m. (44.)**

The Padlock. Comic Opera.
See Dibdin (C.)

PADOVANO (Annibale)
See Annibale, *Padovano.*

PADRON. Il Padron colla Padrona. [Glee.] *See* Biggs (E. S.)

PADUANIUS (Joannes) Ioannis Paduanii Veronensis Institutiones ad diuersas ex plurium uocum harmonia cantilenas, siue modulationes ex uarijs instrumentis fingendas, formulas penè omnes ac regulas...complectentes. *Apud Sebastianum, & Ioannem fratres à Donnis: Veronae,* 1578. 4°. **K. 3. k. 1.**

PAER (Ferdinando) Camilla, eine Oper in 3 Akten...mit Deutsch- und Italienischem Texte, in Klavierauszug übertragen von C. Cannabich. *Bey N. Simrock: Bonn,* [1800 ?] *obl.* fol. **E. 170.**

PAER (Ferdinando) [Camilla.] Seht man sagt mir. *Arie etc.* [*Vienna* ? 1800 ?] *obl.* fol. **E. 1766. c. (6.)**
Per vivere contento. [Song.] Sung by Sig^r^ Viganoni...in the Opera [by M. A. Portogallo] of I due Gobbi, *etc.*
Printed for Longman & Broderip: London, [1796.] fol. **G. 805. g. (34.)**
Seht man sagt mir. *See* supra: [*Camilla.*]
Sofonisbe. Opéra en II Actes arrangé pour le Piano-forte par C. F. Ebers, *etc.*
Chez N. Simrock: Bonn, [1800 ?] *obl.* fol. **F. 88. a. (1.)**

PAESIELLO (Giovanni) *See* Paisiello.

PAGANELLI (Giuseppe Antonio) Six Sonates à Solo pour la Flûte Traversière et Basse... Œuvre XVI^e^. Gravé par M^elle^ Vandôme. *Chez Monsieur Astraudy: Paris,* [1745 ?] fol. **h. 2110.**
[Songs in L'Ingratitudine Punita. A Pasticcio, by Hasse, Lampugnani, Paganelli, *etc.* Full Score.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 5. [1776.] fol. **G. 159.**

PAGE (John) The Anthems & Psalms as Performed at St. Paul's Cathedral on the day of the Anniversary Meeting of the Charity Children educated in...London, & Westminster... Arranged for the Organ, Harpsichord, or Piano Forte...by ... J. Page, *etc.* *Published for the Benefit of the Charity Schools: London,* [1795 ?] fol. **G. 807. a. (10.)**
Harmonia Sacra, a Collection of Anthems in Score, selected...from the most Eminent Masters of the Sixteenth, Seventeenth, and Eighteenth Centuries...by J. Page, *etc.* 3 vols. L. P. *Printed for the Editor: London,* (1800.) fol. **I. 252.**
The composers named are: Croft, Weldon, Boyce, Purcell, Kent, Greene, Clark, Dupuis, Arnold, Battishill, Aldrich, Stroud, Goldwin, Mason, Reynolds, King, Attwood, Farrant, Tucker, Richardson, Handel, S. Wesley, C. Wesley, Marcello, Hine, Nares, Blake, Baildon, Travers, Wood, Blow, Holmes, T. Linley, Henley, Busby, Banks, Tye, Rogers, Marsh and Marenzio.
[Another edition.] Harmonia Sacra, *etc.* 3 vols. *Printed for the Editor: London,* 1800. fol. **H. 1177.**
See the Morning-Star appear. A Christmas Hymn...The Words by Mr. Harrison. *Printed for Harrison & Co.: London,* [1785 ?] fol. **G. 502. (6.)**
See Henley (P.) and Sharp (T.) Divine Harmony...Published...by J. Page, *etc.* 1798. 8°. **E. 481.**

PAGIN (André Noel) [Six Sonates à Violon seul et Basse. Œuvre 1.] [*Veuve Boivin: Paris,* 1748.] fol. **h. 1708.**
Wanting the title-page.

PAGIN (André Noel) Six Solos or Sonatas for a Violin with a Thorough Bass for the Harpsicord by Six different Authors of the best Composers in Italy, viz^{t}: Sig^{r} Pagin, Locatelli, Sewalt Treimer, Ceci, Mossi, Fritz.
Elizth Hare: London, [1750?] fol.
g. 422. g. (3.)
[Another copy.] **g. 504. (2.)**
Wanting the title-page.

PAISIBLE (James) Six Setts of Aires for two Flutes & a Bass. Consisting of Preludes, Allmands, Corants, Sarabands, Marches, Minuets, Gavotts and Jiggs, *etc.* [Separate Parts.] *Printed for I. Walsh & I. Hare: London*, [1715?] fol. **h. 23.**

The Britannia. Mr. Isaac's New Dance, made for Her Majesty's Birth Day... Engraven in Characters & Figures for y^{e} use of Masters. *Printed for I. Walsh & I. Hare:* [*London*, 1706.] fol.
h. 993. (9.)

The Favourite. Mr. Isaac's New Dance made for Her Majesty's Birth Day... Engraven in Characters & Figures for y^{e} use of Masters. (The Favorite. A Chaconne danc'd by her Majesty.)
Printed for I. Walsh & I. Hare: [*London*, 1704?] fol. **h. 993. (11.)**

The Friendship. Mr. Isaac's New Dance for the Year 1715...Engraven in Characters & Figures for y^{e} use of Masters. Writ by Mr. Pemberton. *Printed for I. Walsh and I. Hare:* [*London*, 1715.] fol.
h. 993. (1.)

The Gloucester. Mr. Isaac's New Dance, made for Her Majesty's Birth Day... Engraven in Characters & Figures for y^{e} use of Masters. *Printed for I. Walsh & I. Hare:* [*London*, 1711?] fol.
h. 993. (16.)

The Godolphin. Mr. Isaac's New Dance, made for Her Majesty's Birth Day, 1714 ....Engraven in Characters & Figures for y^{e} use of Masters. Writ by Mr. Pemberton. *Printed for I. Walsh and I. Hare:* [*London*, 1714.] fol.
h. 993. (2.)

The Northumberland. Mr. Isaac's New Dance, made for Her Majesty's Birth Day...Engraven in Characters & Figures for y^{e} use of Masters. *Printed for I. Walsh & I. Hare:* [*London*, 1713?] fol.
h. 993. (19.)

The Pastorall. Mr. Isaac's New Dance, made for Her Majesty's Birth Day, 1713 ...Engraven in Characters & Figures for y^{e} use of Masters. Writ by Mr. Pemberton. *Printed for I. Walsh and I. Hare:* [*London*, 1713.] fol. **h. 993. (3.)**

The Princess. Mr. Isaac's New Dance, made for Her Majesty's Birth Day... Engraven in Characters & Figures for y^{e} use of Masters. *Printed for I. Walsh & I. Hare:* [*London*, 1710?] fol.
h. 993. (15.)

The Richmond. Mr. Isaac's New Dance, made for Her Majesty's Birth Day... Engraven in Characters & Figures for y^{e} use of Masters. *Printed for I. Walsh & I. Hare:* [*London*, 1707?] fol.
h. 993. (12.)

The Rigadoon. Mr. Isaac's New Dance made for Her Majesty's Birth Day... Engraven in Characters & Figures for y^{e} use of Masters. *Printed for I. Walsh & I. Hare:* [*London*, 1708?] fol.
h. 993. (13.)

The Rondeau. Mr. Isaac's New Dance, made for Her Majesty's Birth Day... Engraven in Characters & Figures for y^{e} use of Masters. *Printed for I. Walsh & I. Hare:* [*London*, 1709?] fol.
h. 993. (14.)

Room for a Rover. A Song [words by T. D'Urfey] to a Tune of Mr. Peasable's call'd ŷ new Dance. [*London*, 1705?] *s. sh.* fol. **G. 305. (211.)**
[Another copy.] **G. 311. (30.)**
[Another copy.] **G. 304. (127.)**

The Royall. Mr. Isaac's New Dance, made for Her Majesty's Birth Day... Engraven in Characters & Figures for y^{e} use of Masters. *Printed for I. Walsh & I. Hare:* [*London*, 1712?] fol.
h. 993. (18.)

The Royall Ann. Mr. Isaac's New Dance, made for Her Majesty's Birth Day... Engraven in Character & Figures for y^{e} use of Masters. *Printed for I. Walsh and I. Hare:* [*London*, 1712?] fol.
h. 993. (4.)

The Royall Gailliarde. Mr. Isaac's New Dance, made for Her Majesty's Birth Day, 1710...Engraven in Characters & Figures for y^{e} use of Ma[ste]rs. Writt by Mr. de la Garde, *etc.* *Printed for J. Walsh & P. Randall and J. Hare: London*, [1710.] fol. **h. 993. (6.)**

The Saltarella. Mr. Isaac's New Dance made for Her Majesty's Birthday, 1708... Engraven in Characters and Figures for the use of Masters. The Characters writ by Mr. de la Garde, *etc.* *Sold by I. Walsh* [*and*] *I. Hare:* [*London*, 1708.] fol.
h. 993. (7.)

Six Sonatas of two Parts for Two Flutes ...Opera Prima. [Separate Parts.] *Printed for I. Walsh and I. Hare: London*, [1705?] *obl.* fol. **c. 105. a. (4.)**

The Spanheim. Mr. Isaac's New Dance, made for Her Majesty's Birth Day... Engraven in Characters & Figures for y^{e} use of Masters. *Printed for I. Walsh & I. Hare:* [*London*, 1705?] fol. **h. 993. (10.)**

PAISIBLE (James) The Union. Mr. Isaac's New Dance, *etc.* (Perform'd at Court on Her Majestie's Birth day...1707, and writt down in Characters by J. Weaver.) *Printed for I. Walsh & I. Hare: [London,* 1707.] fol. **h. 993. (8.)**

PAISIELLO (Giovanni)

Arrangement.

1. Operas.
2. Miscellaneous Vocal Works.
3. Instrumental and Theoretical Works.
4. Appendix.
5. Index.

1. Operas.

Il Barbiere di Siviglia.

Le Barbier de Seville. Opéra Comique en Quatre Actes...Remis en Français d'après la Pièce de Beaumarchais et parodié par Framery. [Full Score.] *Chez Leduc: Paris,* [1789.] fol. **G. 274. c.**

[Overture.] Four Italian Overtures. Arranged for the Piano Forte by L. Boutmy. (No. 2. Sinfonia. Paisiello.) [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 7. [1797–1802.] 8°. **D. 854.**

Ah chi sà. The Favorite Trio, *etc.* [Full Score.] *Longman and Broderip: London,* [1789.] fol. **G. 197. (16.)**

[Ecco l' ora s' avicina.] Dans l'instant à sa fenêtre. *Air* . . . Accomp[t] de guitare par M. Alberti. *Chez M. Camand: Paris,* [1789?] 8°. **B. 362. c. (53[a].)**

[Già riede primavera.] Dans la Saison nouvelle. *Air, etc. Chez M[r] Camand: [Paris,* 1789?] 8°. **B. 362. c. (53[b].)**

[Saper bramate.] Belle Rosine, vous que j'implore. Romance...Les Parolles sont de M[r] Moline. *Chez Bignon: Paris,* [1790?] 8°. **B. 362. c. (53.)**

—— For tenderness form'd. *A Favourite Song* in the New Comedy of the Heiress [words by General Burgoyne],...Adapted to an Air of Sig[r] Paesiello, by Mr. Linley, *etc. Printed for S. A. & P. Thompson: London,* [1786.] fol. **H. 131. (40.)**

—— For tenderness form'd. *Song in the Heiress, etc. J. Lee: Dublin,* [1790?] *s. sh.* fol. **H. 1601. b. (22.)**

—— Vous l'ordonnez. *Romance, etc. [Paris,]* 1784. 8°. **297. g. 16.**

Mercure de France, Dec., 1784, *p.* 6.

—— Vous l'ordonnés. [Song.] . . . Avec Accompagn[t] de Guittare. *Chez Imbault: Paris,* [1790?] fol. **B. 362. c. (53[c].)**

Le Bon Maître.

Le Bon Maître, ou l'Esclave par Amour. Opéra en Trois Actes . . . Parolles de M[r] * * * [Full Score.] *Chez le S[r] Sieber: Paris,* [1790?] fol. **H. 445. a.**

Le Due Contesse.

The Favourite Songs in the Opera, Le Due Contesse, *etc.* [Full Score.] *R. Bremner: London,* [1777.] fol. **G. 806. i. (11.)**

Le Duel Comique.

Comédie en Deux Actes en Prose melée d'Ariettes...Le Poëme est de M[r] Moline. [Full Score.] *Chez le S[r] Sieber: Paris,* [1777.] fol. **G. 274. f.**

Elfrida.

Abbracciami, O sposo. Duettino Serio con Recitativo, *etc.* [Full Score.] *Presso Luigi Marescalchi: Napoli,* [1795?] *obl.* fol. **E. 600. e. (4.)**

Che a parte mi vuoi crudele. A favorite Song, as sung by Madam Banti, *etc.* [Full Score.] *L. Lavenu: London,* [1798.] fol. **G. 424. u. (22.)**

Credi la mia ferita. The favorite Duett, as Sung by Madame Banti and Sig[r] Viganoni, *etc.* [Full Score.] *R. Birchall: London,* [1798.] fol. **H. 2831. a. (30.)**

Rassereni amico amore. The Favorite Trio as sung by Madame Banti, Signora Pastorella & Sig[r] Viganoni, *etc.* [Full Score.] *Printed for R. Birchall: London,* [1798.] fol. **H. 2830. g. (35.)**

[Another copy.] **H. 2831. a. (31.)**

I Filosofi Immaginari.

Ouverture. [P. F.] *See* Mezger (F.) Ouverture du Philosophe Imaginaire [by G. Paisiello]...Arrangée par M[r] Mezger. [1785?] fol. **g. 81. (4.)**

La Frascatana.

L'Infante de Zamora. Opéra Comique en 3 actes, parodié sous la Musique de La Frascatana du . . . S[gr] Paisiello . . . par M. Framery, *etc.* [Full Score.] *Chez M. d'Enouville: Paris,* [1790.] fol. **I. 326.**

Ouverture...Arrangée en Quatuor pour deux Violons, Alto, et Basse par M.* * *. [Separate Parts.] *Chez le S[r] Jolivet: Paris,* [1780?] fol. **g. 417. a. (5.)**

[For editions of this opera when produced as a Pasticcio in London in 1777:] *See* Fraschetana.

La Locanda.

Donne care. [Song.] Sung by Sig[r] Cipriani, *etc.* [Full Score.] *Printed for the Proprietors: London,* [1791.] fol. **G. 199. (20.)**

Lo tuovai per accidente, the Celebrated Quartetto . . . in . . . La Locanda. [Full Score.] *Printed for the Proprietors: London,* [1791.] fol. **H. 2831. h. (22.)**

PAISIELLO (Giovanni) Mustafa di Trabisonda. [Song.] Sung by Sig^r Cipriani, *etc.* [Full Score.]
Printed for the Proprietors : London, [1791.] fol. **G. 199. (23.)**

Non lo voglio non lo prendo. The Celebrated Duetto...in...La Locanda. [Full Score.] *Printed for the Proprietors : London*, [1791.] fol. **G. 198. (15.)**

Parto non dubitate. [Song.] Sung by Sig^r Lazzarini, *etc.* [Full Score.]
Printed for the Proprietors : London, [1791.] fol. **G. 199. (15.)**

Quà si trova dir dovrete. [Song.] Sung by Sig^r Morelli, *etc.* [Full Score.]
Printed for the Proprietors : London, [1791.] fol. **G. 199. (17.)**

Quando vien lo sposo avanti. [Song.] Sung by Sig^r Morelli, *etc.* [Full Score.]
Printed for the Proprietors : London, [1791.] fol. **G. 199. (16.)**

Questo vago giovinetto. [Song.] Sung by Sig^ra Casentini, *etc.* [Full Score.]
Printed for the Proprietors : London, [1791.] fol. **G. 199. (18.)**

Saria bella il maritarsi. [Song.] Sung by Sig^ra Schinotti, *etc.* [Full Score.]
Printed for the Proprietors : London, [1791.] fol. **G. 199. (19.)**

Signorino, a parlar schietto. [Song.] Sung by Sig^ra Calvesi, *etc.* [Full Score.]
Printed for the Proprietors : London, [1791.] fol. **G. 199. (22.)**

Tutto da voi dipende, the Celebrated Duetto...in...La Locanda. [Full Score.]
Printed for the Proprietors : London, [1791.] fol. **G. 198. (16.)**

Voi tornate a questo seno. [Song.] Sung by Sig^r Lazzarini, *etc.* [Full Score.]
Printed for the Proprietors : London, [1791.] fol. **G. 199. (21.)**

Il Marchese Tulipano.

Le Marquis Tulipano. Opéra Bouffon en deux Actes, parodié [by J. A. Gourbillon] sur la Musique del Signor G. Paesiello, *etc.* [Full Score.] *Chez Imbault : Paris*, [1789.] fol. **G. 274. a.**

La Modista Raggiratrice.

A me tutte le belle. *See* Steibett (D.) A me tutte le belle, a Favorite Rondo [from Paisiello's 'La Modista Raggiratrice'] for the Harp & Forte Piano, *etc.* [1796?] fol. **g. 192. a. (21.)**

La Molinara.

Ouverture und favorit Arien aus der Oper La Molinara...Fürs Clavier eingerichtet von C. G. Neefe. *Bey N. Simrock : Bonn*, [1795?] *obl.* fol. **D. 371. b.**

PAISIELLO (Giovanni) Overtura per il Clavicembalo dell' Opera La Molinara, *etc.*
Presso Artaria Comp. : Vienna, [1795?] *obl.* fol. **D. 371. (1.)**

Ascoltate vi diro. Aria per il Clavicembalo ricavata dall' Opera La Molinara, *etc.*
Presso Artaria Comp. : Vienna, [1795?] *obl.* fol. **D. 371. (5.)**

Dite in grazia mio Signore. Quartetto per Clavicembalo ricavato dall' Opera La Molinara, *etc.* *Presso Artaria Comp. : Vienna*, [1795?] *obl.* fol. **D. 371. (4.)**

Il mio garzone il pifaro, the Celebrated Duetto sung...by Sig^r Morelli & Sig^ra Casentini, *etc.* [Full Score.]
Printed for the Proprietors : London, [1791.] fol. **G. 809. b. (58.)**

Nel cor più non mi sento. Duetto per il Clavicembalo ricavato dall' opera La Molinara, *etc.* *Presso Artaria Comp. : Vienna*, [1795?] fol. **D. 371. (6.)**

—— *See* Gelinek (J.) VI. Variazioni sul duetto Nel cor piu...per clavicembalo, *etc.* [1795?] *obl.* fol. **f. 133. b. (3.)**

—— Hope told a flatt'ring Tale [by G. Paisiello], with Variations by M. Gelinek. [1801.] *See* Periodical Publications.— *London.* The Piano-Forte Magazine. Vol. XIV. [No. 12.] [1797–1802.] 8°. **D. 854.**

—— [For adaptations to P. Pindar's words 'Hope told a flattering Tale,' published anonymously :] *See* Hope.

—— *See* Idalide. Ah che nel petto io sento, *etc.* [Song, adapted to Paisiello's 'Nel cor più.'] [1791.] fol. **G. 199. (26.)**

—— *See* Inkle and Yarico. Ah will no change of clime. [An adaptation of 'Nel cor più,'] *etc.* [1795?] fol. **G. 383. h. (55.)**

—— *See* Marin (M. M. Marcel de) Essay upon an Air of Molinarella [i.e. 'Nel cor più,' by Paisiello], *etc.* [1800.] fol. **g. 198. (7.)**

O il mio caro puppazzetto. Duetto per il Clavicembalo ricavato dall' Opera La Molinara, *etc.* *Presso Artaria Comp. : Vienna*, [1795?] *obl.* fol. **D. 371. (8.)**

Per marito ad un notaro. Duetto per Clavicembalo ricavato dall' Opera La Molinara, *etc.* *Presso Artaria Comp. : Vienna*, [1795?] *obl.* fol. **D. 371. (3.)**

Per marito vossignoria. The Celebrated Duetto Sung...by Sig^r Bonfanti & Sig^ra Morichelli, *etc.* [Full Score.]
Printed for R. Birchall : London, [1795?] fol. **H. 2820. (14.)**

PAISIELLO (Giovanni) La Rachelina. The favorite Italian Air sung...in the Opera of the Haunted Tower...as adapted to English Words by S. Storace, *etc.* [Full Score.]
Longman and Broderip: London, [1789.] fol. **G. 196. (10.)**

La Rachelina molinarina. Cavatina per Clavicembalo ricavata dall' Opera La Molinara, *etc.* *Presso Artaria Comp.: Vienna*, [1795?] *obl.* fol. **D. 371. (2.)**

Montezuma.

A morir se mi condanna. [Song.] *See* Tenducci (G. F.) Six...Italian Songs, *etc.* No. 6. [1778.] fol. **G. 114.**

Cara fiamma del mio seno. [Song.] *See* Tenducci (G. F.) Six...Italian Songs, *etc.* No. 1. [1778.] fol. **G. 114.**

Nina.

Nina, oder Wahnsinn aus Liebe.. mit Deutsch und Italienischem Text. Für das Clavier mit Begleitung einer Violine gesetzet...von C. Fränzl. *I. M. Götz: Mannheim*, [1790?] *obl.* fol. **D. 371. a.**

La Pazza per Amore, ou La Folle par Amour, *etc.* [Opera. Full Score.]
Chez Pleyel: Paris, [1795?] fol. **G. 274. b.**

[Overture.] A Celebrated Symphony, adapted for the Piano Forte. [1800.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XI. No. 1 [a]. [1797–1802.] 8°. **D. 854.**

Il Re Teodoro in Venezia.

[Le Roi Théodore à Venise. Opera. Full Score.] [*Paris*, 1787.] fol. **G. 274. d.**
Imperfect, wanting the title-page.

Le Roi Théodore à Venise, Opéra Héroi-Comique, en quatre actes . . . Paroles imitées de l'Italien, par M. Dubuisson, *etc.*
Chez F. Hayez: Paris et...Bruxelles, 1786. 8°. **11738. dd. 8. (4.)**
This edition only contains the music of one song.

[Overture.] Four Italian Overtures. Arranged for the Piano Forte by L. Boutmy. (No. 3. Sinfonia. Sig[r] Paisiello.) [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 7. [1797–1802.] 8°. **D. 854.**

Gli Schiavi per Amore.

A Comic Opera in Two Acts...Arranged for the Harpsichord or Piano-Forte, with Graces and other Ornaments by D. Corri.
Longman and Broderip: London, [1787.] fol. **H. 445.**

PAISIELLO (Giovanni) Ouverture des Esclaves par Amour...arrangée pour le Clavecin ou le Forte-Piano avec Violon ad Libitum par J. F. Mezger.
Chez M[r] Boyer: Paris, [1785?] fol. **g. 81. (8.)**
Wanting the Violin part.

Overture . . . Adapted by I. Mazzinghi. *See* Opera Overtures. No. 1(–5) of the Opera Overtures, *etc.* No. 4. [1789.] fol. **h. 61. (10.)**

Amare tacere. [Duet.] Sung . . . in the Opera of Gli Schiavi per Amore. [By G. Paisiello. Full Score.] [1788.] fol. *See* Schiavi per Amore. **G. 197. (5.)**

Chi mi mostra. [Song.] Sung by Sig[ra] Storace, *etc.* [Full Score.]
Longman and Broderip: [*London*, 1787.] fol. **H. 345. (5.)**

Another copy. **G. 297. (2.)**

Dove ridotta sono. [Song.] Sung by Sig[ra] Storace, *etc.* [Full Score.]
Longman and Broderip: [*London*, 1787.] fol. **H. 345. (10.)**

Ola dico. [Quartett.] Sung by Signoras Storace & Sestini, Signors Morelli & Morigi, *etc.* [Full Score.]
Longman & Broderip: [*London*, 1787.] fol. **G. 197. (15.)**

Piche cornacchie e nottole. [Duet.] Sung by Sig[ra] Storace & Sig[r] Morelli, *etc.* [Full Score.] *Longman & Broderip:* [*London*, 1787.] fol. **G. 197. (4.)**

Tè, Dianina tu servi. *Quartetto* in the Second Act, *etc.* [Full Score.]
Longman and Broderip: [*London*, 1787.] fol. **G. 197. (14.)**

La Serva Padrona.

Lo conosco a quegli occhietto. A Favorite Duett, as sung by Mad[m] Banti & Sig[r] Morelli, *etc.* [Full Score.] *Printed for R. Birchall: London*, [1794.] fol. **H. 2815. c. (37.)**

Sismano nel Mogole.

Or che il cielo a me ti rende. *Rondo...* Per la Sig[ra] Anna Deamicis nel Sismano in Milano il Carnovale dell' Anno 1773. [Full Score.]
I. Alessandri e P. Scataglia: Venezia, [1775?] *obl.* fol. **E. 270. d. (5.)**

I Zingari in Fiera.

Pandolfetto graziosetto, a favorite Duett. Sung by Sig[re] Morelli & Sig[ra] Storace, *etc.* [Full Score.] *Printed for J. Dale: London*, [1793.] fol. **G. 198. (14.)**

[Another edition.] Pandolfetto graziosetto ...Duett. Sung by Sig[r] Morelli & Sig[ra] Bolla, *etc.* *R. Birchall: London*, [1795?] fol. **H. 2820. (11.)**

PAISIELLO (Giovanni) Ti riverisco, a favorite Air sung by Sig^ra Storace, *etc.* [Full Score.] *Printed for J. Dale: London*, [1793.] fol. **G. 199. (24.)**

This is the Soprano part from the trio 'Vi riverisco.'

Vi riverisco. A favorite Trio sung by Sig^ra Storace, Mr. Kelly & Signor Rovedino, *etc.* [Full Score.] *R. Birchall: London*, [1795?] fol. **G. 806. f. (66.)**

[For songs, &c., published anonymously:] *See* Zingari in Fiera.

2. Miscellaneous Vocal Works.

La Liberta e Palinodia. Twenty Four Duetts in Four Books for Two Voices with a Thorough Bass, *etc.* *D. Motta & Ball: London*, [1794?] *obl.* fol. **D. 370. (9.)**

Scendi propizia. *Metastasio's celebrated Hymn to Venus.* [Duet.] *Longman and Broderip: London*, [1795?] fol. **G. 809. b. (57.)**

Tu pensi al mio riposo. *A Favorite Italian Cantata, etc.* [Full Score.] *Longman and Broderip: London*, [1795?] fol. **G. 424. a. (31.)**

Tu sai che amante son io. [Song. Full Score.] *G. Goulding: London*, [1799?] fol. **G. 811. (20.)**
Periodical Italian Song, No. 19.

Whither my Love, ah! whither art thou gone? [Song.] Sung by Signora Storace in the Haunted Tower, *etc.* *Longman and Broderip:* [*London*, 1790?] fol. **H. 1994. d. (48.)**

3. Instrumental and Theoretical Works.

Twelve Capriccios and Rondos for the Piano Forte or Harpsichord with an Accompanyment for the Violin, Composed for the Grand Dutchess of all the Russians, *etc.* [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 161. e. (9.)**

Regole per bene accompagnare il Partimento, o sia il Basso Fondamentale sopra il Cembalo. *Начальныя основанія Типографіи морскаго шляхетнаго Кадетскаго Корпуса*: (*S. Pietroburgo,*) 1782. *obl.* fol. **e. 360.**

An Original & Favorite Rondo for the Piano Forte, with an Accompaniment for the Violin ad libitum. No. 1. *T. Skillern: London*, [1790?] fol. **g. 144. (8.)**

A Favorite Sonata for the Piano Forte. [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XV. [No. 4.] [1797–1802.] 8°. **D. 854.**

PAISIELLO (Giovanni)

4. Appendix.

See Corfe (Joseph). A Third Set of Twelve Glees...arranged from the Melodies of...Paisiello, *etc.* [1800?] *obl.* fol. **E. 317.**

See Feast of Apollo. The Feast of Apollo, containing Lessons . . . and . . . Songs by...Paisello, *etc.* [1788.] fol. **G. 351. (2.)**

See Sampieri (N.) A Collection of Songs ...by...Paisiello, *etc.* [1795?] *obl.* fol. **E. 600. z. (8.)**

See Shield (W.) The Midnight Wanderers . . . composed by [or rather selected from] Paisiello, *etc.* [1793.] *obl.* fol. **D. 287. (3.)**

See Shield (W.) Netley Abbey. A Comic Opera...partly Selected and partly Composed by...Paisiello, *etc.* [1794.] *obl.* fol. **D. 287. (4.)**

5. Index.

A me tutte le belle.
See [*La Modista Raggiratrice.*]

A morir se mi condanna.
See [*Montezuma.*]

Abbracciami, O sposo. *See* [*Elfrida.*]

Ah chi sà. *See* [*Il Barbiere di Siviglia.*]

Ascoltate vi diro. *See* [*La Molinara.*]

Belle Rosine, vous que j'implore. *See* [*Il Barbiere di Siviglia. Saper bramate.*]

Che a parte mi vuoi crudele.
See [*Elfrida.*]

Chi mi mostra.
See [*Gli Schiavi per Amore.*]

Credi la mia ferita. *See* [*Elfrida.*]

Dans l'instant à sa fenêtre.
See [*Il Barbiere di Siviglia. Ecco l' ora s' avicina.*]

Dans la saison nouvelle.
See [*Il Barbiere di Siviglia. Già riede primavera.*]

Dite in grazia mio Signore.
See [*La Molinara.*]

Donne care. *See* [*La Locanda.*]

Dove ridotta sono.
See [*Gli Schiavi per Amore.*]

For tenderness form'd. *See* [*Il Barbiere di Siviglia. Saper bramate.*]

Il mio garzone il pifaro.
See [*La Molinara.*]

L'Infante de Zamora.
See [*La Frascatana.*]

Lo conosco a quegli occhietto.
See [*La Serva Padrona.*]

Lo tuovai per accidente.
See [*La Locanda.*]

PAISIELLO (Giovanni) Mustafa di Trabisonda.
See [*La Locanda.*]

Nel cor più non mi sento.
See [*La Molinara.*]

Non lo voglio non lo prendo.
See [*La Locanda.*]

O il mio caro puppazzetto.
See [*La Molinara.*]

Ola dico. *See* [*Gli Schiavi per Amore.*]

Or che il cielo a me ti rende.
See [*Sismano nel Mogole.*]

Pandolfetto graziosetto.
See [*I Zingari in Fiera.*]

Parto non dubitate. *See* [*La Locanda.*]

La Pazza per Amore. *See* [*Nina.*]

Per marito ad un notaro.
See [*La Molinara.*]

Per marito vossignoria.
See [*La Molinara.*]

Piche cornacchie e nottole.
See [*Gli Schiavi per Amore.*]

Quà si trova dir dovrete.
See [*La Locanda.*]

Quando vien lo sposo avanti.
See [*La Locanda.*]

Questo vago giovinetto.
See [*La Locanda.*]

La Rachelina molinarina.
See [*La Molinara.*]

Rassereni amico amore. *See* [*Elfrida.*]

Saper bramate.
See [*Il Barbiere di Siviglia.*]

Saria bella il maritarsi.
See [*La Locanda.*]

Signorino, a parlar schietto.
See [*La Locanda.*]

Tè, Dianina tu servi.
See [*Gli Schiavi per Amore.*]

Ti riverisco. *See* [*I Zingari in Fiera.*]

Tutto da voi dipende.
See [*La Locanda.*]

Vi riverisco. *See* [*I Zingari in Fiera.*]

Voi tornate a questo seno.
See [*La Locanda.*]

Vous l'ordonnez.
See [*Il Barbiere di Siviglia. Saper bramate.*]

PAISSEZ. Paissés petits moutons. *Les Petits Moutons.* Ariette [words] de M^r^ Feray. [*Paris*, 1775 ?] 8°.
B. 362. e. (49.)

[Another edition.] Paissés petits Moutons. *Chanson Nouvelle.* [*Paris*, 1775 ?] 8°.
B. 362. b. (21.)

PAIX DE L'OPÉRA. La Paix de l'Opéra, ou Parallele impartial de la Musique françoise et de la Musique italienne. [From F. Raguenet's 'Parallèle des Italiens et des Francois,' *etc.*]
Amsterdam, 1753. 12°. **1103. a. 11. (7.)**

PAIXAÕ RIBEIRO (Manoel da) Nova Arte de Viola...Dividida em Duas Partes ... Com Estampas das posturas ... e com alguns Minuettes, e Modinhas por Musica, e por Cifra, *etc.*
Na Real Officina da Universidade : Coimbra, 1789. 8°. **7898. k. 19.**

PALÆMON. Palæmon and Pastora. Song. *See* Boyce (W.)
Palœmon loved Pastora. [Song, the music by J. Baildon.] [*London*, 1760 ?] *s. sh.* fol. **G. 305. (78*.)**

PALALA. Palala suma nootka gunza. Glee. *See* Biggs (E. S.)

PALAZZOTTO E TAGLIAVIA (Gioseppe) Madrigali ... a Cinque Voci. Libro Secondo. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso G. B. Maringo : Palermo, 1620. 4°. **K. 3. k. 2.**
This work contains a madrigal by Gio. Battista Fossato.

PALESTRINA (Giovanni **PIERLUIGI DA**) Cantica Salomonis Quinque Vocum . . .Liber Quartus. Cantus (Altus) (Tenor) (Bassus) (Quintus) (Bassus ad Organum). 6 pts. *Ære Bartholomei Magni : Venetiis*, 1613. 4°. **D. 205. e.**

[Ioannis Petri Aloysii Praenestini . . . Hymni Totius Anni, Secundum Sanctæ Romanæ Ecclesiæ consuetudinem, Quattuor Vocibus concinendi, nec non Hymni Religionum, *etc.*] [*Apud Iacobum Torneriun, & Bernardinum Donangelum*] (*Excudebat Franciscus Coattinus*) *: Romae*, 1589. fol. **K. 9. a. 3.**
Imperfect, wanting the title-page and fol. A11, which have been supplied in MS.

Ioannis Petraloysii Praenestini...Hymni Totius Anni Secundum S. Romanae Ecclesiae consuetudinem, quattuor quinque, and sex vocibus concinendi, Necnon Hymni religionum, nunc denuo impressi. Bassus. *Apud Hæredem Hieronymi Scoti : Venetiis*, 1590. 4°. **D. 205. k.**
The pagination is very irregular. Fol. Cc 3 and Kk 4 are mutilated.

Ioan. Petri Aloysii Palestinae Lamentationum Hieremiae Prophetae Liber Primus, *etc.* Bassus. *Apud Alexandrum Gardanum : Romae*, 1588. 4°. **D. 205. j.**

Il Primo Libro de Madrigali a Quattro Voci ... Di nuouo ristampato, et da M. Claudio Merulo da Correggio con ogni diligenza corretto. Canto. *Presso Giorgio Angelieri : Venetia*, 1574. *obl.* 4°. **A. 343.**

PALESTRINA (Giovanni **PIERLUIGI DA**) Il Primo Libro de Madrigali a Cinque Voci . . . Nouamente composti & dati in luce. Canto. *Angelo Gardano : Venetia*, 1581. 4°. **D. 205. b.**

Di Giouanni Petraloysio da Palestina il Secondo Libro de Madrigali a Quattro Voci. Nouamente posto in luce, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso l' Herede di Girolamo Scotto : Vinegia*, 1586. 4°. **D. 205. h.**

Messe a Quattro Voci, le tre Prime del Palestina, cioè, Iste Confessor, Sine Nomine, & di Papa Marcello, ridotta à quattro da G. F. Anerio, & la Quarta della Battaglia, dell' istesso G. F. Anerio. Con il Basso continuo per sonare, Et di nuouo Ricorrette. Canto. *Per Paolo Masotti : Roma*, 1635. 4°. **D. 205. f.**

Messe a quattro Voci, le Tre Prime del Palestina, cioè, Iste Confessor, Sine Nomine, et di Papa Marcello, ridotte à quattro da G. F. Anerio, e la quarta della Battaglia, dell' istesso G. F. Anerio. Con il Basso continuo per sonare. E di nuouo in quest' ultima impressione emendate. Canto. (Basso.) 2 pts. *Per Andrea Fei : Roma*, 1639. 4°. **D. 205. g.**

Ioannis Petri Loysij Praenestini . . . Missarum Liber Primus.
Impressum apud Heredes Aloysij dorici : Romæ, 1572. fol. **K. 9. a. 6.**

[Another copy.] **K. 9. a. 5.**
Imperfect, wanting fol. F 1.

Joannis Petri Aloysi Praenestini Missarum liber secundus. *Apud Haeredes Valerii e Aloysii doricorum fratrum Brixiensium : Romae*, 1567. fol. **K. 9. a. 7.**
Fol. Fi–iii, Fvi, and Gi–iii are damaged and mutilated, but have been restored in manuscript. On the verso of the last leaf (a blank) a four-part setting of the Response 'Libera me' is written.

[Missarum Liber Tertius. Missa L'homme armé.] *See* Zacconi (L.) Pratica di Musica . . . Diuisa in Quattro Libri. Nei quali si . . . dichiara tutta la Messa del Palestina titolo Lomè Armè, *etc.* 1592. fol. **786. l. 43.**

Io. Petrialoysii Praenestini Missarum cum Quatuor et Quinque Vocibus, Liber Quartus. Nunc denuo in lucem æditus. Altus (Tenor) (Bassus) (Quintus). 4 pts. *Apud Angelum Gardanum : Venetiis*, 1582. 4°. **D. 205. d.**

[Ioannis Petraloysii Praenestini. . . Missarum quatuor, quinque ac sex vocibus concinendarum Liber Quintus, nunc denuo in lucem editus.] [*Sumptibus Jacobi Berichiæ, apud Franciscum Coattinum : Romæ*, 1590.] fol. **K. 9. a. 4.**
Imperfect ; wanting fol. A–Aii.

PALESTRINA (Giovanni **PIERLUIGI DA**) Missae Quinque Quatuor ac Quinque Vocibus Concinendae. . . Liber Septimus, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Apud Franciscum Coattinum : Romae*, 1594. 4°. **D. 205. i.**

Liber Primus Ioannis Petraloisii Praenestini Mottettorum. Quæ partim quinis, partim senis, partim septenis vocibus, concinantur. Cantus. *Apud hæredes Valerij, & Aloisii Doricorum : Romæ*, 1569. 4°. **D. 205. (1.)**

Liber Primus. . . Motectorum quae partim Quinis, partim Senis, partim Septenis vocibus concinantur. Sextus.
Apud Angelum Gardanum : Venetijs, 1590. 4°. **D. 205. o.**

Ioan. Petraloysii Praenestini Motectorum quæ Partim Quinis, Partim Senis, Partim Septenis vocibus concinantur. Liber Primus. Tenor.
Apud Heredem Hieronymi Scotti : Venetiis, 1600. 4°. **D. 205. c.**

Iohannis Petraloysii Prænestini Motettorum quæ partim Quinis, partim senis, partim octonis vocibus concinantur, Liber Secundus. Nunc denuo in lucem æditus, *etc.* Cantus. *Apud Hieronymum Scotum : Venetiis*, 1573. 4°. **D. 205. (2.)**
Imperfect, wanting the second part of 'Confitebor tibi Domine,' and the last three motets. This volume contains motets by Angelo and Rodolfo da Palestrina, and two by Sylla da Palestrina.

Ioannis Petraloysii Praenestini, Motettorum, quæ partim quinis, partim senis, partim octonibus vocibus concinantur, Liber Secundus. Nunc denuò in lucem editus, *etc.* Tenor. *Apud Heredem Hieronymi Scoti : Venetiis*, 1588. 4°. **D. 205. m.**

Liber Secundus . . . Motectorum quae partim Quinis, partim Senis, partim Octonis Vocibus concinantur. Sextus.
Apud Angelum Gardanum : Venetijs, 1594. 4°. **D. 205. p.**

Iohannis Petraloysii Prænestini Motettorum quæ partim Quinis, partim senis, partim octonis vocibus concinantur, Liber Tertius. Nunc primum in lucem æditus, *etc.* Cantus (Altus) (Tenor) (Bassus) (Quintus) (Sextus). 6 pts.
Apud Haeredem Hieronymi Scoti : Venetiis, 1575. 4°. **D. 205. a.**

Liber Tertius. . . Motectorum quae partim Quinis, partim Senis, partim Octonis vocibus concinuntur. Sextus.
Apud Angelum Gardanum : Venetijs, 1594. 4°. **D. 205. g.**

PALESTRINA (Giovanni **PIERLUIGI DA**) Ioan: Petraloysii Praenestini Motettorum Quatuor Vocibus Partim Plena Voce, Et partim Paribus Vocibus. Liber Secundus. Nunc denuo in lucem æditus. Cantus (Altus) (Bassus). 3 pts.
Apud Angelum Gardanum:
Venetijs, 1596. *obl.* 4°. **A. 343. a.**

Offertoria Totius Anni...Quinque vocibus concinenda...Pars Prima, *etc.* Cantus. (Tenor.) (Quintus.) (Pars Secunda... Cantus. (Tenor.) (Quintus.).) 6 pts.
Apud Franciscum Coattinum:
Romae, 1593. 4°. **D. 205. n.**

Offert[oria] Totius [Anni] . . . Quinque vocibus concinenda . . . nunc denuo in lucem ædita. Pars Prima. Bassus.
Apud Angelum [*Gardanum:*]
Venetijs, 1593. 4°. **D. 205. l.**
The first and last leaves are mutilated.

Offertoria Totius Anni...Quinque vocibus concinenda...Pars Prima. Bassus.
Apud Angelum Gardanum:
Venetijs, 1594. 4°. **D. 205. r.**

Offertoria Totius Anni...Quinque Vocibus concinenda...Nunc denuo in lucem ædita. Pars Secunda. Bassus.
Apud Angelum Gardanum:
Venetijs, 1596. 4°. **D. 205. s.**

See Burney (C.) La Musica che si canta ...nelle Funzioni della Settimana Santa ...Composta dal Palestrina, *etc.*
[1790?] fol. **H. 790.**

See Gardano (Angelo) Musica di Tredici Autori...Nella quale si contengono . . . Madrigali . . . delli infrascritti Autori... Gianetto Palestina, *etc.* 1589. 4°.
K. 3. g. 11.

See Muse. Secondo Libro delle Muse, a Quattro Voci. Madrigali Ariosi . . . con Doe Canzoni di Giannetto [da Palestrina], *etc.* 1558. *obl.* 4° **A. 346. c.**

See Pane (D. dal) Messe...estratte da esquisiti Motetti del Palestrina, *etc.*
1687. fol. **K. 9. a. 13.**

See Prima Stella. Prima Stella. De Madrigali...di...Zanetto di Palestina, *etc.* 1570. 4°. **D. 13.**

See Rore (C. de) Di Cipriano di Rore il Secondo Libro de Madrigali a Quatro Voci, Con una Canzon di Gianetto [Palestrina]; sopra di Pace non trouo, *etc.*
1571. *obl.* 4°. **A. 70. n. (2.)**

PALLADIUS (David) Ein newe Lied dem Hochwirden in Gott. . . Herrn Hinrico Julio...Und der löblichen . . . Stad Brunswig zu Ehren...gemacht, vnd in sechsstimmige Harmonie verfasset, *etc.* Discantus. (Tenor.) (Bassus.) (Die Fünffte (Sechste) Stimme.) 5 pts. *Bey Johan: Francken: Magdeburg*, 1590. *obl.* 4°.
A. 308.

PALLADIUS (David) Nuptiales Cantiones, Quatuor, Quinque, Sex et Septem Vocibus compositæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts. *Excusæ typis Matthaei Welaci: Impensis Johannis Francken: Witebergæ*, 1590. *obl.* 4°.
A. 308. a.

PALLAVICINO (Benedetto) Di Benedetto Pallavicino Madrigali a Cinque Voci. Di nouo Stampati & Corretti. Tenore. (Basso.) 2 pts.
Appresso Pietro Phalesio:
Anuersa, 1604. *obl.* 4°. **A. 305. a.**

Di Benedetto Pallavicino Il Secondo Libro de Madrigali a Cinque Voci. Nouamente Ristampato, & corretto. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Alessando [*sic*] *Rauerij:*
Venetia, 1606. 4°. **D. 22. a.**

Di Benedetto Pallavicino . . . Il Quarto Libro de Madrigali à Cinque Voci Nouamente Ristampato. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano:
Venetia, 1596. *obl.* 4°. **A. 305.**

Di Benedetto Pallavicino Il Quinto Libro de' Madrigali a Cinque Voci. Di nuouo Ristampati, *etc.* Canto.
Appresso Giacomo Vincenti:
Venetia, 1597. 4°. **D. 22.**

Di Benedetto Pallavicino...Madrigali a Sei Voci nouamente stampati. Tenore.
Appresso Pietro Phalesio:
Anuersa, 1606. *obl.* 4°. **A. 305. b**

Sacrae Dei Laudes. Octo, et una Duodecim, duae vero sexdecim vocibus concinendae, ac omnium istrumentorum generi accomodatę. Adite etiam infimæ partes pro Organo continuato, *etc.* Chorus Primus. Cantus. (Altus.) (Tenor.) (Bassus.) (Chorus Secundus. Cantus. (Altus.) (Tenor.) (Bassus.)) (Partes Infimæ pro Organo Continuato, *etc.*) 9 pts.
Apud Ricciardum Amadinum:
Venetijs, 1605. 4°. **D. 22. b.**

PALLAVICINO (Carlo) [Il Nerone.] Per non vivere geloso. *Air, etc.*
[*Paris*, 1679.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, April, 1679, *p.* 67.

Per non vivere geloso.
See supra: [*Il Nerone.*]

PALMA. Palma ou le Voyage en Grèce. Opéra. *See* Plantade (C. H.)

PALMA (Filippo) Adieu ye Streams that smoothly flow. *A New Song.* [*London*, 1750?] *s. sh.* fol. **I. 530. (126.)**

Sei Arie con Istromenti...Opera Terza.
Londra, 1749. *obl.* fol. **F. 15.**

PALMA (Filippo) Sei Arie con Istromenti...Opera Quarta.
Printed for J. Johnson : Londra, 1752. *obl.* fol. **D. 354.**

Child of the summer, charming rose. *Ode from Casimire*, in Mr. Hervey's Meditations. Vol. I., *etc.* [*London*, 1748.] 8°. **249. c. 18.**
Gentleman's Magazine, Vol. XVIII., p. 569.

Shepherds would you hope to please us. *Aria, etc.* [*London*, 1760?] fol. **G. 311. (47.)**

Six Solos for the Harpsicord Violin and German Flute, As also a Song call'd Simplicetta Tortorella.
Richard Cooper, for the Author : Edinburgh, [1740?] *obl.* fol. **e. 16.**

Six Italian Songs with their accompaniments, *etc.* *Printed for the Author : London*, [1745?] *obl.* fol. **D. 354. a.**

PALMIRA. Palmira. [Opera.]
See Salieri (A.)

PALPITO. Un Palpito atroce. Duettino.
See Cimarosa (D.) [*Le Astuzie Femminili.*]

PALSCHAU (Johann Gottfried) Concerto I. (II.) per il Cembalo Concertato accompagnato da Due Violini, Violetta e Basso, *etc.* 2 N^os^. [Separate Parts.]
Presso G. F. Hartknoch : Riga, 1771. fol. **i. 75.**

PAMMELIA. Pammelia. Musicks Miscellanie. Or Mixed Varietie of Pleasant Roundelayes, and delightfull Catches, of 3. 4. 5. 6. 7. 8. 9. 10. Parts in one. None so ordinarie as musicall, none so musical, as not to all, very pleasing and acceptable. [Collected by Thomas Ravenscroft.]
William Barley, for R. B. and H. W. : London, 1609. 4°. **K. 1. e. 9.**
This copy contains several catches, &c., by Hilton, Nelham, Cranford, &c., in a contemporary handwriting.

Pammelia. Musickes Miscellanie, *etc.*
T. Snodham, for M. Lownes and I. Browne : London, 1618. 4°. **K. 3. k. 3.**

PAN ET DORIS. Pan et Doris. Pastorale heroique. *See* Mouret (J. J.)

PANDOLFETTO. Pandolfetto graziosetto. Duett.
See Paisiello (G.) [*I Zingari in Fiera.*]

PANE (Domenico dal) Alto (Tenore) (Basso) (Quinto) (Basso Continuo, se piace) del Secondo Libro de' Madrigali a Cinque Voci ... Opera Quarta. 5 pts. *Nella Stamperia del Successor' al Mascardi : Roma*, 1678. 4°. **D. 150.**

Messe ... a Quattro, Cinque, Sei & Otto Voci, Estratte da esquisiti Mottetti del Pelestrina...Opera Quinta.
Per il Mascardi : Roma, 1687. fol. **K. 9. a. 13.**

PANGS. The Pangs of Forsaken Love. [Song.] *See* Greene (M.)

PANNOCHIESCHI (Marcello) *See* Kapsberger (J. H.) Libro Quarto di Villanelle...Raccolte dal Signor Marcello Pannochieschi, *etc.* 1623. fol. **K. 8. h. 9. (4.)**

PANORMO (Francesco) Three Duets for Two Violins, *etc.* Op. 2. [Separate Parts.] *Printed for R. Wornum : London*, [1795?] fol. **g. 421. b. (6.)**

[Another copy.] **g. 421. r. (9.)**

PANTHEA. Panthea. Song.
See Weldon (J.)

PANTHEON. The Pantheon, let's go. Catch [for 3 voices]. As Perform'd at the Pantheon Masquerade, *etc.*
P. H[odgson : London, 1780?] *s. sh.* fol. **G. 308. (156.)**

The Pantheon. [Song.]
See Pensive. Pensive Phillis lonely straying. [1775?] *s. sh.* fol. **H. 1980. (83.)**

PANTOUFLE. La Pantoufle. [Song.]
See Ça. Ça me fait bien du mal. [1780?] 8°. **B. 362. (121.)**

PANURGE DANS L'ISLE DES LANTERNES. Panurge dans l'Isle des Lanternes. Comédie lirique.
See Grétry (A. E. M.)

PAOLUCCI (Giuseppe) Arte Practica di Contrappunto dimostrata con Esempj di varj Autori e con Osservazioni. 3 Tom.
Per Antonio di Castro : Venezia, 1765–72. 4°. **7895. f. 35.**

[Another copy.] 2 Tom. **786. l. 27.**

Preces Octo Vocibus concinendae in Oratione Quadraginta Horarum, *etc.* Cantus (Altus) (Tenor) (Bassus) Primi (Secundi) Chori. 8 pts. *Apud Antonium de Castro : Venetiis*, 1767. 4°. **E. 380.**

PAPAVOINE ( ) *M^dme^*. Nous voici donc au jour de l'an. Etrennes. (Chanson.) [*Paris,*] 1755. *s. sh.* 8°. **298. c. 22.**
Mercure de France, Jan., 1755.

Reviens, aimable Thémire. *Chanson.* Les Parolles de M^lle^ B**. *Gravée par M^r^ Charpentié. Imprimé par Tournelle : [Paris,]* 1761. *s. sh.* 8°. **297. d. 29.**
Mercure de France, May, 1761.

Vous fuyez sans vouloir m'entendre. *Chanson.* Les paroles de M^lle^ de B. *Tournelle : [Paris,]* 1756. *s. sh.* 8°. **297. d. 2.**
Mercure de France, July, 1756.

PAPESSE JEANNE. Je viens devant vous. *Air de la Papesse Jeanne.* [Vaudeville, by F. P. A. Leger] . . . Avec Accompagnement de Guitare. *Chez Imbault : Paris*, [1793.] 8°. **B. 362. c. (48.)**

PAPESSE JEANNE. Pourquoi faire un pareil éclat? . *Air de la Papesse Jeanne* [Vaudeville, by F. P. A. Leger]: Avec Accompagnement de Guitarre.
Chez Imbault: Paris, [1793.] 8°. **B. 362. h. (26.)**

PAPHIAN DOVES. The Paphian Doves, a New Book of Kisses; set for the Harpsichord or Piano Forte with an Accompanyment for the Violin, and Transpositions for the German-Flute and Guittar. The Songs & Music ... by different Ingenious Masters [i.e. J. B. Adams and T. Smart]. A New Edition. *Printed for A. Portal: London*, [1785?] fol. **G. 805. k. (14.)**

PAPILLON. Le Papillon. Idille. *See* DELLAIN (C. H.)

Papillon. [Song.] *See* GUILLON (H. C.)

Un papillon badin caressoit une rose. Chanson. *See* ROUSSEAU (J. J.)

Papillon inconstant. *Le Papillon.* Chanson. *Gravée par Labassée. Imprimé par Tournelle: [Paris,]* 1757. *s. sh.* 8°.
297. d. 6.
Mercure de France, March, 1757.

PAPIUS (ANDREAS) And. Papii Gandensis de Consonantiis, seu pro Diatessaron Libri Duo. *Ex officina Christophori Plantini: Antuerpiæ*, 1581. 8°.
1042. e. 6.

PAR. Par devant la cour de Cithère. *Le Pouvoir du Sentiment.* [Song.] Air. Laisons les amans. [*Paris*, 1785?] 8°.
B. 362. c. (1.)

Par le malheur entrainés. [Song.] *See* VENDANGEURS.

Par le plus charmant des aveux. *Le Bonheur d'être aimé.* Chanson. [*Paris,*] 1750. *s. sh.* 4°. **298. c. 1.**
Mercure de France, Nov., 1750.

Par pitié daignez vous rendre. *Ariette Nouvelle.* [*Paris*, 1780?] 8°.
B. 362. b. (75.)

Par un charme invincible et doux. Madrigal. *See* C***, *Mlle.*

Par vos talens et vos charmes. Air. *See* AJAX.

Par votre exemple et vos discours. [Song.] *See* HEUREUSE DÉCADE.

PARABOSCO (GIROLAMO) Madrigali a Cinque voci, *etc.* Bassus. *Appresso di Antonio Gardane: Venetia*, 1546. *obl.* 4°.
K. 3. f. 1.

PARADIES (PIETRO DOMENICO) A Favorite Concerto for the Organ or Harpsichord with Instrumental Parts, *etc. Welcker: London*, [1770?] fol.
h. 1480. x. (24.)
Wanting the accompaniments.

PARADIES (PIETRO DOMENICO) Paradies' Celebrated Concerto, for the Piano Forte. [1798.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine, Vol. III. No. 13. [1797–1802.] 8°.
D. 854.

[Fetonte.] The Favourite Songs in the Opera call'd Phaeton. [Words by F. Vaneschi.] *Printed for I. Walsh: London*, [1747.] fol. **G. 194. (4.)**

La Forza dell' Amore. [A Pasticcio, chiefly by P. D. Paradies.] *See* DELIZIE. Le Delizie dell' Opere, *etc.* Vol. VI. [1776.] fol. **G. 159.**

A Favourite Minuet with Variations. [1797.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. II. No. 6. [1797–1802.] 8°.
D. 854.

Phaeton. *See* supra: [*Fetonte.*]

Sonate di Gravicembalo dedicate a...la Principessa Augusta, *etc. Welcker: London*, [1760?] fol. **h. 60. a. (3.)**

[Sonate di Gravicembalo.] XII. Sonates pour le Clavecin, *etc.*
Gravé par le Sr Hue. Chez Mr Le Clerc: Paris, [1765?] fol. **h. 58. a.**

Sonate di Gravicembalo, *etc.*
Preston & Son: London, [1790?] fol.
h. 58.
A reprint of Welcker's edition.

See LOVE IN A VILLAGE. Love in a Village. A Comic Opera...The Music by Handel, ...Paradies, *etc.* [1763?] *obl.* fol.
D. 269.

PARADIS (MARIA THERESIA) Deutsches Monument Ludwigs des Unglücklichen, von J. Riedinger...in Klavier und Gesang gesetzt, *etc.* [Cantata.]
In der von Schoenfeldischen Handlung: Wien und Prag, 1793. *obl.* fol.
E. 46. a.

G. A. Bürgers Lenore, *etc.* [Cantata.] *Wien*, 1790. *obl.* fol. **E. 46.**

PARADISE LOST. Paradise Lost. An Oratorio. *See* SMITH (J. C.)

PARADISISCHES WUNDER-SPIEL. Paradisisches Wunder-Spiel. [Hymns.] *See* FRIEDSAMER.

PARAMOUR. The Paramour. [Song.] *See* COME. Come, fair one, and rove thro' the Vale, *etc.* [By J. Dunn.] [1750?] *s. sh.* fol. **G. 305. (65.)**

PARATAIO. La Pipée, Comédie en deux actes . . . mêlée d'Ariettes. Traduction libre de l'Intermède Italien Il Paratajo. Représentée pour la première fois...le... 19 Janvier 1756, *etc.* (Airs choisis de La Pipée, *etc.*) [By N. Jomelli.] 2 pts.
Chez Duchesne: Paris, 1756. 8°.
86. b. 15.

PARCOUREZ. Parcourez les Cieux désormais. Vaudeville.
See MARCHAND D'ESCLAVES.

PARDONNE. Pardonne à ses laches Combats. Air. *See* CHIMÈNE.

PARDONNEZ. Pardonnez mon cœur vous offence. Ariette. *See* CHIMÈNE.

PARENT. The parent Bird whose little Nest. *Paternal Love.* [Song, words attributed to Mary Goldsmith, music by J. F. Lampe.] [*London*, 1745?] *s. sh.* fol. **H. 1994. b. (64.)**

[Another edition.] The Parent Bird whose little Nest. *A New Song.* [*London*, 1745?] *s. sh.* fol. **G. 305. (240.)**

The Parent Bird. Song.
See LAMPE (J. F.)

PARFAIT. Le Parfait Amour, ou l'Amant satisfait. [Song.] *See* AMOUR. Amour je suis soumis à ta puissance, *etc.* [1785?] 8°. **B. 362. c. (26.)**

Le Parfait Biberon. Chanson.
See LE COQ ( ) *of Arras.*

PARIDE ED ELENA. Paride ed Elena. Dramma per Musica.
See GLUCK (C. W. von)

PARIS. Paris dans une Bouteille. [Song.] *See* DES. Des Pointus l'estimable auteur, *etc.* [1785?] 8°. **B. 362. (250.)**

Paris Gazett, say. *The Paris Gazetteer.* A Dialogue between ŷ English & Paris Gazett. [To the tune of 'Pretty Poll,' by J. Freeman.] [*London*, 1706?] *s. sh.* fol. **H. 1601. (373.)**

Paris va revoir dans ses murs. Vaudeville.
See GILLIER (J. C.) [*L'Europe et la Paix.*]

PARISIEN. Lettre d'un Parisien [i.e. — Robineau]. Contenant quelques réflexions sur celle de M. Rousseau.
Chez Philantrope: France, 1754. 8°. **1103. b. 22. (3.)**

PARISOT ( ) *See* SPENCER (J.) Parisot's Hornpipe. Arranged . . . by J. Spencer. [1800?] fol. **g. 139. (41.)**

PARK (MARIA HESTER) A Concerto for the Piano Forte or Harpsichord...Op. VI.
R. Birchall, for the Author:
[*London*, 1795?] fol. **g. 543. u. (14.)**

A Set of Glees . . . with the Dirge in Cymbeline...Op. 3.
Birchall & Andrews, for the Author:
London, [1790?] *obl.* fol. **E. 207. c. (5.)**

Two Sonatas for the Piano Forte or Harpsichord...Op. IV.
Longman & Broderip, for the Author:
London, [1794?] fol. **g. 145. (9.)**

A Sonata for the Piano Forte . . . Op. VII.
L. Lavenu, for the Author:
London, [1796?] fol. **g. 543. u. (15.)**

PARK (MARIA HESTER) Two Sonatas for the Piano-Forte, with an Accompaniment for a Violin...Op. 13. *R. Birchall:*
London, [1800?] fol. **g. 421. u. (8.)**

PARKE (M. F.) *Miss.* I have often been told and began to believe. [Song.] Sung by Miss Newman at Vauxhall. The Words by the Rev^d^ M^r^ Newman. [Full Score.]
Longman and Broderip:
[*London*, 1797?] fol. **H. 1653. (40.)**

Three Grand Sonatas for the Piano Forte ...Op. 1^ma^.
Broderip & Wilkinson, for the Author:
London, [1800?] fol. **g. 145. (8.)**

PARKE (WILLIAM THOMAS) Three Duetts for two German Flutes, *etc.* [Separate Parts.]
Longman and Broderip, for the Author:
[*London*, 1793?] fol. **g. 225. (9.)**

A Second Sett of Three Duetts for Two German Flutes, *etc.*
Longman and Broderip:
London, [1794?] fol. **g. 225. (8.)**

In Love, soft Illusion. A Favorite Song, sung by Mrs. Martyr in the Comic Opera [by S. Arnold] of the Castle of Andalusia.
Longman and Broderip:
[*London*, 1798?] fol. **G. 249. (28.)**

The Indian's Complaint in Captivity ... [Song,] the Words by P. Pindar.
Printed for G. Goulding:
London, [1790?] fol. **H. 1994. d. (49.)**

A Second Sett of Three Solos, for the German Flute. With a Figur'd Bass for the Piano Forte or Violoncello...Op. 8.
T. Fentum: London, [1800?] fol. **g. 70. b. (12.)**

See DALAYRAC (N.) [*Nina.*] The Favorite Musical Entertainment of Nina...adapted to English Words by W. Parke. [1787.] *obl.* fol. **E. 100. (4.)**

See SHIELD (W.) Netley Abbey. A Comic Opera ... partly Selected and partly Composed by...Parke, *etc.* [1794.] *obl.* fol. **D. 287. (4.)**

PARLIAMENT. The Parliament Man. [Song.] *See* YE. Ye Quid-nuncs & Politic Asses, *etc.* [1780?] *s. sh.* fol. **G. 314. (91.)**

PARLIAMENTEERING. Parliamenteering. Song. *See* HOOK (J.)

PARMI. Parmi la Soixantaine. Ariette.
See VOYAGE DE ROSINE.

Parmi nous la simple nature. Vaudeville.
See DAVESNE ( )

PARODIES. Les Parodies du Nouveau Théâtre Italien, ou Recueil des Parodies représentées sur le Théâtre de l'Hôtel de Bourgogne...Avec les Airs gravés. 3 Tom.
Chez Briasson: Paris, 1731. 12°. **11736. b. 17.**

PARODIES. Les Parodies du Nouveau Théâtre Italien.... Avec les Airs gravés. Nouvelle Édition, revue, corrigée & augumentée, *etc.* 4 Tom. *Chez Briasson : Paris*, 1738. 12°. **241. i. 14–17.**

Supplément aux Parodies du Théâtre Italien, ou Recueil de Pièces de différens Auteurs, représentées...par les Comédiens Italiens ordinaires du Roi. Nouvelle Édition. 3 Tom. *Chez la Veuve Duchesne : Paris*, 1765. 8°. **86. b. 14–16.**

PAROLES ET LA MUSIQUE. Les Paroles et la Musique, Comédie en un acte, en prose, mêlée de Vaudevilles, par le C. Armand Charlemagne...avec des Airs notés. *Chez le Libraire au Théâtre du Vaudeville : Paris*, An VII [1799]. 8°. **11738. bbb. 37. (5.)**

Among the airs are songs by Plantade and Bonardot.

PARR (HENRY) *See* HARMONIA SACRA. Harmonia-Sacra, *etc.* MS. NOTES [by W. H. Havergal and H. Parr]. [1765 ?] *obl.* fol. **C. 479. a.**

PARRAN (ANTOINE) Traité de la Musique Theorique et Pratique. Contenant les Preceptes de la Composition. *Robert Ballard : Paris*, 1646. 4°. **557*. d. 18.**

PARRIN (I. A.) Advice to the Fair. A Favorite Song. The Words by a Young Lady. *I. Bland : London*, [1790 ?] fol. **G. 808. e. (38.)**

Come Slumbers steal me soft away. A Favourite Song...The Words by I. Curwood, *etc.* *J. Jenkinson : London*, [1797 ?] fol. **G. 366. (46.)**

True Friendship's the Cordial of Love. A Favorite Bacchanalian Song, *etc.* *A. Bland & Weller : London*, [1797 ?] fol. **G. 366. (45.)**

What shall we sing. A Celebrated Glee for Three Voices [by H. Harington] ... Arranged with an Accomp^{t} for the Piano Forte by I. A. Parrin. *Printed for G. Walker : London*, [1800 ?] fol. **H. 2831. a. (35.)**

PARRY (D.) The Grand Union March & Quick Step, for the Violin, or German Flute ... Adapted for the Harp or Piano Forte by I. Hammond. *The Author : London*, [1797 ?] fol. **g. 133. (25.)**

Parry's Original Country Dances for the Violin or German Flute, arranged for the Piano Forte or Harp by J. Hammond. With Proper Figures. *D. Parry : London*, [1800 ?] fol. **g. 229. (9.)**

PARRY (JOHN) *Bardd Alaw.* Two Glees, and two Duets, *etc.* *Bland & Weller, for the Author : London*, [1800 ?] fol. **H. 2815. c. (40.)**

PARRY (JOHN) *of Ruabon.* British Harmony, being a Collection of Antient Welsh Airs . . . carefully compiled and now first published with some additional Variations by J. Parry, *etc.* *Printed for John Parry & P. Hodgson : Ruabon, London*, 1781. fol. **h. 146. a.**

A Collection of Welsh, English & Scotch Airs with new Variations, also Four new Lessons for the Harp or Harpsichord... To which are added Twelve Airs for the Guittar. *Printed for J. Johnson : London*, [1760 ?] fol. **g. 79. b. (6.)**

PARRY (JOHN) *of Ruabon* and **WILLIAMS** (EVAN) Antient British Music; or, a Collection of Tunes, never before published, which are retained by the Cambro-Britons, (more particularly in North-Wales)...Part I. Containing twenty-four Airs, set for the Harp, Harpsichord, Violin, and all within the Compass of the German Flute; and figured for a Thorough-Bass. To which is prefixed, an Historical Account of the Rise and Progress of Music among the Antient Britons, *etc.* *Mickleborough, for the Compilers : London*, 1742. fol. **h. 146.**

No more published.

PARRY (W.) *See* COSTELLOW (T.) A Selection of Psalms and Hymns...for the use of Bedford Chapel, *etc.* [With a preface by W. Parry.] [1791.] 4°. **C. 725.**

PARSON. The Parson among the Pease. Song. *See* ONE. One Long Whitson Holliday. [1710 ?] *s. sh.* fol. **H. 1601. (325.)**

The Parson came with little fame. *The Country Rector.* A Village Anecdote. [Song. Full Score.] *J. Welcker : [London*, 1783 ?] fol. **G. 425. a. (15.)**

PARSONS (JOHN) The Elements of Music with Progressive Practical Lessons for the Harpsichord or Piano Forte, *etc.* *Published by the Author : London*, [1800 ?] fol. **g. 303. (8.)**

Howe's Triumph. [Song.] The Words by B. Wilson. *Longman & Broderip : London*, [1794.] fol. **G. 366. (49.)**

Ode to Liberty. [Duet and Chorus.] The Words by Mr. Woods...Composed for the Centenary Jubilee of the Revolution-Club Edin^{r}. Publish'd by desire of the Lord Provost, *etc.* *Printed for Mr. Parsons : [Edinburgh*, 1788.] fol. **G. 354. (25.)**

PARSONS (*Sir* WILLIAM) Blest were the hours in which I stray'd. *The Favorite Mad Song* sung by Mrs. Jordan in [R. Cumberland's play] the Last of the Family. The Melody arranged and the Accompaniment added by Sir William Parsons. *J. Dale : London*, [1797.] fol. **G. 366. (47.)**

PARSONS (*Sir* William) Six English Ballads. With an Accompaniment for the Harp or Piano-Forte, *etc.*
[*London*, 1790?] fol. **G. 362. (6.)**

[Another copy.] **H. 2821. (32*.)**

The Court Minuets for His Majesty's Birth Day, 1794, *etc.* [P. F. and Orchestral Parts.] [*London*, 1794.] *obl.* 4°.
b. 54. (10.)

A Scholar first my love implor'd. *A Ballad.* [*London*, 1794?] fol.
G. 366. (48.)

A Selection of Solfeggi, for the use of those who are learning to sing.
[*London*, 1790?] *obl.* fol. **E. 835.**
This collection contains solfeggi by Leo and Perez.

PARTENZA. La Partenza. Canzonetta a due Voci. [Begins: 'Oh Dio mancar mi sento.'] *See* Capelli (D.) *pseud.*

La Partenza. Canzonetta [begins: 'Ah momenti ch' il mio cor'].
See Mozart (W. A.) [*Die Zauberflöte. Könnte jeder brave Mann.*]

PARTHENIA. Parthenia or the Maydenhead of the first musicke that euer was printed for the Virginalls. Composed by three famous Masters: William Byrd, Dr John Bull, & Orlando Gibbons . . . Ingrauen by William Hole, for Dorethie Euans. *Printed by G. Lowe:*
London, [1611?] fol. **K. 1. i. 6.**
The music is printed throughout on one side of each fol. The title-page (which is mutilated) bears a MS. note signed by F. Douce stating that this copy was found in the ruins of the old palace at Enfield.

[Parthenia, or the Maydenhead of the first Musick that ever was printed for the Virginals, *etc.*] [*Printed for John Clarke:*
London, 1655.] fol. **K. 1. i. 8.**
Imperfect, wanting the title-page, which is supplied in facsimile.

A new song, called, Parthenia's Complaint. *See* As. As on the dearest Strephon's Breast, *etc.* [1687?] *s. sh.* fol.
Case 39. k. 6. (4.)

PARTHENISSA. Parthenissa['s] Absence. Song. *See* Vanbrughe (G.)

PARTHENOPE. Parthenope. Opera. *See* Haendel (G. F.)

PARTIE CARRÉE. Le Curé de notre Village. *Ronde de la Partie Quarré* [by P. Gaveaux]. Avec Accompagnement de Guitarre. *Chez Imbault:*
Paris, [1793.] 8°. **B. 362. h. (24.)**

L'heureuse vie que mène un père capucin. [Song, from] *La Partie Quarée* [by P. Gaveaux]. Avec Accompagnement de Guitarre. *Chez Imbault:*
Paris, [1793.] 8°. **B. 362. c. (52.)**

PARTING. The Parting. [Song.]
See Rising. The rising Sun thro' all the grove. [1765?] *s. sh.* fol.
G. 312. (112.)

The Parting Kiss. [Song.]
See Hartley (J.)

[Another setting.] The Parting Kiss. Song. *See* One. One kind Kiss before we part, *etc.* [1775?] *s. sh.* fol.
G. 796. (44.)

[Another setting.] The Parting Kiss. [Song.] *See* Oswald (J.) [*Colin's Kisses. No.* 7.]

PARTIRO. Partiro del caro sposo. Song. *See* Salieri (A.) [*La Scuola de' Gelosi.*]

PARTO. Parto non dubitate. [Song.]
See Paisiello (G.) [*La Locanda.*]

PASQUALI (Nicolò) The Art of fingering the Harpsichord; illustrated with Examples in Notes; to which is added An approved Method of Tuning this Instrument. *Printed for R. Bremner, the Assignee of Sig. Pasquali: Edinburgh*, [1760?] *obl.* fol. **e. 129. a. (1.)**

[Songs in L'Ingratitudine Punita. A Pasticcio, by Hasse, Lampugnani, Paganelli, Pasquali and Pergolese. Full Score.]
See Delizie. Le Delizie dell' Opere, *etc.* Vol. 5. [1776.] fol. **G. 159.**

The Solemn Dirge in Romeo and Juliet. [Solos and Chorus. Full Score.]
R. Bremner: London, [1770?] fol.
G. 806. i. (12.)

Sonate a Violino e Basso...Opera Prima. *Printed for I. Walsh:*
London, [1745?] fol. **g. 431. b.**

Six Sonatas for two Violins, with a Tenor and Thorough Bass for the Harpsichord or Violoncello. 2 Sets. [Separate Parts.] *Printed for J. Johnson:*
London, [1750?] fol. **g. 431.**

XII. English Songs in Score. Collected from several Masques and other Entertainments...and Printed for the Author, with His Majesty's Royal Licence, *etc.* [Full Score.] *The Author:*
London, 1750. *obl.* fol. **E. 527.**

[Another edition.] Twelve English Songs, collected from several Masques & other Entertainments. *Printed for J. Johnson:*
London, [1760?] *obl.* fol. **e. 129. a. (3.)**

Thorough-Bass made easy: or, Practical Rules for finding and applying its various Chords ... with Variety of Examples in Notes, *etc.* *The Author:*
Edinburgh, 1757. *obl.* fol. **e. 129. a. (2.)**

Thorough Bass made easy, *etc.* New Edition. *Preston:*
London, [1790?] *obl.* fol. **e. 129.**

PASQUALI (Nicolò)
See Harpsichord Miscellany. The Harpsichord Miscellany. Book Second. Composed by Alberti, Pasquali, *etc.*
[1765?] *obl.* fol. **e. 140. a. (5.)**

See Hasse (J. A.) The Comic Tunes &c. to the Celebrated Dances, *etc.* (The Comic Tunes to all the Late Opera Dances ... Compos'd by Sig^r Hasse, Pasquali, *etc.*)
[1750?] *obl.* 4°. **a. 149.**

PASQUALINI DE MARZI ( )
Six Solos for two Violoncellos. [Op. 1.]
Printed for I. Walsh :
London, [1750?] fol. **g. 102.**

Six Solos for two Violoncellos. Opera Seconda. *Printed for J. Johnson :*
London, [1750?] fol. **g. 510. (4.)**

[Another copy.] **g. 24. b. (4.)**

Six Sonatas for the Cetra or Kitara with a thorough Bass, *etc.*
J. Johnson, for the Author :
London, [1740?] *obl.* fol. **e. 376.**

PASQUALINO DE MARZIS ( )
See Pasqualini de Marzi.

PASSANT. Le Passant et la Tourterelle. Air. *See* Du Pré ( )

Passant l'au. Ariette. *See* Cécile.

PASSE-PARTOUT. Le Passe-Partout. [Song.] *See* On. On connait l'usage constant, *etc.* [1785?] 8°.
B. 367. j. (7.)

PASSERI (Giovanni Batista)
See Doni (G. B.) Io. Baptistae Doni... Lyra Barberina . . . Accedunt eiusdem Opera,...ad veterem musicam pertinentia ... Absoluta ... studio et opera Io. Baptistae Passeri, *etc.* 1763. fol.
558*. e. 15.

PASSETEMPS. Le Passe-Tems Agréable et Divertissant, ou le Nouveau Plaisir de l'Amour. Lequel se peut jouer sur toutes sortes d'Instruments. 10 pts. *Chez M^r Boivin : Paris*, [1745-7.] 8°. **C. 394.**

Les Passetems de Paris. [Song.]
See Ouvrez. Ouvrés bien les Oreilles.
[1760?] 8°. **B. 362. (216.)**

PASSIONATE. The Passionate Lover. [Song.] *See* Charming. Charming Phillis.
[1735?] *s. sh.* fol. **G. 316. (30.)**

The Passionate Lover. [Song, begins: 'Phillis talk no more of Passion.']
See Monro (G.)

PASSIONE. La Passione di Nostro Signore Giesu Cristo. Oratorio.
See Jomelli (N.)

PASSIONS. The Passions. Ode.
See Hayes (W.)

PAST. 'Past twelve o'Clock. *The Choice Spirits' Feast.* A Cantata.
Printed for T. Straight & Skillern :
London, [1775?] fol. **G. 311. (17.)**

PAST. Past Twelve o'clock. [Song, begins: 'One Ev'ning good humor took wit.']
See Tremain (T.)

PASTERWIZ (Georg) VIII. Fughe secondo l'ordine de Toni ecclesiastici per l'Organo o Clavicembalo...Opera I.
Presso Artaria Comp.:
Vienna, [1792.] *obl.* fol. **e. 174. m. (6.)**

VIII. Fughe secondo l' A. B. C. di Musica per l'Organo o Clavicembalo...Op. II.
Au Magazin de Musique dans l'Unterbreuner Strasse : Vienne, [1792.] *obl.* fol.
e. 174. m. (7.)

VIII. Fughe per l' Organo, o Clavicembalo ...Opera III. *Au Magazin de Musique dans l'Unterbreuner Strasse : Vienne*, [1795?] *obl.* fol. **e. 174. m. (8.)**

PASTOR. Le Pastor Fido. Musette.
See Piffet (E.)

Pastor's Lamentation. [Song.]
See When. When by my Pastorella's Side. [1750?] *s. sh.* fol.
G. 316. f. (57.)

PASTORA. Pastora's come, with Myrtle crown'd. *The Shepherd's Wedding.* [Song, by J. Worgan.] [*London*, 1750?] *s. sh.* fol.
G. 311. (4.)

Pastora's come with myrtle crown'd. *The Shepherd's Wedding.* [Song, by J. Worgan.] Sung at Vaux-Hall. [*London*, 1747.] 8°.
157. l. 9.
London Magazine, 1747, p. 524.

PASTORAL. A Pastoral. [Song.]
See Flocks. Flocks are sporting.
[1750?] *s. sh.* fol. **G. 316. d. (140.)**

A Pastoral. [Song.] *See* Flocks. Flocks are sporting, *etc.* [1758.] 8°. **158. l. 3.**

A Pastoral Courtship. [Song.]
See Young (C.)

A Pastoral Elegy. [Song.] *See* Ah. Ah, Damon, dear Shepherd, adieu, *etc.*
[1765.] 8°. **P.P. 5438. z.**

PASTORELLA. Pastorella che tra le selve. [Duet.] *See* Bononcini (G. B.)

PASTORELLA NOBILE. La Pastorella Nobile. Opera. *See* Guglielmi (P.)

PASTRE. Le Pastre. Romance.
See Marini (P. L.)

PAT. Pat's Planxty. [Song.]
See Sanderson (J.)

PATARINO (Giovanni Maria) Salmi a Quattro Voci, *etc.* Canto. (Alto.) 2 pts.
Appresso Angelo Gardano :
Venetia, 1595. *obl.* 4°. **A. 318.**

PATENT. The Patent Coffin. [Song.]
See Dibdin (C.) [*Valentine's Day.*]

PATENTS. Patents all the Rage. Comic Song. *See* In. In ev'ry clime, *etc.*
[1798.] fol. **G. 249. (27.)**

PATERNAL. Paternal Love. [Song.] *See* PARENT. The parent Bird whose little Nest, *etc.* [1745?] *s. sh.* fol. **H. 1994. b. (64.)**

PATHWAY TO MUSICKE. The pathway to Musicke, contayning sundrie familiar and easie Rules for the . . . understanding of the Scale or Gamma-vt: . . . Whereunto is annexed a treatise of Descant, & certaine Tables, which doth teach how to remoue any song higher, or lower from one Key to another, neuer heretofore published. *Printed for William Barley: London*, 1596. *obl.* 4°. **K. 1. c. 17.**

25 *leaves, without pagination.*

PATIE AND PEGGY. Patie and Peggy: or, The Fair Foundling. A Scotch Ballad Opera . . . [adapted from A. Ramsay's 'Gentle Shepherd,' by T. Cibber]. With the Musick prefix'd to each Song. *Printed for J. Watts: London*, 1730. 8°. **11778. b. 20.**

Patie and Peggy, *etc. Printed for J. Watts: London*, 1731. 8°. **161. g. 68.**

PATONI (GIOVANNI BATTISTA) Six Sonatas or Duets for Two German Flutes or Violins. Opera prima. *Printed for J. Cox at Simpson's Musick Shop: London*, [1750?] fol. **g. 70. c. (3.)**

PATRICK. Patrick's Day in the Morning. Song. *See* YE. Ye Lads and ye Lasses so buxom and clever, *etc.* [1777?] *s. sh.* fol. **G. 314. (52.)**

PATRICK (JOHN) *See* PSALMS. [*English.*] The Psalms of David...fitted to the Tunes used in Parish-Churches by J. Patrick. 1701. 12°. **218. b. 9.**

PATRICK O'ROW. Patrick O'Row. [Song.] *See* DIBDIN (C.) [*The Wags.*]

PATRIGNANI (GIUSEPPE ANTONIO). *See* PRESEPI (Presepio) *pseud.*

PATRIOT. The Patriot Fair. Song. *See* WHEN. When young and artless as the lamb, *etc.* [1754.] 8°. **250. c. 1.**

PATRON. The Patron: or, The Statesman's Opera, of Two Acts...[Written] By Mr. Odell...To which is added the Musick to each Song, *etc. W. Pearson, for J. Clarke: London*, [1729.] 8°. **82. b. 1.**

PATT. Patt. Song. *See* LET. Let Heroes boast of Deeds of Arms, *etc.* 1761. 8°. **158. l. 6.**

PATTY. Patty the Milk Maid. Ballad. *See* CARVER ( ) *Miss.*

PATTY CLOVER. Patty Clover. Ballad. *See* SHIELD (W.) [*Marian.*]

PAUL. Paul and Virginia. Romance. *See* ROUGET DE LISLE (C. J.)

PAUL ET VIRGINIE. De ta main tu cueilles le fruit. *Air* de Paul et Virginie [by J. F. Lesueur]. Avec Accomp[t] de Guittare. *Chez Imbault: Paris*, [1794.] 8°. **B. 362. c. (74.)**

De ta main tu ceuille [*sic*] le fruit. *Air* de Paul et Virginie [by J. F. Lesueur]. Avec accompagnement de Piano-Forte ou Harpe. *Chez B. Viguerie: Paris*, [1800?] fol. **G. 548. (64.)**

Paul et Virginie. Comédie. *See* KREUTZER (R.)

Paul et Virginie. Drame Lyrique. *See* LESUEUR (J. F.)

PAULIN ( ) Amis, tout boit. *Air, etc.* [*Paris,*] 1736. *s. sh.* 4°. **297. b. 12.** *Mercure de France, Jan.*, 1736.

Entre Cypris et la Bouteille. [Duet.] [*Paris,*] 1738. *s. sh.* 4°. **297. b. 26.** *Mercure de France, Nov.*, 1738.

Je veux dans une Chanson. *Vaudeville, etc.* [*Paris,*] 1735. *s. sh.* 4°. **297. b. 8.** *Mercure de France, April*, 1735.

Pour un objet charmant en secret je soupire. Chanson. (Les Paroles de M. L. M. D. C.) [*Paris,*] 1736. *s. sh.* 4°. **297. b. 13.** *Mercure de France, March*, 1736.

Quel bruit! quel murmure confus. *Air à Boire, etc.* [Words by] L. M. D. C. [*Paris,*] 1734. *s. sh.* 4°. **297. b. 6.** *Mercure de France, Dec.*, 1734.

Sans moi la plus superbe Fête. *Chanson, sur la Liberté, en Rondeau.* [*Paris,*] 1736. *s. sh.* 4°. **297. b. 12.** *Mercure de France, Jan.*, 1736.

Vous plairez-vous toujours à voir couler mes larmes? *Air.* [Words] Par M. d'Arnaud. [*Paris,*] 1738. *s. sh.* 4°. **297. b. 24.** *Mercure de France, July*, 1738.

PAULSEN (CARL FRIEDRICH FERDINAND). Lieder mit Melodien zu singen am Klavier...Zweyte Sammlung. *Bei dem Verfasser: Flensburg und Hamburg*, 1798. *obl.* fol. **D. 727.**

PAULSEN (PETER) Claviermusic zu ernst- und scherzhaften Liedern. *In Commission der Kortenschen Buchhandlung: Flensburg und Leipzig*, 1766. fol. **F. 657.**

PAULUS, *Aretinus.* Piæ, ac Deuotissimæ Lamentationes Hieremiæ Prophetæ, tum etiam Passiones Iesu Christi Dominicæ Palmarum, ac Veneris Sancti. Nunc primum a Domino Paulo Aretino compositę, atque sub musicis rhythmis in lucem editę. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud Hieronymum Scotum: Venetijs*, 1563. *obl.* 4° **K. 3. l. 3.**

PAULUS, *de Venetiis.* Nova Lyra Choralis alias Manuale in qua præter modum Recitandi Horas Diurnas (iuxta Diurnum Romanum) ac Nocturnas, idest, Psalmos, & Antiphonas, habentur etiam in Cantu ea omnia, quæ pertinent tùm ad Vesperas, tùm ad Laudes. Desumpta...ex Antiquis manuscriptis Chori S. Francisci Vineæ Venetiarum a Patre Paulo de Venetiis, *etc.* *Apud Turrinum : Venetiis*, [1665.] fol. **3366. h. 5.**

PAULUS, *Ferrariensis.* Passiones, Lamentationes, Responsoria, Benedictus, Miserere, multaque alia . . . Cantica ad officium hebdomadæ Sanctæ pertinentia, ...D. Pauli Ferrariensis...collecta, emendata, & typis tradita. Altus. (Tenor.) 2 pts. *Apud Hieronymum Scotum : Venetijs*, 1565. 4°. **D. 83.**

PAUSCH (Eugen) XXXII. Psalmi Vespertini...Adjunctis in fine 4. Antiphonis Marianis. Pro 4. Vocibus ordinariis; concinnentibus 2. Violinis, Alto-Viola & Organo obligatis; 2. Obois, Flautis seu Clarinetis vero, 2. Clarinis seu Cornibus, & Tympanis non obligatis. Opus III. [Separate Parts.] *Sumptibus Joannis Jacobi Lotter & Filii : Augustæ Vindelicorum*, 1797. fol. **H. 3215.**

PAUVRE. Pauvre Jacques, quand j'étois près de toi. *Romance du Pauvre Jacques.* Avec Accomp[t] de Guittare. *Chez Imbault : Paris*, [1790?] 8°. **B. 362. a. (186.)**

Pauvre Jacques. A Favorite French Air for the Piano-Forte or Harp. *Printed for R. Birchall : London*, [1795?] fol. **G. 295. (7.)**

[Another edition.] Pauvre Jacques. A Favorite French Air, *etc.* *Dale : London*, [1795?] fol. **H. 1250. (38.)**

Pauvre Sire, défenseur de la loi. *Le Pauvre Sire.* [Song.] Air du Pauvre Jacques. *Chez Imbault : [Paris*, 1792.] 8° **B. 362. a. (189.)**

Pauvre Sire, tu n'as plus de véto. *Romance* Dédiée au gros Louis ci-devant Roi [and written] par Ladré. Air. Du Pauvre Jacques. [*Paris*, 1792.] 8°. **B. 362. a. (188.)**

Le pauvre tems, le pauvre tems. Air. *See* Lesueur (J. F.) [*La Caverne.*]

PAUVRE FEMME. Après la chûte des tyrans. *Air de la Pauvre Femme* [by N. Dalayrac]. [*Paris*, 1795?] 8°. **B. 362. d. (57.)**

Ne fait-pas tant votre embarras. *Air du Porteur d'Eau* dans la Pauvre Femme [by N. Dalayrac]. [*Paris*, 1795?] 8°. **B. 362. (108.)**

PAVONA (Petrus Alexander) Missæ Quatuor Vocibus concinendæ cum Basso pro Organo ad libitum, *etc.* Cantus. (Tenor.) (Bassus.) (Bassus ad Organum.) 4 pts. *Typis Lælii a Vulpe : Bononiæ*, 1770. 4°. **E. 538.**

PAXTON (Stephen) The Answer to Turn Amarillis. [Glee, begins "Go, Damon, go."] *J. Bland : London*, [1780?] fol. **G. 353. (24.)**

A Collection of Glees, Catches, *etc.* for Three and Four Voices...Opera 5. *Printed for the Author : London*, [1785?] *obl.* fol. **D. 400. a. (1.)**
This work contains several glees by W. Paxton.

Eight Duetts for a Violin and Violoncello or Two Violoncellos ... Opera Seconda. To which is added The Highland Laddie, a Scots Air, with Variations for a Violoncello and a Violin. *The Author : London*, [1780?] fol. **g. 500. (1.)**

Four Duets for a Violin and Violoncello, and Two Solos for a Violoncello and Bass ...Opera IV. *Printed for the Author : London*, [1780?] fol. **h. 1865. (11.)**

Twelve Easy Lessons for a Violoncello and a Bass ... Opera VI. *Printed for the Author : London*, [1785?] fol. **g. 512. (1.)**

Six Solos for the Violoncello ... Opera Prima. *Longman and Broderip : London*, [1780?] fol. **g. 24. (3.)**

[Another copy.] **g. 514. a. (4.)**

Six Easy Solos for a Violoncello or Bassoon. ...Opera III. *Printed for the Author : London*, [1780?] fol. **g. 500. (9.)**

[Another edition.] Six Easy Solos for a Violoncello or Bassoon...Opera III. *Preston : London*, [1790?] fol. **g. 24. (4.)**

See Amusement for the Ladies. Amusement for the Ladies, being a Selection of...Glees and Madrigals...by ... Messrs. Atterbury, ... Paxton, *etc.* [1771–93.] *obl.* fol. **E. 61.**

See Webbe (S.) *the Elder.* A Collection of Masses...with Others...by...Paxton. (1792.) *obl.* 4°. **A. 480.**

PAYMASTER. The Paymaster. Cantata. *See* As. As Briton's Sons, her darling Sons complain'd. [1770?] fol. **G. 306. (171.)**

PAZZA PER AMORE. La Pazza per Amore. [Opera.]
See Paisiello (G.) [*Nina.*]

PAZZAGLIA (Salvador) All' Altezza Reale di Maria Teresa, Arciduchessa d' Austria...Queste Sei Sonate da Cimbalo per il piano, e forte col accompagnamento del Violino, dedica...S. Pazzaglia, *etc.* [*Florence*? 1760?] *obl.* fol. **c. 2.**

PAZZIE D' ORLANDO. Overture [to P. Guglielmi's Opera, Le Pazzie d'] Orlando. [P. F.] [*R. Bremner: London*, 1771.] fol. **g. 271. b. (11.)**

PEA. The Pea Field. [Song.] *See* 'Twas. 'Twas near the flowing Avon. [1780?] *s. sh.* fol. **G. 312. (219.)**

PEACE. Peace. Ballad. *See* Adams (T.)

Peace. Round. *See* Doyle ( ) and Perfect ( )

Peace and Plenty swell the Nation. Song. *See* Doctor Faustus.

Peace gentle Maid. *Loyal Stanzas* on a Dove 'lighting on Her Royal Highness the Princess Elizabeth at Covent Garden Theatre in the Pantomime of Mother Shipton by Mr. Swords, *etc.* [Song, adapted to an air by F. Giardini.] *Longman & Broderip: London*, [1793?] fol. **G. 249. (26.)**

Peace o'er the World. *A Hymn for Christmas-Day.* The Words by Mr. Pope. Set by an eminent Master. [*London,*] 1760. 8°. **P.P. 324. n.** *Christian's Magazine, Dec.*, 1760, *p.* 378.

Peace to the Souls of the Heroes. Glee. *See* Callcott (J. W.)

PEACE (James) Divine Harmony: a Collection of Hymn and Psalm Tunes for one, two, three and four voices, with a Thorough Bass for the Organ, Harpsichord, Piano-Forte, *etc.* *J. M^cCalley, for the Author: Dublin*, [1790?] fol. **H. 1187. o. (4.)** *Imperfect, wanting all after p.* 14.

PEACOCK (Francis) Fifty Favourite Scotch Airs for a Violin, German-Flute and Violoncello, with a Thorough Bass for the Harpsichord, *etc.* *Mrs. Johnson, for the Publisher in Aberdeen: London*, [1762?] fol. **g. 268.**

PEAN ( ) Tristes échos. *Romance.* Imitée de l'Allemand de M^r^ le Baron de Cronegh, avec accompagnement de Guitarre. Paroles de M^r^ Laus de Boissy, *etc.* [*Paris,*] 1778. *s. sh.* 8°. **297. f. 22.** *Mercure de France, May*, 1778.

PEARCE (Lewis) Bermondsey Spa. [Song.] The Words by Mr. Empson, *etc.* [*London*, 1782.] 8°. **2117. c.** *European Magazine, Vol. II., p.* 217.

PEARCE (Samuel) Sacred Music, or a Pleasing Companion for chearful Christians, being an entire new...sett of Psalm and Hymn Tunes . . . designed for two three or four Voices. To which is added Two Tunes...for Christmas Day. *Longman, Lukey and Broderip, for the Author: London*, [1776?] *obl.* 8°. **B. 584.**

PEARL. The Pearl. Glee. *See* Casson (E.) *Miss.*

PEARLY. Pearly Tear by Nature shed. *A Song, etc.* [By T. Bowman.] [*London*, 1754.] 8°. **250. c. 1.** *Gentleman's Magazine, Vol. XXIV., p.* 476.

Pearly Tear by Nature shed. [Song.] *See* Bowman (T.)

PEARSALL (Robert Lucas) *See* Wilfflingseder (A.) Musica Teutsch, *etc.* [With an unfinished English translation in the autograph of R. L. Pearsall.] 1572. 8°. **K. 7. h. 1.**

PEASABLE (James) *See* Paisible.

PEASANT. The Peasant. Ballad. *See* Moulds (J.)

The Peasant of Bantry Bay. Song. *See* Moulds (J.)

The Peasant's Cottage. Canzonett. *See* Mozart (W. A.) [*Die Zufriedenheit.*]

The Peasant's Prayer. Canzonet. *See* Bryan (M. A.)

PEASTON (William) A Selection of Psalm and Hymn Tunes in Three Parts. *Printed for W^m^ Whyte & William Peaston: Edin.*? [1800?] 8°. **B. 580. a.**

PECCI (Tomaso) Canzonette a Tre Voci con il Basso Continuo, *etc.* Canto Primo (Secondo). (Basso.) (Basso Continuo.) 4 pts. *Appresso Petro Phalesio: Anuersa*, 1624. *obl.* 4°. **A. 40.** *This work also contains a canzonet by G. Giuliani.*

Del Sig. Tomaso Pecci Madrigali a Cinque Voci, *etc.* Canto. (Tenore.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1602. 4°. **D. 188. a.** *This work contains two madrigals by M. Tantucci.*

Del Signor Tomaso Pecci Madrigali a Cinque Voci. Libro Secondo. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso l' Herede di Angelo Gardano: Venetia*, 1612. 4°. **D. 188.**

PÊCHEUR. Le Pêcheur. Romance. *See* Près. Près des bords fleuris. [1785?] 8°. **B. 362. b. (185.)**

PÊCHEURS. Les Pêcheurs. Comédie. *See* Gossec (F. J.)

PECK (James) Peck's Collection of Hymn Tunes, Fugues & Odes, chiefly original, in Three and Four Parts, interspersed with fugitive & selected Pieces. 3 Bks. *J. Peck: London*, [1799–1800]. *obl.* 4°. **A. 512.**

Hail Britannia! A Glee for Three Voices. Written, composed, &...Inscribed to the ...Company of Ironmongers, by...J. Peck. *J. Peck:* [*London*, 1800?] *obl.* fol. **D. 402. (23.)**

PECK (James) Kisses! A Favorite Glee [for three voices]. *Preston, for the Author: London*, [1800?] *obl.* fol. **D. 402. (22.)**

Love and Sparkling Wine. A Favorite Glee for Three Voices. *Printed by the Composer: London*, 1800?] *obl.* fol. **D. 402. (21.)**

Soft be the gently breathing notes, a... Hymn, written by the Rev^d^ Mr. Collyer. *J. Peck: London*, [1798?] fol. **G. 503. (11.)**

PECK (R.) *See* Mathews (J.) Howe and the Glorious First of June ... Song ... Arranged for the Harpsichord ... by R. Peck, *etc.* [1794.] fol. **G. 376. (25.)**

PÉCOUR (Louis) Recueil de Dances, composées par M. Pecour...et mises sur le Papier par M. Feuillet, *etc.* *Chez l'Auteur: Paris*, 1700. 4°. **556. e. 13. (3.)**

Recueil de Dances contenant un très grand nombres, des meillieures Entrées de Ballet de M^r^ Pecour ... Recueillies et mises au jour, par M^r^ Feuillet, *etc.* *Chez le Sieur Feuillet: Paris*, 1704. 4°. **7895. e. 24.**

See Pemberton (E.) An Essay for the further Improvement of Dancing ... To which is added...a Jig by Pecour, *etc.* 1711. 4°. & fol. **556. e. 16.**

PEDIGREE. The Pedigree of a Fidler. *See* I. I am a merry Fidler. [1715?] *s. sh.* fol. **G. 315. (66.)**

PEDLAR. The Pedlar.. [Song, begins: 'Come here, come here.'] *See* Dibdin (C.) [*Christmas Gambols.*]

The Pedlar. Glee. *See* Will. Will you buy any tape, *etc.* [By E. S. Biggs.] [1800?] fol. **G. 805. k. (42.)**

The Pedlar. Glee. [Begins: 'From the fair Lavinian shore.'] *See* Wilson (J.) *Mus. Doc.*

PEEPING TOM OF COVENTRY. Peeping Tom of Coventry. Comic Opera. *See* Arnold (S.)

PEERSON (Martin) Mottects or Graue Chamber Musique. Containing Songs of fiue parts of seueral sorts, some ful, and some Verse and Chorus. But all fit for Voyces and Vials, with an Organ Part; ...Also, A Mourning Song of sixe parts for the Death of the late ... Sir Fulke Greuil ... Composed according to the Rules of Art by M(artin) P(eerson), *etc.* Cantus. (Altus.) (Tenor.) (Contra tenor.) (Bassus.) (Organ Part.) 6 pts. *William Stansby: London*, 1630. 4°. **K. 2. d. 13.**

[Private Musicke, or the First Booke of Ayres and Dialogues. Contayning Songs of 4. 5. and 6. parts ... for Voyces and Viols. And for want of Viols, they may be performed to either the Virginall or Lute...All made and composed according to the rules of art by M(artin) (Peerson), *etc.*] [*Thomas Snodham: London*, 1620.] 4°. **K. 2. d. 12.**

Imperfect, wanting all before C 2 and after F 4. The title-page and index are supplied in manuscript.

PEGGY. Peggy. Song. *See* To. To the Wood Robin Redbreast is flown, *etc.* [1763.] 8°. **P.P. 5438. z.**

Peggy. [Song.] *See* To. To the Wood Robin Red Breast is flown. [1766?] *s. sh.* fol. **G. 312. (232.)**

Peggy Devoted. [Song.] *See* infra: Peggy in Devotion, *etc.* [1710?] *s. sh.* fol. **H. 1601. (367.)**

Peggy in Devotion. *Peggy Devoted or the Scotch Parsons daughter.* [Song, the words by T. Durfey.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (367.)**

Peggy's Mill. [Song.] *See* Beneath. Beneath a green Shade. [1730?] *s. sh.* fol. **G. 306. (235.)**

PEGGY PERKINS. Peggy Perkins. [Song.] *See* Dibdin (C.) [*The Oddities.*]

PEGGY WYNNE. Peggy Wynne. Song. *See* Poets. The poets, in conscience, have teas'd us too long, *etc.* [1763.] 8°. **P.P. 5438. z.**

PEILE (I.) In the Morn as I walk thro' the Mead. A Favorite New Song. [*London*, 1780?] fol. **G. 309. (114.)**

PEINTRE AMOUREUX DE SON MODÈLE. Le Peintre amoureux de son Modèle, Pièce en deux Actes ... Par M. Anseaume. Nouvelle Édition. (Ariettes [by E. R. Duni] du Peintre Amoureux, *etc.*) 2 pts. *Chez Duchesne: Paris*, 1759. 8°. **11739. aaa. 26. (2.)**

Le Peintre amoureux de son Modèle. Opéra Comique. *See* Duni (E. R.)

PELICHIARI (Francesco) *See* Guidetti (G.) Directorium Chori... in hac postrema editione a D. Francisco Pelichiari...a mendis expurgatum, *etc.* 1737. 4°. **1221. i. 3.**

PELISSIER ( ) Bachus, Bachus, j'implore ton secours. [Song.] [*Paris*, 1723.] *s. sh.* 4°. **297. a. 2.**

Le Mercure, April, 1723.

PELLEGRINI (Ferdinando) Four Grand Concertos or Symphonies for the Harpsichord or Organ with Accompanyments for two Violins and a Violoncello. [Separate Parts.] *Printed for P. Welcker: London*, [1765?] fol. **g. 640. (1.)**

PELLEGRINI (Ferdinando) Six Concertos for the Harpsicord or Organ with Accompanyments for Two Violins, Tenor & Violoncello ... Op. Sexta. [Separate Parts.] *Printed for I. Walsh: London*, [1760?] fol. **g. 640. (2.)**

Six Lessons for the Harpsichord ... Opera v^th^. *Printed for R. Bremner: London*, [1770?] fol. **g. 270. g. (5.)**

Seize Nouveaux Préludes pour le Clavecin, *etc. L'Auteur: Paris*, [1755?] *obl.* fol. **e. 5. h. (5.)**

Sei Sonate per Cembalo...Opera Seconda. *Printed for I. Walsh: London*, [1760?] *obl.* fol. **e. 12. (1.)**

Six Sonatas for the Harpsichord with an Accompaniment for a Violin...Opera 4^th^. *Printed for R. Bremner and A. Hummel: London*, [1770?] fol. **g. 223. d. (21.)**

Three Sonates pour le Clavecin avec accompagnement de Violon ..Oeuvre vii. *Welcker: London*, [1770.] fol. **g. 272. c. (19.)**

PELLEGRINO. *See* Pellegrini.

PELOPIDA. Pelopida. Opera. *See* Barthelemon (F. H.)

PELS (Andries) A. Péls Méngelzangen, eerste (tweede) deel. De tweede druk verbéterd. 2 pts. *Gedrukt voor het Kunstgenootschap: Amsterdam*, 1717. 8°. **1156. bb. 43.**

Mr A. Péls Minne-Liederen én Méngelzangen. *By Albert Magnus: Amsterdam*, 1684. 8°. **A. 1180.**

PEMBERTON (E.) An Essay for the further Improvement of Dancing; being a Collection of Figure Dances, or several Numbers, compos'd by the most Eminent Masters; describ'd in Characters after the newest Manner of Monsieur Feuillet...To which is added, Three single Dances, viz. A Chacone by Mr. Isaac, A Passacaille by Mr. L'Abbe, and a Jig by Mr. Pecour, *etc.* 2 pts. *J. Walsh [and] J. Hare: London*, 1711. 4° & fol. **556. e. 16.**

PENDANT. Pendant que nos braves Guerriers. Air. *See* L'Esgu (J.)

Pendant tout l'Été. *La Cigale et la Fourmy.* Fable de la Fontaine, accommodée sur l'air 'Lison dormoit' [by N. Dezèdes]. [*Paris*, 1790?] 8°. **B. 362. (10.)**

No. 107 *of* '*L'Ariette du Jour.*'

PENELOPE. Penelope, a Dramatic Opera [by John Mottley and Thomas Cooke], as it is Acted at the New Theatre in the Hay-Market. [With the Overture in full score and the tunes of the songs.] *T. Green: London*, 1718 [1728]. 8°. **80. c. 23. (3.)**

Penelope. Opera. *See* Galuppi (B.)

PÉNÉLOPE. Pénélope. Tragédie Lyrique. *See* Piccini (N.)

PÉNITENCE. La Penitanse Agréable. [Song.] *See* À. À confesse m'en suis allé. [1785?] 8°. **B. 362. b. (164.)**

PENITENT. The Penitent Nun. [Song.] *See* Haym (N. F.)

PENNY. A Penny for your Thoughts. [Song.] *See* Gentleman.

PENSÉE. La Pensée. Cantatille. *See* Lefébure (A.)

PENSIVE. Pensive Phillis lonely straying. *The Pantheon.* [Song.] *Str[aight] & Sk[illern: London*, 1775?] *s. sh.* fol. **H. 1980. (83.)**

The Pensive Rose. [Song.] *See* Pitman (A.) [*Three Amorosos. Op.* vi. *No.* 2.]

The Pensive Swain. [Song.] *See* Sweet. Sweet day, so cool, so calm, so bright. [1760?] *s. sh.* fol. **G. 316. (135.)**

PEPUSCH (Johann Christoph) Mr. Pepusch's Aires for two Violins. Made on Purpose for the Improvement of Practitioners in Consort. The whole Fairly Engraven and Carefully Corected. *Printed for J. Walsh...and J. Hare: London*, [1714?] fol. **h. 59.**

Alexis. *See* infra: [*Six English Cantatas. No.* 2.]

[The Beggar's Opera.] The Excellent Choice. Being a Collection of the most favourite Old Song Tunes in the Beggars Opera set for 3 Voices in the manner of Catches or for two German Flutes and a Bass. By D^r^ Pepusch and the most Eminent English Masters. *Printed for I. Walsh: London*, [1750?] *obl.* fol. **D. 270. (1.)**

The Beggar's Opera...—The Overture and Basses composed by Dr. Pepusch. 1777. 4°. **1344. n. 5.**

See Beggar's Opera.

The Beggars Opera, as it is performed at the Theatres Royal ... Composed by D^r^ Pepusch, for the Voice, Harpsichord, and Violin. *Printed for Harrison & Co.: London*, [1780?] *obl.* fol. **D. 270. (2.)**

—— [For editions published without Pepusch's name:] *See* Beggar's Opera.

Six English Cantatas, *etc. Printed for J. Walsh: London*, [1715?] fol. **G. 222. (1.)**

—— [No. 1.] The Island of Beauty. *See* As. As Beauty's Goddess from the Ocean sprung, *etc.* [1712?] fol. **I. 530. (10.)**

—— [No. 2. Alexis.] A Cantata, *etc.* [*London*, 1715?] fol. **I. 600. (110.)**

Engraved by Thomas Cross, Jun.

PEPUSCH (JOHANN CHRISTOPH) The Beggar's Opera. [No. 2.] Alexis. A favourite Cantata, *etc.*
[*London*, 1745?] fol. **H. 1994. c. (58.)**

—— [No. 2. Alexis.] *See* SEE. See from the silent Grove, *etc.* [1740?] fol. **G. 316. e. (140.)**

Six English Cantatas for one Voice. Four for a Flute and two with a Trumpet and other Instruments... Book y^e^ Second. *Printed for J. Walsh:* *London*, [1720?] fol. **G. 222. (2.)**

[Dido and Eneas. Hear me, mourning Princess.] *See* DIDO AND ENEAS. A Song in the Mask of Dido and Eneas. [Music by J. C. Pepusch.] [1716?] *s. sh.* fol. **H. 1601. (211.)**

An Entertainment of Musick call'd The Union of the Three Sister Arts as it is perform'd at the Theatre in Lincolns Inn Fields for S^t^ Cecilia's Day 1723, *etc.* *Printed for I. Walsh & I^no^ & Ioseph Hare:* *London*, 1723. fol. **G. 222. (3.)**

The Excellent Choice.
See supra: [*The Beggar's Opera.*]

The God of Love had lost his Bow. *Cantata.* [*London*, 1720?] fol. **G. 312. (12.)**

Dr. Pepusch's Ground. With Variations for the Harpsichord, Violin and Guittar. *Printed for T. Straight:* *London*, [1780?] fol. **g. 271. b. (13.)**

How blest is a Soldier.
See infra: [*Thomyris.*]

Myrtillo. [For songs, &c., published anonymously:] *See* MYRTILLO.

Perseus and Andromeda. [For songs, &c., published anonymously:]
See PERSEUS AND ANDROMEDA.

Polly. [For editions of Polly, the Second Part of the Beggar's Opera, written by Gay, with music arranged by J. C. Pepusch:] *See* POLLY.

Royal George to Brittain hasting. *A Song . . .* on the happy Return of his Majesty. [*London*, 1732?] *s. sh.* fol. **G. 303. (36.)**

XXIV. Solos for a Violin with a Through Bass for the Harpsicord or Bass Violin. *Printed for I. Walsh:* *London*, [1705?] *obl.* fol. **e. 15. b.**
There is a second title-page in which I. Hare's name occurs with Walsh's in the imprint. This is the same work as that published at Amsterdam as 'Sonates à un Violon,' etc.

A Second Set of Solos for the Flute, with a Thorough Bass for the Bassoon, Bass-Flute or Harpsicord. [Separate Parts.] *Printed for J. Walsh...& P. Randall...& J. Hare:* *London*, [1710?] fol. **h. 250. c. (2.)**

PEPUSCH (JOHANN CHRISTOPH) Sonates à un Violon Seul & une Basse Continue . . . Livre Premier (Second). 2 pts. *Chez Estienne Roger:* *Amsterdam*, [1700?] *obl.* fol. **e. 15.**

Sonates à un Violon Seul & une Basse Continue . . . Livre Premier (Second). Seconde Edition Reveue & Corrigé par l'Autheur. 2 pts. *Chez Estienne Roger:* *Amsterdam*, [1710?] *obl.* fol. **e. 15. c. 1.**

X. Sonates à Violon Seul & Basse Continue ... Cinquième Ouvrage, ou plutôt Livre Troisième de son Second Ouvrage. *Chez Estienne Roger: Amsterdam*, [1710?] *obl.* fol. **e. 15. c. (2.)**

X. Sonates à Violon Seul & Basse Continue...Sixième Ouvrage, ou plutôt Livre Quatrième de son Second Ouvrage. *Chez Estienne Roger: Amsterdam*, [1710?] *obl.* fol. **e. 15. c. (3.)**

The Additional Songs in the Opera's of Thomyris & Camilla as they are Perform'd at the New Theatre, *etc.* [Score.] *I. Walsh and I. Hare:* *London*, [1720?] fol. **H. 2815. j. (1.)**

—— How blest is a Soldier. An Additional Song set by Dr. Pepusch. Sung by Mr. Leveridge in the Opera of Thomyris. [*London*, 1720?] *s. sh.* fol. **G. 308. (68.)**

—— [How blest is a Soldier.]
See THOMYRIS. A Choice Additional Song in...Thomyris. [By J. C. Pepusch.] [1725?] *s. sh.* fol. **H. 1601. (200.)**

—— [Another edition. How blest is a Soldier.] A Choice Additional Song in Thomyris. [By J. C. Pepusch.]
See CHLOE. Chloe, or the Musical Magazine, *etc.* N° 89. [1760?] fol. **G. 433.**

[Venus and Adonis.] The Songs and Symphony's in the Masque of Venus and Adonis as they are Perform'd at the Theatre Royal ... Fairly Engraven and Carefully corected by the Author. [Words by C. Cibber.] *Printed for J. Walsh...& J. Hare:* *London*, [1715.] fol. **G. 222. (4.)**

—— [For songs, &c., published anonymously:] *See* VENUS AND ADONIS.

The Wedding: a Tragi-Comi-Pastoral-Farcical Opera...By Mr. Hawker...To which is prefix'd, The Overture, by Dr. Pepusch. With an Addition of the Musick to each Song, Engrav'd on Copper-Plates. *Printed for W. Mears:* *London*, 1729. 8°. **1346. e. 29.**

See CORELLI (A.) The Score of the four Setts of Sonatas...revis'd by Dr. Pepusch. [1732.] fol. **i. 2.**

See CORELLI (A.) The Score of the Four Operas containing 48 Sonatas...The whole Revis'd and Carefully Corrected by D^r^ Pepusch. [1735?] fol. **g. 39. b. (1.)**

PEPUSCH (JOHANN CHRISTOPH)

See CROFT (W.) Six Sonatas...for Two Flutes...To which is added an Excellent Solo for a Flute and a Bass by Seign^r Pepusch, *etc.* [1710?] *obl.* fol. **d. 150. (3.)**

See HARLEQUIN'S MUSEUM. The Overture, Songs, Dances &c. in...Harlequin's Museum...Compiled ... from the Works of Pepusch, *etc.* [1792.] *obl.* fol. **E. 108. d.**

See HARMONIA MUNDI. Harmonia Mundi, consisting of Six...Sonata's collected out of the...Works of...Mr. Pepusch, *etc.* [1710?] fol. **g. 419.**

See M., R. Medulla Musicae; Being a Choice Collection of Airs ... from the Works of...Pepusch, *etc.* [1727?] 8°. **c. 25.**

See NOW. Now come Love's plagues, *etc.* [Song, music by J. C. Pepusch.] [1725?] *s. sh.* fol. **H. 1601. (320.)**

See PLAY. The Play of Love is now begun, *etc.* [Music by J. C. Pepusch.] [1725?] *s. sh.* fol. **H. 1601. (473.)**

See TREATISE. A Short Treatise on Harmony...Dedicated to all Lovers of Musick, by an Admirer of This Noble and Agreeable Science [i.e. J. C. Pepusch]. 1730. *obl.* 8°. **785. a. 8.**

See YE. Ye beauteous Nymphs, *etc.* [Song, to the tune of 'The Play of Love,' by J. C. Pepusch.] [1728?] *s. sh.* fol. **G. 305. (306.)**

PER. Per carita Bettina. *A Bettina.* Canzonetta Veneziana. [By J. S. Mayer.] *Printed for T. Monzani:* [*London*, 1800.] fol. **G. 811. a. (12.)**
No. 15 *of* '*A Collection of Periodical Italian Songs*,' *etc.*

Per marito ad un notaro. Duetto.
See PAISIELLO (G.) [*La Molinara.*]

Per marito vossignoria. Duetto.
See PAISIELLO (G.) [*La Molinara.*]

Per non vivere geloso. Air.
See PALLAVICINO (C.) [*Il Nerone.*]

Per pietà non vi sdegnate. Canone.
See MARTIN Y SOLAR (V.) [*Una Cosa Rara.*]

Per vivere contento. [Song.]
See PAER (F.)

PER (FERDINANDO). *See* PAER.

PERCHÈ. Perchè se mio tu sei. Terzetto.
See TRITTO (G.)

PERCY (JOHN) Six Arietts...Opera 5^th^. *Printed for the Author:* *London*, [1785?] *obl.* 4°. **B. 400.**

The Bonny Seaman, a Favorite Song sung by Mrs. Kennedy at Vauxhall. *Printed for J. Bland:* *London*, [1785?] fol. **G. 307. (216.)**

PERCY (JOHN) The Captive. [Song.] Supposed to be Written by Maria Antoinette, *etc.* [*London*, 1793?] fol. **G. 360. (39.)**

[Another edition.] The Captive, [Song,] said to have been written by Maria Antoinette Queen of France ... translated from the Original, *etc.* *Printed for the Author:* *London*, [1793?] fol. **G. 424. a. (32.)**

Gaffer Gray. A Ballad. *The Author:* [*London*, 1795.] fol. **G. 806. d. (35.)**
Select Songs, No. 10.

The Garden scene from Shakespear's Romeo and Juliet, versified, set to Music and...Dedicated to the Hon. Mrs. Milbanke, by J. Percy. Op. 2^d^. *J. Bland:* *London*, [1785?] fol. **G. 795. (1.)**

Hark the Horn calls away, to the woods let's repair. The Favorite Hunting Song ...Sung by Mr. Vernon, at Vaux-Hall Gardens. *Printed for J. Bland:* *London*, [1780?] fol. **G. 308. (150.)**

How sweet the Moon-light sleeps. *A few lines from Shakespear's Merchant of Venice.* Act v. Scene 1. Set to Music, *etc.* [Song.] *Printed for the Author:* *London*, [1790?] fol. **G. 424. a. (34.)**

Mira. A favorite Song sung by Master Walsh, *etc.* *Preston & Son:* *London*, [1795?] fol. **G. 383. i. (14.)**

Soft as yon silver ray that sleeps. Air, from the Misteries of Udolfo [by Mrs. A. Radcliffe], *etc.* *Printed for the Author:* *London*, [1795.] fol. **H. 2830. g. (38.)**
Select Songs, No. 4.

Select Songs. 26 Nos. *Printed for the Author:* [*London*, 1795–7.] fol. **G. 654.**
The title '*Select Songs*' *begins with No.* 5. *These copies were presented by the composer to the Harmonists, and are signed and dated by him.*

Eight Songs with an Accompaniment for a Violin...Opera Primo. *J. Bland:* *London*, 1781. fol. **G. 805. k. (15.)**
With an etched title-page by J. Sanders of Norwich.

Sophrosyne. [Song.] The Words from Mr. Hayley's Triumphs of Temper, *etc.* *Printed for E. Scott:* [*London*, 1785?] fol. **H. 1653. (41.)**

The Sorrows of Charlotte at the Tomb of Werter. [Song.] *Printed for the Author's Widow:* *London*, [1798?] fol. **G. 424. a. (33.)**

When Chloe try'd her Virgin Fires. The favorite Vauxhall Song, composed for Mr. Cubitt...the Words by Dr Hoane. *J. Bland:* *London*, [1785?] fol. **G. 313. (178.)**

PÈRE. Un père avoit dix-sept enfans. Air. *See* AU RETOUR.

PÈRE. Le Père de famille rendu à la Liberté. Romance Patriotique.
See CIEL. Le Ciel a puni les Tirans, *etc.* [1793?] 8°. **B. 362. d. (46.)**

Père de l'Univers. Hymne.
See GOSSEC (F. J.)

Père du jour, flambeau de la nature. *Recit de Basse.* [*Paris,*] 1753. *s. sh.* 4°. **298. c. 16.**
Mercure de France, Dec., 1753.

Père du jour, quitte le sein de l'Onde. Air. *See* LEMAIRE (L.)

Père qui sous la serure. Vaudeville.
See BESOIN D'AIMER.

PÈRE DUCHÊNE. Père Duchêne. [Song.] *See* CIEL. Ciel, il était si Patriste, *etc.* [1793?] 8°. **B. 362. d. (21.)**

PÈRE SIROT. Le Père Sirot. Vaudeville. *See* BOUVARD (F.)

PEREGO (CAMILLO) La Regola del Canto Fermo Ambrosiano, *etc.* *Per l'eredi di Pacifico Ponzio, e Gio. Battista Piccaglia: Milano*, 1622. 4°. **E. 783.**

PÈRES. Les Pères seroient trop heureux. [Song.] [*Paris*, 1790?] 8°. **B. 362. e. (123.)**

PEREYRA DA COSTA (ANTONIO) Concertos Grossos com doys Violins, e Violão de Concertinho Obrigados: E outros doys Violins, Viola e Orgão, de Concerto Grosso a Arbitrio . . . Opera Premeira. [Separate Parts.] *Printed for J. Simpson: London*, [1740?] fol. **g. 1030.**

PEREZ (DAVIDDE) [Didone Abbandonata] The Favourite Songs in the Opera call'd La Didone Abbandonata. By [B. Galuppi and] Sig^r Perez. *Printed for I. Walsh: London* [1761] fol. **H. 325.**

—— [Another edition. Songs in Didone Abbandonata. By B. Galuppi and D. Perez.] *See* DELIZIE. Le Delizie dell' Opere, *etc.* Vol. XI., XII. [1776.] fol. **G. 159.**

Mattutino de' Morti, *etc.* [Full Score.] *Presso Roberto Bremner: Londra*, [1774.] fol. **I. 510.**

See CORFE (Joseph) Sacred Music... Consisting of...Anthems...adapted to... Music of...Perez, *etc.* [1800?] fol. **I. 250. a.**

See OVERTURES. Six Overtures in 8 Parts...by...Perez, *etc.* [1765?] fol. **g. 212. a.**

PEREZ (DAVIDDE) and **COCCHI** (GIOACCHINO) The Favourite Songs in the Opera call'd Farnace. *Printed for I. Walsh: London*, [1759.] fol. **G. 204.**

PEREZ CALDERON (MANUEL) Explicacion de solo el canto-llano, que para instruccion de los novicios de la Provincia de Castilla del Real y Militar Orden de N. Señora de la Merced, Redencion de Cautivos, compuso el P. Fr. Manuel Perez Calderon...A que añade las Cuerdas de Alamire, Gsolreut, Ffaut, y la que...usa la Santa Iglesia de Toledo, llamada por eso Cuerda Toledana. Contiene asimismo todas las Antífonas, Lamentaciones, y Responsorios de los tres dias de Tinieblas. Todo lo que...ha dispuesto, y da á luz el P. F. Isidro Lopez, *etc.* *Joachin Ibarra: Madrid*, 1779. 4°. **7898. bb. 20.**

PERFECT (-) *See* DOYLE(-) and PERFECT(-) Peace, the Cuckoo, and Sweet Miss Prue. Three... Rounds (composed by Messrs. Doyle and Perfect), *etc.* [1800?] fol. **G. 353. (12.)**

PERFECTIONS. The Perfections of true Love. [Song.] *See* THERE. There liv'd long ago in a Country Place, *etc.* [1730?] *s. sh.* fol. **G. 312. (86.)**

PERFIDE. Perfide Amour, n'espère plus. *L'Amant Philosophe.* [Song.] Air, Non non Doris. *Chés Camand: [Paris*, 1785?] 8°. **B. 362. e. (82.)**

PERGOLESI (GIOVANNI BATTISTA) Quattro Cantate da Camera. La prima per Cimbalo, e Tre con varii Rectitativi, Violini, e Violetta obbligata...Raccolte da G. Bruno...Opera seconda in Rame. *Giovanni e Giuseppe Palmiero: [Naples*, 1750?] *obl.* fol. **E. 240.**
Engraved throughout by G. Bruno.

IV Cantatas. [Full Score.] *R. Bremner: London*, [1770?] fol. **H. 1102. f.**

IV Cantatas. [Full Score.] *Preston & Son: London*, [1790?] fol. **H. 101. f. (2.)**

La Contadina astuta.
See infra: Traccollo.

Domine ad adjuvandum me. *Motetto, etc.* [Full Score.] [*B. Goodison: London*, 1790?] fol. **I. 359. (3.)**

[Songs in L'Ingratitudine Punita. A Pasticcio, by Hasse, Lampugnani ... and Pergolesi. Full Score.] *See* DELIZIE. Le Delizie dell' Opere, *etc.* Vol. 5. [1776.] fol. **G. 159.**

Eight Lessons for the Harpsicord, *etc.* (A Second Set of Eight Lessons, *etc.*) *Longman, Lukey & Co.* (*Longman and Broderip*): *London*, [1778?–1783?] *obl.* fol. **d. 72.**

[Another copy. Second Set.] **e. 282. c. (11.)**

PERGOLESI (Giovanni Battista) Livietta e Traccollo. *See* infra: Traccollo.

Miserere à Quatre Voix, *etc.* [Full Score.] *Chez Pleyel: Paris,* [1800?] fol. **H. 1028. c. (5.)**
Bibliothèque Musicale. Première Livraison Vocale.

Missa (Kyrie et Gloria in excelsis Deo) ...Op. postuma. In Partitura.
Nell Contojo d' Arti e d' Industria: Vienna, [1800?] fol. **H. 1028. c. (4.)**

Salve Regina a Due Voci, *etc.* [Full Score.] *R. Bremner: Londra,* [1780?] fol. **G. 285. a. (2.)**

The Favourite Songs in the Burletta, La Serva Padrona. *Eng. & It.* [Full Score.] *Printed for J. Oswald: London,* [1760?] fol. **G. 285. b.**

The Favourite Songs in the Burletta, La Serva Padrona, *etc.* *Welcker: London,* [1780?] fol. **G. 760. b. (1.)**
A reprint of Oswald's edition.

La Serva Padrona. Intermezzo, *etc.* [Full Score.] *Roberto Bremner: Londra,* 1777. fol. **G. 285. c.**

——[For editions published anonymously:] *See* Serva Padrona.

Twelve Sonatas for Two Violins and a Bass or an Orchestra, *etc.* [Separate Parts.] *Preston and Son: London,* [1795?] fol. **h. 35.**

[Stabat Mater.] An Ode of Mr. Pope's [beginning: "Vital spark of heav'nly flame"]. Adapted to the Principal Airs of the Hymn Stabat Mater, *etc.* [Full Score.] *Printed for I. Walsh: London,* [1745?] fol. **G. 285. a. (1.)**

Pergolesi's Celebrated Stabat Mater. [Full Score.] *H. Wright: London,* [1790?] fol. **H. 1102. e.**

Stabat Mater, *etc.* [Full Score.] *R. Birchall: London,* [1800?] fol. **H. 1102.**

Traccollo. Intermezzo a trè, *etc.* [*Paris,* 1753?] *obl.* fol. **C. 449.**
This work is also known as 'La Contadina Astuta' and 'Livietta e Tracollo.'

See Corfe (Joseph) Sacred Music...Consisting of... Anthems... adapted to... Music of...Pergolesi, *etc.* [1800?] fol. **I. 250. a.**

PERI (Jacopo) Le Musiche di Iacopo Peri...sopra l'Euridice del Sig. Ottauio Rinuccini. Rappresentate Nello Sponsalizio della Christianissima Maria Medici Regina di Francia e di Nauarra.
Appresso Alessandro Rauerii: Venetia, 1608. fol. **K. 1. i. 4.**

PERIN ET LUCETTE. C'est le verre à la main. *Ariette de Perin et Lucette* [words by Davesne, music by G. Cifolelli,] avec accompagnement de Guitarre du S^r^ Berchoni, *etc.* [*Paris,* 1775?] 8°. **B. 362. h. (25.)**

[Another edition.] C'est le verre à la main. [Song, from] Perin et Lucette [words by Davesne, music by G. Cifolelli]. *C[amand: Paris,* 1775?] 8°. **B. 362. g. (38.)**

PERINI (Murezan) *See* Frizzoni (G. G. B.) Canzuns Spirituælas, *etc.* [The tunes selected and revised by M. Perini, *etc.*] 1765. 8°. **3437. h. 20.**

PERINI (Paolo de) *See* Frizzoni (G. G. B.) Canzuns Spirituælas, *etc.* [The tunes selected and revised by...P. de Perini, *etc.*] 1765. 8°. **3437. h. 20.**

PERINO, *Fiorentino.*
See Francesco, *da Milano.* Intabolatura di Liuto di M. Francesco da Milano et Perino Fiorentino suo discipulo, *etc.* 1562. *obl.* 4°. **K. 1. c. 14.**

PERINUS (Annibal) *See* Gatto (S.) Motectorum . . . Simonis Gatti . . . tum Annibalis Perini...opus, *etc.* 1604. 4°. **C. 45.**

PERIODICAL PUBLICATIONS.

Berlin.

Kritische Briefe über die Tonkunst, mit kleinen Clavierstücken und Singoden begleitet, von einer musikalischen Gesellschaft in Berlin. [By F. W. Marpurg.] Bd. 1, 2; Bd. III., Th. 1.
Bey F. W. Birnstiel: Berlin, 1760–1764. 4°. **P.P. 1945. a. g.**
No more published. The composers named are: Graun, Nichelmann, von H., C. Fasch, S., von O., S. F. T., A. von Z., Sack, J. O. U[hde], A. F. J., J. A. F., Schale, Z., Hofräthin H., F. W., G. W., G. F., Dandrieu, W. B., P. W. R., P., T., L., T. R. and Marpurg.

Copenhagen.

Musik, von C. F. Cramer...Erstes Vierteljahr. *Bey S. Sönnichsen: Copenhagen,* 1789. 8°. **P.P. 1945. aq.**
A continuation of the author's Hamburg 'Magazin der Musik.'

The Hague.

Journal de la Haye, ou Choix d'Airs Français, *etc.* *Chez B. Hummel et Fils: La Haye et Amsterdam,* [1775?] 4°. **E. 3.**
The composers named are: Colizzi, J. P. Gerlin, Albanese, J. J. Rousseau, Grétry, Hinner, Gramagnac, Garnier, Felix, Philidor, Langlé, Fargere, Loodi, Guichard, Francais, Dorat, Comien, Ruloffs, Cecile, N. N., Trotebas, L. C. O., Bouillat, C., Le

Roy, Lambert, Martini, Fodor, Sarazin, Delorme, Audinot, Demignaux, Luce de Grasse, Doisi, de Villeneuve, Morianne, Spandau, Porro, Sacchini, La Barre, Desaugiers, Rigel, Champain, Gluck, de Rosetti, J. A. Berkenhoff, Blin de la Codre and Tapray.

HAMBURG.

Magazin der Musik. Herausgegeben von C. F. Cramer. 2 Jahrg.
Hamburg, 1783–86. 8°. **P.P. 1945. ap.**
Each Jahrg. is in two volumes. Continued at Copenhagen as 'Musik.'

LAUENBURG.

Musenalmanach für das Jahr 1776(–1798). Von den Verfassern des bish. Götting. Musenalm. herausgegeben von J. H. Voss (1780–1788 von Voss und Goekingk).
Lauenburg, Hamburg, 1776(–1798). 12° & 16°. **P.P. 4739. db.**
The vol. for 1776 *is printed by Berenberg, at Lauenburg, the remainder by C. E. Bohn at Hamburg. This work contains songs, &c., by D. Weiss, F. G. Fleischer, Juliana Benda (afterwards Reichardt), Neefe, J. F. Reichardt, J. André, von Meijern, J. A. P. Schulz, Stadler, J. G. Witthauer, Handel, C. F. G. Schwenke, F. L. A. Kunzen, Zelter, Naumann, Gluck and J. J. Rousseau.*

LEIPSIC.

Allgemeine musikalische Zeitung. Jahrg. 1–50. *Bey Breitkopf und Härtel: Leipzig*, 1798–1849. 8°. **P.P. 1945.**

Musikalische Nachrichtungen und Anmerkungen.
See infra: Wöchentliche Nachrichten, *etc.*

Musikalischer Almanach für Deutschland auf das Jahr 1782 (1783) (1784). [By J. N. Forkel.] 3 Bd.
Im Schwickertschen Verlag: Leipzig, [1782–4.] 16°. **P.P. 1945. d.**

Wöchentliche Nachrichten und Anmerkungen die Musik betreffend.
Leipzig, 1768, 69. 4°.
[Continued as:]
Musikalishe Nachrichten und Anmerkungen auf das Jahr 1770.
Leipzig, 1770. 4°. **P.P. 1945. ah.**

LONDON.

The Gentleman's Musical Magazine; or Monthly Convivial Companion. Containing, Anacreonticks, Cantatas, Catches, Glees, Hunting Songs, Sea-Songs, &c., &c. by the Principal Composers in Europe. Volume the First. [No. 1.]
Printed for Harrison & Co.: London, 1788. fol. **G. 351. (3).**
This number contains songs by Arnold, Hayes and Hook.

The Lady's Musical Magazine; or, Monthly Polite Repository of New Vocal Musick by the Principal Composers in Europe. Volume the First. *Printed for Harrison and Co.: London*, 1788. fol. **H. 2392.**
No more published. The composers of this collection are: Arnold, Shield, Hook, Webbe, Carter, Hayes, Battishill, Miller, M. P. King and Reeve.

[Another copy. No. 1.] **G. 351. (4.)**

The Monthly Mask of Vocal Music or the Newest Songs made for the Theatre's & other Ocasions Publish'd for...1703.
Printed for I. Walsh and I. Hare: London, [1703.] fol. **H. 313.**
This collection was issued in monthly numbers beginning each year in November, but dated throughout with the same year. The numbers for November, December, January and August only. There are two editions of the December number. The composers named are: J. Weldon, D. Purcell, J. Barret, J. Eccles, Courtivil and Berenclow.

The Whole Volume Compleat intituled The Monthly Masks of Vocal Musick. Containing all the Choisest Songs by the Best Masters made for the Play-Houses Publick Consorts and other Occasions for the Year 1704 with a Through Bass to each Song, *etc.* 12 Nos.
Printed for...I. Walsh (and I. Hare): London, [1704.] fol. **K. 7. e. 4.**
Wanting the title-page for the August number. The composers named in this volume are: Weldon, E. White, W. Croft, Courtivill, Bononcini, Leveridge, J. Clarke, J. Barrett, D. Purcell, H. Hall, W. Davis, Barenclow, Elford, Hickes, J. Townsend, R. Cox, Wilford and Ximenes. At the end of the vol. a second edition of the issue for November is inserted.

The Monthly Mask of Vocal Music... for...1705. *I. Walsh and I. Hare: London*, [1705.] fol. **H. 313. a.**
Wanting the numbers for November and December and the title-page for the February number. The composers named are: J. Barrett, J. Weldon, J. Eccles, D. Purcell, Francisco, C. Ximenes, Willis, A. Young, T. Clayton and Leveridge.

The Monthly Mask of Vocal Music ...for...1707. *Printed for ... I. Walsh and I. Hare: London*, [1707.] fol. **H. 313. b.**
The title-pages of some of the numbers belong to earlier years, but the contents are complete and agree with the index

for 1707. *The composers named are: J. Weldon, J. Barrett, D. Purcell, Leveridge, G. Hayden, Courtivill, H. Hall, Dr. Tudway, R. Elford, W. Davis, W. Croft, T. Willis, Ramondon, R. Cox, J. Francis, A. Young, B. Isaac and A. Whichello.*

The Monthly Mask of Vocal Music... for January, *etc.* [1708.]
Printed for... I. Walsh and I. Hare: London, [1708.] fol. **H. 313. c.**
Containing songs by T. Clayton, J. Weldon, H. Purcell and Turner. At the end is a single sheet, probably belonging to some other number of the Monthly Mask for 1708.

The Monthly Mask of Vocal Musick... for ... 1709. *Printed for... I. Walsh and I. Hare: London,* [1709.] fol. **H. 313. d.**
The numbers for May, June (wanting the first song), July (the first song only); August (wanting the title-page); September and October (wanting the last song). The composers named are: Crofts, B. Aldrich, G. Hayden, D. Purcell, W. Turner, T. Benson, A. Young, W. T., J. Barrett, R. Brown and C. Manley.

The Monthly Mask of Vocal Music... for...1710. *Printed for... I. Walsh and I. Hare: London,* [1710.] fol. **H. 313. e.**
The numbers for November (wanting the last song); December (wanting the third song); March, June, July, September and October. The composers named are: W. Turner, Scarlatti, R. Brown, D. Purcell, G. Vanbrugh, Ramondon, Harris, J. Eccles, T. Clarke, J. Barrett and G. Hayden.

The Monthly Mask of Vocal Music ... for...1711. *Printed for... I. Walsh and I. Hare: London,* [1711.] fol. **H. 313. f.**
The numbers for November, December, March, April, May, June and September. The composers named are: Turner, J. Cotterell, R. Pain, Leveridge, Manchiney, G. Hayden, W. Davis, Walkley, Harris, T. Style, J. Barrett, D. Purcell and Manley.

The Monthly Mask of Vocal Musick... for...[1717.] *Printed for I. Walsh and I. Hare: London,* [1717.] fol. **H. 313. g.**
The numbers for July, August, September and October. The composers named are: D. Purcell, E. Purcell and Turner.

The Monthly Mask of Vocal Music... for...1718. *Printed for... I. Walsh and I. Hare: London,* [1718.] fol. **H. 313 h.**
Wanting the numbers for December, April and October. The composers named are: G. Vanbrughe, Roseingrave, W. Turner, J. Graves, Durden, D. Purcell, C. Young, Corelli and Conti.

The Monthly Mask of Vocal Musick... for July...1724. *Printed for. .I. Walsh and I. Hare: London,* [1724.] fol. **H. 313. i.**
This number contains six songs in G. B. Bononcini's 'Calfurnia.'

The Monthly Musical Journal consisting of Original British and new Foreign music Vocal & Instrumental, *etc.* Nos. 1–4. [1800.] fol. *See* BUSBY (T.) **G. 350. (1.)**

The Musical Magazine. By Mr. Oswald and other Celebrated Masters. [1761–2?] 4°. *See* OSWALD (J.). **E. 1747 a.**

The Musical Magazine, or Compleat Pocket Companion for the Year 1767 (–1772) consisting of Songs and Airs for the German Flute, Violin, Guittar and Harpsichord; by the Most Eminent Masters. 6 vols. *T. Bennett, etc.: London,* 1767(–1772). 8°. **E. 762.**
The composers named are: L. Granom, Dr. Arne, Snow, Wall, Linley, M. Arne, Berg, Hasse, H. Purcell, Holmes, J. Gerard, Claget, Handel, W. Yates, Miss Hardin, Jackson of Exeter, Battishill, T. Gardiner, V. Warner, Miller, Bates, Nandot, J. Collett, Hook, Giordani, San Martini, Weideman, W. Tibbs, Wheatley, Langdon, Skinner, J. Wheatcroff, Geminiani, Dibdin, Boyce, S. L., W. Goodwin, I. Ganthony, Stanley, T. J., T. Hobbs, R. Hall, Hayden, W. Harrison, Richardson, Taylor, Howlcraft, J. Raynard, R. Chapman, Pasquali, Green, T. Smart, Selby, C. K., G. Kershaw or Kirshaw, A. Z., L. D., Bamber, I. G., Tremain, T. Brown, Ghillini di Asuni, J. Alcock Jr., J. S. Smith, B. T., W. Crouch, R. Jones, Sly, Dr. Alcock, Dr. Howard, James, A. Pitman, T. Richardson and P. C.

The New Musical and Universal Magazine. Consisting of the most favourite Songs, Airs, &c. ... adapted for the G Flute, Violin, Guitar, and Harpsichord, also is included 16 (20) Pages of Letter Press, *etc.* (The Literary Part of the Musical Magazine.) 3 vols.
Printed for R. Snagg (I. French): London, (1774, *etc.*). 8°. **E. 761.**
The literary part in this copy only

extends from Sept. 1774 *to Dec.* 1775. *The composers named are: Smith, Martini, Rayner Taylor, B. G., Dale, A. Pitman, T. Smart, Dr. Boyce, B. F., H. Sanderr, Weedon, J. Jackson, J. Alcock M.B., L. Granom, Markham, H. Purcell, Dr. Arne, Harington, Handel, Jones, Long, Dibdin, Hook, Carter, Geminiani, Hayes, Burney, Galuppi, Rush, J. Clark, Blow, S. Webbe, Aylward, I. Olive, Bates, Dr. Alcock, Richardson, Weideman, T. Brown, Miller, Eccles and J. Gerard.*

The Piano-Forte Magazine. 16 vols. *Printed for Harrison and Co.: London,* [1797–1802.] 8°. **D. 854.**

Imperfect; wanting Nos. 56, 81, 142, 143 *and* 178; *also the title-pages and portions of several numbers.*

Pleyel, Corri and Dussek's Musical Journal. *See* PLEYEL, CORRI AND DUSSEK.

The Vocal Harmonist's Magazine, *etc.* No. II. [1765?] *obl.* fol. *See* BREMNER (R.) **E. 318. c. (4.)**

MANNHEIM.

[Mannheimer Monatschrift. A Collection of Vocal and Instrumental Music, edited and published by Abt Vogler. 3 vols., each in 12 monthly parts.] *B. Schott: [Mainz,]* 1778-1781. fol. **H. 3311. c.**

This publication contains a version of Pergolesi's 'Stabat Mater,' altered by Vogler, and compositions by Vogler, J. C. Bach, Winter, Mezger, Galuppi, Anfossi, von Kerpen, Bixis, L. Kornacker, André, Neefe, von Dalberg, Kirnberger, Weber, Verazi, Enslin, Ritter, C. von Brandenstein and F. L. Classen. Wanting the last two numbers of Jahrg. 1, *Lief. III., and the last number of Jahr.* 3, *Lief. II. and III.*

PARIS.

Choix de Musique, dédié à S. A. S....le Duc ... des Deux-Ponts. 36 Nos. 1783 (1784.) 4°. *See* MUSIQUE. **E. 367.**

PERISSONE. *See* CAMBIO (P.)

PERKINS (DODD) Music the soul of melody. *A Favorite Glee, etc. Smart: London,* [1800?] fol. **G. 805. k. (16.)**

Ten Songs, written by the Honourable Francis Seymour, *etc. Smart, for the Author: London,* [1797?] fol. **G. 369. (6.)**

PERKINS (R). 'Tis pleasant to sing. [Hymn.] *Weldon Tune.* The Words by the Rev^{d} A. Toplady, *etc.* [*London,* 1796.] 8°. **P.P. 717.** *Gospel Magazine, Oct.,* 1796.

PERKINS (WILLIAM) Facile Difficile, or Mysterys of the Violoncello exposed in XI. Sonatas or Duets. *For Benefit of the Magdalen Hospital: [London,* 1760?] fol. **f. 179.**

PERLE. La Perle des Femmes. [Song.] *See* QUE. Qu'on souffre, hélas, *etc.* [1795?] 8°. **B. 362. f. (56.)**

PERNICIOUS. Pernicious Cupid long in vain. *Song. [London,* 1750?] *s. sh.* fol. **G. 311. (6.)**

Pernicious Traytor. Song. *See* RAMONDON (L.)

PERONNE SAUVÉE. Sitôt que Lubin m'aima. *Air de Peronne Sauvée* [by N. Dezède]. Accomp^{t} de Guitarre par M^{r} Ducray. *Chez les Frères Savigny: Paris,* [1783.] 8°. **B. 362. h. (8.)**

PERRIER ( ) Chantons, chantons le beau nom de Nanette. Rondeau. [For three voices, words and music by — Perrier.] [*Paris,*] 1729. *s. sh.* 4°. **298. a. 3.**

Mercure de France, Jan., 1729.

PERRINE ( ) Livre de Musique pour le Lut. Contenant une Metode nouvelle et facile pour aprendre à toucher le Lut sur les notes de la musique, avec des regles pour exprimer par les mêmes notes toutes sortes de pieces de Lut dans leur propre mouv^{t}, &c. [*Paris*? 1680?] *obl.* fol. **e. 139.**

The privilege is dated 1679.

PERS (DIRCK PIETERSZON). Bellerophon, of Lust tot Wysheyt: door Sinne-beelden leerlijck vertoont. Waer by zijn gevoeght De Vrolijcke Stemmen: of, Stichtige en vermaecklijcke Liedekens en Dichten... Waer by noch konnen ghebonden werden, het Tweede-deel Urania of Hemel-sang, als mede het Derde-deel, Ghesang der Zeden, van den selfden Auteur. En op 't nieuw...vermeerdert...en met de alderschoonste Voysen op Musijck-nooten ghepast, *etc.* 3 pts. *By Willem van Beaumont: t' Amstelredam,* 1657 (1656). 8°. **11556. c. 31.**

Each part has a separate title-page and pagination. Deel II. and III. are dated 1656.

Bellerophon, of Lust tot Wysheyt ... De Musijck door C. de Leeuw gecorrigeert. 3 pts. *Voor Willem van Beaumont: t' Amsterdam,* 1669. 8°. **Case 64. b. 16. (1.)**

PERSÉE. Persée. Tragédie. *See* LULLI (G. B.)

PERSEO. Perseo. Opera. *See* SACCHINI (A. M. G.)

PERSEUS AND ANDROMEDA. How pleasant a Sailors life passes. *The Sailor's Ballad.* Sung by Mr. Legar in Perseus and Andromeda. [Music by J. C. Pepusch.] [*London*, 1730?] *s. sh.* fol. **G. 308. (48.)**

This song is not in the printed copy of the entertainment.

[Another edition.] How pleasant a sailors life passes, *etc.* [*London*, 1730?] *s. sh.* fol. **I. 530. (127.)**

In London Town there liv'd well known. [Song.] *Sung by Mr. Ray* in Perseus and Andromeda. [Music by J. C. Pepusch.] [*London*, 1730?] *s. sh.* fol. **G. 305. (10.)**

[Another copy.] **G. 309. (41.)**

PERSUIS (Louis Luc) **LOISEAU DE** Estelle. [For songs, &c., printed anonymously:] *See* Estelle.

PERTÍ (Giacomo Antonio) Cantate Morali, e Spirituali a vna, & à due voci, con Violini, e senza . . . Opera Prima. [Canto.] (Basso.) (Violino Primo.) (Violino Secondo.) (Violoncello.) (Basso Continuo.) 6 pts. *Per Giacomo Monti: Bologna*, 1688. 4°. **D. 81.**

Wanting the title-page of the Canto part.

PÉRUVIENNE. La Péruvienne, Opéra-Comique, [written] par M. Rochon de Chabannes...Avec la Musique.
See Théâtre. Nouveau Théâtre de la Foire, 1754, *etc.* Tom. 2. 1763. 8°. **11735. d. 2.**

PESCATRICI. The Favourite Songs in the Opera call'd Le Pescatrici. [Full Score.] *Printed for I. Walsh: London*, [1761.] fol. **G. 808. c. (25.)**

[Another edition. The Favourite Songs in...Le Pescatrici. Full Score. 2 copies.]
See Delizie. Le Delizie dell' Opere, *etc.* Vol. 10, 14. [1776.] fol. **G. 159.**

PESCETTI (Giovanni Battista) The Favourite Songs in the Opera call'd Angelica & Medoro. *Printed for... I. Walsh: London*, [1739.] fol. **G. 216.**

[Demetrio.] The Favourite Songs in the Opera call'd Demetrius, *etc.* [Full Score.] *Printed for...I. Walsh: London*, [1737.] fol. **G. 193. (2.)**

—— [Semplicetta tortorella.]
See Stella. Stella darling of the Muses ...To a celebrated Air in Demetrius [by G. B. Pescetti], *etc.* [1740?] *s. sh.* fol. **G. 316. f. (13.)**

[Diana ed Endimione. Four songs from the Serenata, by G. B. Pescetti.]
See Delizie. Le Delizie dell' Opera, *etc.* Vol. 2. [1776.] fol. **G. 156.**

PESCETTI (Giovanni Battista) [Songs in Olimpia in Ebuda. A Pasticcio, by Hasse, Pescetti, *etc.*]
See Delizie. Le Delizie dell' Opere, *etc.* Vol. 4. [1776.] fol. **G. 159.**

Sonate per Gravicembalo. Nuovamente Composte, *etc.* (Ariette nell' Opere del Sig^r^ Pescetti.) *Londra*, 1739. *obl.* fol. **e. 493.**

See Hasse (J. A.) Farinelli's Celebrated Songs, *etc.* (Galuppi . . . Veracini and Pescetti's Chamber Aires...Collected out of all their late Operas.) [1736–1755?] fol. **g. 444.**

See Lessons. Select Lessons ... for Two German Futes or Two Violins . . . Extracted from the works of...Pescetti, *etc.* [1735?] *obl.* 4°. **b. 30. (2.)**

PESCH (Carl August) Six Sonates à Deux Violons & Basso...Oeuvre Second. [Separate Parts.] *Londres*, [1770?] fol. **g. 682.**

Six Sonates à deux Violons et Basse... Oeuvre III. [Separate Parts.] *Printed for W. Napier: London*, [1770?] fol. **g. 274. b. (4.)**

PESCIOLINI (Biagio) Il Secondo Libro de Madrigali a Sei Voci Nouamente Composti & dati in Luce. Canto. *Apresso li Figliuoli di Antonio Gardano: Venetia*, 1571. *obl.* 4°. **A. 69.**

PESENTI (Martino) Arie a Voce Sola Commode da cantarsi nel Clauicembalo, Chitarone, & altro simile Stromento, Con le Lettere dell' Alfabetto per la Chitarra Spagnola. Con una Cantata nel fine... raccolte da me Alessandro Vincenti. Nuouamente composte, & date in luce ...Libro Terzo. *Appresso Alessandro Vincenti: Venetia*, 1636. 4°. **D. 84. a.**

Il Primo Libro de' Madrigali a Due Tre e Quattro Voci. Con il Basso Continuo per sonar ... Nouamente ristampato, & corretto dall' Auttore, *etc.* Canto Primo (Secondo). (Basso.) (Basso Continuo.) 4 pts. *Appresso Alessandro Vincenti: Venetia*, 1628. 4°. **D. 84.**

PESORI (Stefano) I Concerti Armonici di Chitarriglia di Stefano Pesori. Ridotti in Cinque beliss. Ordini, *etc.* *Per Andrea, & Frat. Rossi: Verona*, [1645?] fol. **K. 1. g. 16.**

The music is engraved throughout. There is a second (engraved) title-page and a portrait of the composer. On the verso of the title-page is a MS. sonnet by C. Foloci with a vignette portrait in bistre. On the verso of fol. 12 *are MS. compositions in Guitar Tablature.*

PESORI (Stefano) Lo Scrigno Armonico. Opera Seconda . . . Ove si rinchiudono vaghissime danze, & ariette al modo Italiano, Spagnolo, e Francese; per suonare in concerto con Basso, Violino, Manacordo, & altri instrumenti: et molte vaghissime Villanelle, con l' Intauolatura della Chitarra Spagnola, *etc.*
[*Mantua*? 1640.] fol. **K. 1. g. 15.**
The music is engraved throughout. There is a second (engraved) title-page. Between leaves A 2 and A 3 an engraved portrait of the author is inserted.

PETER (Christoph) Geistliche Arien, mit einer Stimme zu singen, und mit Fünff Violen oder andern Instrumenten, benebenst dem Basso Continuo Abwechselungsweise zu spielen, *etc.* Violinum II. (Bassus ad Instrumenta.) 2 pts.
Christoph Gruber: Guben, 1667. 4°. **B. 48.**
Precationis Thuribulum, continens Litanias sive Missas . . . duodecim, partim quindenûm, partim septenûm octonûmq; vocum, cum Basso Continuo, ad imitationem quarundam Præstantissimorum Musicorum Cantionum, Latino Germanicóque idiomate concinnatas a Christophoro Petræo, *etc.* Cantus Primus. (Altus.) (Tenor.) (Bassus.) (Septima et Octava Vox.) 5 pts. *Typis . . . Christophori Gruberi: Gubenæ*, 1669. 4°. **B. 123.**
The composers named in this work are: J. H. Schein, A. Hammerschmid, B. Gratiani, J. Tricaricus, T. Zeutschner, J. Rovetta, Mazak and F. Weisensee.

PETERS ( ) On a Young Lady. [Song.]
Bland: [*London*, 1780?] *s. sh.* fol. **G. 313. (144.)**
[Another copy.] **H. 1601. b. (92.)**
[Another edition.] On a Young Lady. A new Song, *etc.* [*London*, 1780?] *s. sh.* fol. **G. 313. (197.)**

PETIT. Le petit Bien. [Song.]
See Adieu. Adieu, beautés, dont l'étalage, *etc.* [1780?] 8°. **B. 362. b. (100.)**
Le petit Bien de Lise. Chanson.
See Du. Du plus beau des petits endroits, *etc.* [1785?] 8°. **B. 362. b. (180.)**
Le petit Bijou de Jeannette. [Song.]
See Je. Je ne veux aimer, *etc.* [1785?] 8°. **B. 362. e. (13.)**
Le petit Dieu charmant. *Lisette et Lubin.* [Song.] Air: Et zon zon zon Lisette. *Chés Camand:* [*Paris*, 1780?] 8°. **B. 362. e. (88.)**
[Another setting.] Le petit Dieu charmant. [Song.] *See* Duval ( )

PETIT. Le petit Dieu folâtrant. *Chanson.* [*Paris*,] 1726. *s. sh.* 4°. **297. a. (21.)**
Mercure de France, June, 1726.
Le petit Doigt Babillard. [Song.]
See Boufflers. Boufflers peignit avec grâce, *etc.* [1790?] 8°. **B. 362. (195.)**
Le petit Fripon. [Song.]
See Ah. Ah! fripon que prétend tu faire, *etc.* [1780?] 8°. **B. 362. c. (36.)**
Le petit Ménage. [Song.]
See Tissier ( )
Le petit Panier. [Song.]
See Autre. L'autre jour je vis dans un Pré, *etc.* [1785?] 8°. **B. 362. e. (87.)**
Le petit Ramonneur. [Song.]
See Je. Je suis un petit Savoyard, *etc.* [1780?] 8°. **B. 362. b. (150.)**

PETIT MATELOT. Le Petit Matelot. Opéra. *See* Gaveaux (P.)

PETIT ŒDIPE. Vous craignez de me rendre hommage. *Vaudeville du Petit Œdipe.* [Music by M. A. Desaugiers.] [*Paris*,] 1779. 8°. **297. f. 34.**
Mercure de France, June, 1779.

PETIT SACRISTAIN. En séchant vos larmes. *Air du Petit Sacristain.* Avec Accompt de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. h. (28.)**
[Another edition.] En séchant vos larmes. *Air du Petit Sacristain, etc. Chez Frère:* [*Paris*, 1790?] 8°. **B. 362. c. (87.)**

PETIT (Adrian) *Coclicus.* Compendium Musices . . . In quo præter cætera tractantur hæc: De Modo ornate canendi. De Regula Contrapuncti. De Compositione. MS. NOTES. *Impressum . . . in officina Ioannis Montani, & Ulrici Neuberi: Norimbergæ*, 1552. 4°. **K. 8. c. 14.**

PETIT (J. C.) Apologie de l'Excellence de la Musique. Avec quelques Remarques . . . sur les raisons qui ont été la principale Cause de la Décadence que la Musique à souferte, *etc.* *Chez l'Auteur: Londres*, [1760?] fol. **558*. c. 35. (4.)**

PETITE. La petite Amélie. *Le Mot de Délire, ou Chacun son metier*, [Song, written] par Mr. Lamy de Blonval. Air: Oui noir mais pas si diable [by A. E. M. Grétry]. [*Paris*, 1790?] 8°. **B. 326. (117.)**
La petite Barbe. [Song.]
See Je. J'ai fait rencontre l'autre jour. [1780?] 8°. **B. 362. b. (123.)**
Petite Brunette. Ariette.
See M. (B. de)
Une petite fillette. Chanson.
See Dalayrac (N.) [*Les Deux Petits Savoyards.*]
Petite Gaieté Patriotique. [Song.]
See Que. Que le grand Roi des Hulans. [1795?] 8°. **B. 362. (65.)**

PETITE MAISON. La Petite Maison, Parodie d'Anacreon, Troisième Acte de l'Opéra des Surprises de l'Amour. Représentée pour la première fois . . . le . . . 30 Juin 1757. Par M. de Marcouville. . . avec la Musique. *Chez Duchesne : Paris*, 1757. 8°. **86. b. 15.**

Containing a song by Hasse. Part of the 'Supplément aux Parodies du Théâtre Italien,' etc. Tom. 2.

PÉTITION. Pétition d'une Jeune Infortunée. Romance.
See Si. Si la raison ramène la justice. [1795?] 8°. **B. 362. d. (55.)**

PETITION. A Petition to Venus. [Song.]
See Gates (J.)

PETITIONER. The Petitioner's Delight or the Westminster Committee. [Song.]
See Come. Come you who sign Petitions Sir, *etc.* [1780?] *s. sh.* fol. **G. 307. (103.)**

PETIT-MAÎTRE EN PROVINCE. Le Petit-Maître en Province. Comédie.
See Alexandre (C. G.)

PETITS. Petits Moutons où courez vous. *Ariette Nouvelles.* [*Paris*, 1780?] 8°. **B. 362. b. (20.)**

Les petits Moutons. Ariette.
See Paissez. Paissés petits moutons, *etc.* [1775?] 8°. **B. 362. e. (49.)**

Petits hostes de ces Boccages. *Printems.* [Song.] [*Paris*,] 1725. *s. sh.* 4°. **297. a. 13.**

Mercure de France, April, 1725.

Petits Oiseaux dont le ramage. [Song.]
See Amour Hermite.

Petits oiseaux, est-ce le jour. Air.
See Mouret (J. J.)

Petits oiseaux, qui sous ces verds feuillages. Air.
See Guédon de Presles ( ) *Mlle.*

PETRAEUS (Christophorus).
See Peter (C.)

PÉTRARQUE. Pétrarque dans le Tombeau de la belle Laure. Parodie.
See Grétry (A. E. M.) [*L'Amitié à l'épreuve. A quels maux il me livre.*]

PETRI (Christoph) Rinaldo und Armide, eine dramatische Cantate, vom Herrn Hase, *etc.* [P. F. Score.]
Beym Verfasser : Leipzig, 1782. *obl.* fol. **F. 386. (1.)**

PETRI (Johann Samuel) Anleitung zur praktischen Musik. *J. G. I. Breitkopf : Leipzig*, 1782. 4°. **785. g. 53.**

PETRIE (Robert) A Collection of Strathspey Reels & Country Dances &c. With a Bass for the Violoncello or Harpsichord, *etc.* *Stewart & Co., for the Author : Edinburgh*, [1795?] fol. **g. 272. w. (20.)**

PETRIE (Robert) M^c^Garden of Troup's Birthday [and other Scotch tunes], *etc.*
Gow and Shepherd, for the Author : Edinburgh, [1800?] fol. **h. 1568. b. (19.)**

PETRINI (Francesco) Récueil de Petits Airs arrangés en pièces de Harpe avec Variations . . . Oeuvre II^me^.
Chez M^r^ Cousineau : Paris, (1774.) fol. **h. 3200. c. (2.)**

PETSCH (Johann Friedrich) Seid from ihr lieben Christen Leut. *Ein schön Christlich Lied*, von dem Ehrwurdigen Herren, D. Mart. Luth. vnd seiner Lere. Gemacht vnd Componiret, durch M. J. F. Petsch, *etc.* *Gedruckt . . . durch Georgen Rhaw : Wittemberg*, 1546. 4°. **T. 2167. (14.)**

PETZELT (Johann) Ein Christlich kinder gesprech von jrem Ampt vnd beuehl, aus heiliger schrifft zusamen gezogen durch Johannem Pecelтum Suuidnicensem, *etc.* [With three-part Hymns.]
Gedruckt . . . durch Jacobum Berwaldt : Leipzig, [1550?] 8°. **3505. df. 6.**

Ein Christliches Kindergesprech, von dem Ampt vnd Befelh der Eltern, aus Heiliger Schrifft zusamen gebracht, nützlich vnd nötig zu lesen vnd zu hören, *etc.* [With three-part Hymns.] *Wolff Günter : Leipzig*, 1551. 8°. **3456. ccc. 11.**

PEU D'ARGENT (Martin) Liber Primus Sacrarum Cantionum quinque vocum, quæ vulgo Moteta vocantur . . . Acuta Vox. (Contratenor.) (Tenor.) (Basis.) (Quinta Pars.) 5 pts.
Sumptibus hæredum Arnoldi Birckmanni, excudebat Iacobus Bathenius : Duisseldorpiæ, 1555. *obl.* 4°. **K. 4. g. 6.**

Liber Secundus Sacrarum Cantionum quinque vocum quæ vulgo Moteta vocantur . . . Acuta Vox. (Contratenor.) (Tenor.) (Basis.) (Quinta Pars.) 5 pts.
Sumptibus hæredum Arnoldi Birckmanni, excudebat Iacobus Bathenius : Duisseldorpii, 1555. *obl.* 4°. **K. 4. g. 7.**

Liber Tertius Sacrarum Cantionum Diuersorum Autorum, Quatuor, Quinque, et Sex Vocum. [Edited by Martin Peu d'Argent.] Acuta Vox. (Contratenor.) (Tenor.) (Basis.) (Quinta Pars.) 5 pts. 1556 (1555). *obl.* 4°. **K. 4. g. 8.**
See Motets.

PEUPLE. Peuple français, peuple de frères. *Le Réveil du Peuple.* [Song.] Contre les Terrorisse. [Words by J. M. Souriguière, music by P. Gaveaux. With Guitar accompaniment.]
[*Paris*, 1795.] 8°. **B. 362. a. (1.)**

PEUPLE. Peuple François, peuple de frères. *Le Réveil du Peuple*, ou le Retour au Moderantisme, composé après la Denonciation de Barrère, Collot d'Herbois, Billaud de Varenne, et Vadier ; comme il est chanté dans tous les Théâtres de Paris. [Song, words by J. M. Souriguière, music by P. Gaveaux.] *Printed for J. Dale : London*, [1795 ?] fol. **H. 1250. (35.)**

Peuple verse des larmes ! *Élégie de l'Ami du Peuple, l'Incorruptible Marat, etc.* [Words] Par Perrin. *Chez Imbault : Paris*, 1793. 8°. **B. 362. (133.)**

PEUT. Peut on affliger ce qu'on aime. Ariette. *See* Déserteur.

PEUT-ON. Peut-on ne pas aimer Glycère. *Le Portrait de Glicère.* Chanson. Les paroles sont de M. Castres, *etc.* [*Paris*,] 1767. *s. sh.* 8°. **297. e. 6.**
Mercure de France, Feb., 1767.

PEVERNAGE (Andreas) Chansons... à Six, Sept, et Huict Parties. Superius. (Contratenor.) (Tenor.) (Bassus.) (Quinta Pars.) 5 pts. *De l'Imprimerie de Pierre Phalese : Anvers*, 1607. *obl.* 4°. **A. 259. b.**

Harmonia Celeste di Diuersi Eccellentissimi Musici a IIII. V. VI. VII. et VIII. Voci. Nuouamente raccolta per Andrea Peuernage ... Nella quale si contengono i più Eccellenti Madrigali che hoggidi si cantino. Canto. (Alto.) (Tenore.) [Basso.] (Sesto.) 5 pts. *Appresso Pietro Phalesio & Giouanni Bellero : Anuersa*, 1593. *obl.* 4°. **A. 259.**
The Basso part is imperfect, wanting the title-page, which has been replaced by that of the Quinto. The Sesto (excepting the title-page) is in MS. The composers of this collection are : O. di Lasso, A. Pevernage, N. Faignient, M. A. Pordenon, F. de Monte, M. A. Ingegneri, B. Pallavicino, G. M. Nanino, L. Marenzio, G. de Wert, A. Stabile, S. Felis, G. Conversi, G. Vespa, G. G. Gastoldi, G. F. Violanti, G. Palestrino, A. Ferabosco, G. de Macque, A. Gabrieli, A. Pace, A. Striggio, G. Ferretti, H. Bacchusi, G. P. Manenti, H. Sabino and P. Quagliati.

[Another copy. Alto.] **A. 259. c.**

Harmonia Celeste de Diuersi Eccellentissimi Musici a IV. V. VI. et VIII. Voci, *etc.* . . . Nouamente ristampata. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Pietro Phalesio : Anuersa*, 1605. *obl.* 4°. **A. 259. a.**
The Quinto and Sesto have no title-pages.

PEVERNAGE (Andreas) Laudes Vespertinæ B. Mariæ Virginis, item Hymnus Venerabilis Sacramenti, et Hymni siue Cantiones . . . Natalitiæ IIII. V. & VI. Vocum. A Præstantissimis Auctoribus. M. Andrea Peuernagio, aliisque compositæ. Cum Basso Continuo ad Org. Altus. (Tenor.) (Basso Continuo.) 3 pts. *Apud Petrum Phalesium : Antuerpiæ*, 1629. 4°. **C. 257. a.**
The composers of this collection are : A. Pevernage, L. Viadana, G. Messaus, G. Munninckx, Dr. Ian Bull, Petro Philippi [Peter Philips] and C. Verdonch.

Missæ V. VI. et VII. Vocum . . . Altus. (Tenor.) (Bassus.) (Sextus.) 4 pts. *Apud Petrum Phalesium : Antuerpiæ*, 1602. 4°. **C. 257.**

PEYSEL (Conrad) *See* Friedsamer.

PEZ (Johann Christoph) Sonate da Camera or Chamber Musick. Consisting of Several Sutes of Overtures and Aires for two Flutes and a Bass . . . Parte Prima. [Separate Parts.] *Printed for I. Walsh ... I. Hare ... and P. Randall : London*, [1710 ?] *obl.* fol. **d. 150.**

See Harmonia Mundi. Harmonia Mundi. Consisting of Six . . . Sonata's collected out of the ... Works ... of Sig^r Pez, *etc.* [1710 ?] fol. **g. 419.**

PEZELIUS (Johann) Johannis Pezelii Fünff-stimmigte blasende Music, bestehend in Intraden, Allemanden, Balleten, Courenten, Sarabanden und Chiquen, als zweyen Cornetten und dreyen Trombonen. Cornetto primo. (Cornetto Secondo.) (Alto Trombono.) (Tenore Trombono.) (Trombono Grosso.) 5 pts. *B. C. Wusts : Franckfurt am Mayn*, 1685. *obl.* 4°. **c. 31.**

PFAFFENZELLER (F. B.) Neue Lieder mit Begleitung des Claviers . . . II^ter Theil. *In der Falterischen Musikhandlung : München*, [1799.] *obl.* fol. **E. 600. e. (5.)**

PFARRER. Des Pfarrers Tochter von Taubenhayn. Ballade.
See Zumsteeg (J. R.)

PFEFFINGER (Philipp Jacob) Caprice pour le Piano-Forte (sur deux airs de l'Enlèvement du Serail de Mozart), *etc.* [Op. II.] *Chez l'Auteur : Paris*, [1800 ?] fol. **g. 491. (2.)**

Deuxième Caprice...pour le Piano-Forte. Œuvre 12^e. *Chez l'Auteur : Paris*, [1800 ?] fol. **g. 491. (3.)**

Fantaisie...pour le Piano-Forte...Œuvre 9^e. *Chez l'Auteur : Paris*, [1800 ?] fol. **g. 491. (1.)**

PFEIFFER (Johann Michael) La Bambina al Cembalo o sia Metodo facile, e dilettevole in pratica per aprendere a ben Suonare, ed accompagnare sopra il Clavi-cembalo o forte piano, *etc.*
A Spese dell' Autore : [*Venice*, 1785?] *obl.* fol. **e. 204.**

Sei Sonate a due Violini per Esercizio a contratempi, *etc.* *Presso Antonio Zatta e Figli : Venezia*, [1785?] *obl.* fol. **f. 380. d. (2.)**

PFENDER (Giacomo Antonio) *See* Kapsberger (J. H.)

Libro Primo d' Intauolatura di Chitarrone . . . Raccolto dal Sig^r G. A. Pfender. 1604. fol. **K. 7. f. 7.**

PHAETON. Phaëton. Tragédie. *See* Lulli (G. B.)

PHALÈSE (Pierre) Musica Diuina di xix. Autori Illustri, a iiii. v. vi. et vii. Voci, nuouamente raccolta da Pietro Phalesio, et Data in Luce, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Pietro Phalesio & Giouanni Bellero : Anuersa*, 1583. *obl.* 4°. **A. 342.**
This collection contains madrigals by G. Converso, Cypriano, N. Faignient, S. Felis, Ferabosco, G. Ferretti, A. Gabrieli, G. de Macque, G. P. Manenti, F. de Monte, G. M. Nanino, Orlando, G. Palestina, G. de Ponti, A. Striggio, G. Vespa, P. Vinci, G. de Wert and 10 *anonymous compositions.*

Musica Diuina di xix. Autori Illustri, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Pietro Phalesio & Giouanni Bellero : Anuersa*, 1588. *obl.* 4°. **A. 324. b.**
The composers of this edition are the same as that of 1583, *but the name of Spirito da Reggio also occurs.*

Musica Diuina di xix. Autori Illustri, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Pietro Phalesio & Giouanni Bellero : Anuersa*, 1591. *obl.* 4°. **A. 324. c.**

[Musica Diuina di xix. Autori, *etc.* Sesto.] [*Appresso Pietro Phalesio : Anuersa*, 1614.] *obl.* 4°. **A. 324. a.**
Imperfect ; wanting the title-page, which has been supplied in MS.

Musica Diuina a iiii. v. vi. et vii. Voci di xix. Autori Illustri. Raccolta da Petro Phalesio...Nouamente Ristampata. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Petro Phalesio : Anuersa*, 1623. *obl.* 4°. **A. 324. d.**

See Madrigals. Madrigali a Otto Voci de Diuersi...Autori, *etc.* [With a dedication signed : Pietro Phalesio.] 1596. *obl.* 4°. **A. 234.**

PHALÈSE (Pierre) *See* Madrigals. De Floridi Virtuosi d' Italia Madrigali a Cinque Voci ridotti in un Corpo, *etc.* [With a dedication signed : Pietro Phalesio.] 1600. *obl.* 4°. **A. 233.**

See Madrigals. Ghirlanda di Madrigali a Sei Voci, di Diuersi Eccellentissimi Autori de Nostri Tempi, *etc.* [With a dedication signed : Pietro Phalesio.] 1601. *obl.* 4°. **A. 232.**

See Novi Frutti Musicali. Novi Frutti Musicali. Madrigali a Cinque Voci di Diuersi Eccellentissimi Musici, *etc.* [With a dedication signed : Pietro Phalesio.] 1610. *obl.* 4°. **A. 231.**

See Vago Alboreto. Il Vago Alboreto de Madrigali et Canzoni a Quattro Voci, *etc.* [With a dedication signed : Pietro Phalesio.] 1620. *obl.* 4°. **A. 230.**

PHALESIO (Pietro) *See* Phalèse.

PHAON AND MYRA. Phaon and Myra, a Cantata containing Five Airs & a Duett, in the Stile of the Hermit. *J. Bland : London*, [1785?] fol. **G. 359. (4.)**

PHARNACES. Pharnaces. Opera. *See* Bates (W.)

PHÈDRE. Phèdre. Tragédie. *See* Le Moyne (J. B.)

PHILANDER. Philander do not think of Arms. Song. *See* Blow (J.)

Philander leave me. *The Slight.* [Song.] [*London*, 1740?] *s. sh.* fol. **I. 530. (128.)**

Philander roving void of Care. *Apollo's Advice.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. (113.)**

PHILANTHROPY. Philanthropy. [Song.] *See* Dibdin (C.) [*Great News.*]

PHILARMONICA, *Mrs., pseud.* Sonate a due Violini col Violoncello obbligato e Violone o Cimbalo di Mrs. Philarmonica. Parte Prima. (Diuertimenti da Camera a due Violini Violoncello o Cimbalo. Parte Seconda.) [Separate Parts.]
T. Cross sculpsit. Imprimé per R. Meares : Londre, [1715?] fol. **g. 1032.**

PHILEON, *pseud.* Phileons und Bärenholds Vier Lustige mit Anmuthigen Melodeyen gezierte, und zum Theil verbessert- und vermehrte Feld-Lieder, *etc.* [*Bern*? 1710?] 8°. **11517. de. 27. (2.)**

PHILIDOR (François André **Danican**) L'Amant Déguisé ou le Jardinier Supposé. Comédie en un acte mêlée d'Ariettes...Les Paroles par M. F[avart and the Abbé Voisenon.]...Gravée par Dezauche. [Full Score.]
Chez M. de la Chevardiere : Paris, [1769.] fol. **G. 397. f.**

PHILIDOR (François André **DANICAN**) L'Amant Déguisé, ou Le Jardinier Supposé, Comédie en un Acte [by C. S. Favart], mêlée d'Ariettes . . . avec la Musique [of the concluding Vaudeville]. 1772. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 7. 1777. 8°. **11735. b. 2.**

Au Dieu qui vous enchaine. *Ariette* ajoutée au Devin du Village...Chantée devant leurs Majestés...le...9 Mars 1763. [Full Score.] *See* Rousseau (J. J.) Le Devin du Village...Avec l'Ariette ajoutée par Mr. Philidor, *etc.* [1765.] fol. **H. 543. c.**

La Belle Esclave, ou Valcour et Zéila, comédie en un acte et en prose, mêlée d'Ariettes. Par M. Dumaniant, *etc.* *Chez Prault : Paris*, 1787. 8°. **11738. dd. 23. (9.)**

The only music in this edition is the voice-part of the couplets : 'Riches de la terre.'

Blaise le Savetier. Opéra Bouffon . . . Œuvre 1er. Les paroles par Mr. S[edaine] . . . Gravé par Mlle Vendôme. [Full Score.] *Chez Mr de la Chevardière : Paris*, [1759.] *obl.* fol. **E. 30.**

Blaise le Savetier, Opéra Comique, suivi de la Noce de Nicaise, Intermède melé de Chants & de Danse; [written] Par Monsieur S[edaine]...*etc.*, (Ariettes de Blaise le Savetier, *etc.*) 2 pts. 1759. *See* Théâtre. Nouveau Théâtre de la Foire, *etc.* Tom. 4. 1763. 8°. **11735. d. 2.**

Blaise le Savetier, Opéra Comique, mêlé d'ariettes, par Monsieur S[edaine]...avec la Musique. 1771. *See* Recueil. Recueil général des Opera Bouffons, *etc.* Tom. 6. 1777. 8°. **11735. b. 2.**

Le Bûcheron, ou les Trois Souhaits. Comédie en un Acte mêlées [*sic*] d'Ariettes... Les Paroles de Mrs. G[uichard] et C[astet] *etc.* [Full Score and Orchestral Parts.] *Chez l'Auteur : Paris*, [1763.] fol. **G. 397. a.**

Katarinae Aug. Piae . Felici Ottomannicae Tauricae Musagetae Q. Horatii Flacci Carmen Saeculare Lyricis concentibus restitutum A. D. Philidor D. D. D. [Full Score.] [*Paris*,] 1788. fol. **H. 2002.**

Enfin nos vœux sont accomplis. [Song.] *A Monseigneur le Comte d'Artois.* Paroles de M. Groubet. [*Paris*,] 1774. *s. sh.* 8°. **298. e. 26.**

Mercure de France, Jan., 1774.

Ernelinde. Tragédie Lyrique en Trois Actes [written by A. A. H. Poinsinet]... 1er et 3e Acte gravé par le Sr Huguet. [Full Score.] *Chés l'Auteur : Paris*, [1769.] fol. **G. 397. d.**

PHILIDOR (François André **DANICAN**) Les Femmes Vengées. Opéra Comique en un Acte et en Vers par M. Sedaine, *etc.* [Full Score.] *Chez Le Duc : Paris*, [1775.] fol. **G. 397. b.**

Les Femmes Vengées, ou Les Feintes Infidélités, Opéra-Comique en un Acte et en Vers; par M. Sedaine, *etc.* [With the voice-parts of two Songs and the concluding Vaudeville.] 1775. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 8. 1777. 8°. **11735. b. 2.**

—— Ne donnons jamais à nos femmes. *Vaudeville, etc.* Paroles de M. Sedaine. [*Paris*,] 1775. 8°. **298. e. 37.**

Mercure de France, May, 1775.

—— [For songs, &c., published anonymously :] *See* Femmes Vengées.

[Le Jardinier de Sidon.] Airs et Duo Détachés du Jardinier de Sidon, Comédie en Deux Actes tirée des Œuvres de M. de Fontenelle, *etc.* *Chez M. de la Chevardière : Paris*, [1768.] 8°. **11737. e. 18. (2.)**

[Le Jardinier de Sidon.] Der Gärtner von Sidon. Ein Singspiel, *etc.* [Music by F. A. Danican Philidor.] *See* Operettas. Sammlung der komischen Operetten, *etc.* Band III. No. 6. 1772. 8°. **B. 729.**

Le Jardinier et son Seigneur. Opéra Bouffon en un Acte [written by Sedaine] . . . Gravé par Mme de Lusse. [Full Score.] *Chez Mr de la Chevardière : Paris*, [1761.] fol. **H. 540. a. (1.)**

Le Jardinier et son Seigneur, Opéra Comique . . . par M. Sedaine . . . avec la Musique. 1771. *See* Recueil. Recueil général de Opéra Bouffons, *etc.* Tom. 6. 1777. 8°. **11735. b. 2.**

Licas adoroit Oriane. *Romance.* [*Paris*], 1780. 8°. **298. f. 4.**

Mercure de France, June, 1780, *p.* 148.

Licas adorait Oriane. *Romance Nouvelle etc.* [*Paris*, 1780 ?] 8°. **B. 362. b. (32.)**

Le Maréchal Ferrant. Opéra Comique en Deux Actes . . . Les Paroles sont de Mr Quétant. [Full Score.] *Chez Mr de la Chevardière : Paris*, [1762.] fol. **G. 397. g.**

Le Maréchal Ferrant. Opéra Comique en Deux Actes par M. Quétant; . . . Troisième Edition, *etc.* (Airs [of 5 numbers].) [*Paris*], 1762. 8°. **643. h. 2. (11.)**

Le Maréchal Ferrant, Opéra Comique en un Acte . . . Par M. Quétant . . . Avec la Musique [of two Songs]. 1777. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 5. 1777. 8°. **11735. b. 2.**

—— [For songs, &c., published anonymously :] *See* Maréchal Ferrant.

PHILIDOR (François André **DANICAN**) Mélide, ou Le Navigateur, Comédie en deux Actes et en Vers, mêlée d'Ariettes, *etc.* [With the voice-part of one song.] 1774. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 8. 1777. 8°. **11735. b. 2.**

—— [De nos moutons le nombre augmente.] *See* Quoi. Quoi vous planez loin de la terre...Air, De nos moutons, *etc.* [1783.] 8°. **B. 362. a. (75.)**

—— [For songs, &c., published anonymously:] *See* Mélide.

Ne donnons jamais à nos femmes. *See* supra: [*Les Femmes Vengées.*]

La Nouvelle École des Femmes, Comédie en trois Actes, mêlée d'Ariettes, avec un Divertissement, par M. de Moissy, *etc.* (Ariettes de la Nouvelle École des Femmes.) 2 pts. *Chez la Veuve Duchesne: Paris*, 1770. 8°. **11738. i. 36. (2.)**

La Nouvelle École des Femmes, *etc.* 1770. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 2. 1777. 8°. **11735. b. 2.**

Histoire Amoureuse de Pierre le Long, et de sa très honnorée Dame, Blanche Bazu [by L. E. Billardon de Sauvigny]... La Musique de M^r^ Philidor. *Londres*, 1765. 12°. **12511. bbb. 8.**

Sancho Pança, Gouverneur dans l'Isle de Barataria. Opéra Bouffon... Les paroles de Mr. Poinsinet le jeune...Gravé par Le S^r^ Hue. [Full Score and Orchestral Parts.] *Chéz M^r^ de la Chevardière: Paris*, [1762.] fol. **G. 397. c.**

Ariettes de Sancho Pança...Les Paroles de M^r^ Poinsinet. *Chés M^r^ de la Chevardière: Paris*, [1762?] 8°. **B. 699. h. (2.)**

Sancho Pança dans son Isle, Opéra Bouffon en un Acte; par M. Poinsinet le jeune...avec la Musique. *Chez Duchesne: Paris*, [1767.] 8°. **11738. l. 27. (4.)**

This edition only contains the voice-part of some of the songs.

Sancho Pança dans son Isle, *etc.* 1771. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 6. 1777. 8°. **11735. b. 2.**

Le Soldat Magicien. Opéra Comique en un Acte [by Anseaume]...Gravé par M^me^ Vendôme. [Full Score and Horn Parts.] *Chés M. de la Chevardière: Paris*, [1760.] fol. **H. 540. b.**

—— [For editions, &c., published anonymously:] *See* Soldat Magicien.

Le Sorcier. Comédie Lyrique en Deux Actes, par M^r^ Poinsinet... Gravé par Le S^r^ Hue...Partition complette, *etc.* *Chez M^r^ Le Clerc: Paris*, [1764.] fol. **H. 540.**

PHILIDOR (François André **DANICAN**) Le Sorcier, Comédie lyrique, meslée d'Ariettes; en deux Actes... Avec la Musique. (Les paroles sont de M. Poinsinet, *etc.*) *Chez Duchesne: Paris*, 1764. 8°. **11738. l. 28. (1.)**

Le Sorcier, *etc.* 1770. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 3. 1777. 8°. **11735. b. 2.**

—— [For songs, &c., published anonymously:] *See* Sorcier.

Thémistocle. Tragédie Lyrique en trois Actes. Paroles de M. Morel, *etc.* [Full Score.] *Chez Le Duc: Paris*, [1786.] fol. **G. 397. e.**

Tom Jones. Comédie Lyrique en Trois Actes...Les Paroles de M^r^ Poinsinet... Gravé par Le S^r^ Hue. [Full Score.] *Chez l'Auteur: Paris*, [1766.] fol. **G. 397.**

Tom Jones, Comédie Lyrique en trois Actes, imitée du Roman Anglais de M. Fielding, par M. Poinsinet...Nouvelle édition. [*Paris*, 1767.] 8°. **11738. n. 16. (4.)**

This edition only contains the voice-part of the songs.

Tom Jones, *etc.* 1770. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 3. 1777. 8°. **11735. b. 2.**

—— [For songs, &c., published anonymously:] *See* Tom Jones.

See Monsigny (P. A.) [*Le Déserteur.*] The Songs &c. in the Deserter...Composed by Mess^rs^ Monsigny, Philidor, and C. Dibdin, *etc.* [1773.] *obl.* fol. **F. 141. b.**

PHILIP. Philip's Recall from Spain. [Song.] *See* Dearest. Dearest Philip my Grandson of Spain, *etc.* [1710?] *s. sh.* fol. **G. 307. (144.)**

PHILIPPE ET GEORGETTE. Amis partons pour les frontières. *Chanson Patriotique* chantée dans Philippe et Georgette, *etc.* [By N. Dalayrac.] *Chez Imbault: Paris*, [1791.] 8°. **B. 362. a. (28.)**

Chacun avec moi l'avouera. *Air de Philippe et Georgette.* Avec Accomp^t^ de Guittare. [By N. Dalayrac.] *Chez Imbault: Paris*, [1791.] 8°. **B. 362. c. (78.)**

O! ma Georgette. *Air de Philippe et Georgette.* Avec Accomp^t^ de Guittare. [By N. Dalayrac.] *Chez Imbault: [Paris*, 1791.] 8°. **B. 362. c. (80^b.^)**

Pour bien juger une maîtresse. *Air de Philippe et Georgette.* Avec Accomp^t^ de Guittare. [By N. Dalayrac.] *Chez Imbault: Paris*, [1791.] 8°. **B. 362. c. (80^a.^)**

PHILIPPE ET GEORGETTE. Philippe et Georgette. Comédie.
See DALAYRAC (N.)

PHILIPPES (PIERRE) *See* PHILIPS.

PHILIPPI (PIETRO) *See* PHILIPS.

PHILIPPUS, *à S. Joanne Baptista. Cistercian Abbot.* Missæ Unica Voce Concinendæ . . . cum Organo, vel sine Organo ad Usum Chori Congregationis Monachorum Reformatorum S. Bernardi Ordinis Cisterciensis, *etc. In Typographia Chracas : Romæ*, 1728. 4°. **E. 4.**

PHILIPPUS (PETRUS) *See* PHILIPS.

PHILIPS ( ) Bacchus Defeated. [Song.] *See* BACCHUS. Bacchus must now his Power resign, *etc.* [1740?] *s. sh.* fol. **G. 306. (247.)**

PHILIPS ( ) *Freiherr of Winnenberg and Beihelsteyn.* Christliche Reuter Lieder. Gestellet durch Herrn Philipsen den Jüngern, *etc. B. Jobin : Strassburg*, 1582. 16°. **11517. aa. 4.**

PHILIPS (PETER) Cantiones Sacræ, pro Præcipuis Festis Totius Anni et Communi Sanctorum, Quinis Vocibus, *etc.* Cantus (Altus.) (Tenor.) (Bassus.) 4 pts. *Ex Typographia Petri Phalesij : Antuerpiæ*, 1612. 4°. **C. 57. b.**

Cantiones Sacrae, octonis vocibus, *etc.* Primus (Secundus) Chorus. Cantus. (Altus.) (Tenor.) (Bassus.) 8 pts. *Ex Typographia Petri Phalesij : Antuerpiæ*, 1613. 4°. **K. 4. f. 4.**

[Another copy. Primus Chorus. Altus. (Tenor.) (Bassus.) (Secundus Chorus. Tenor.)] 4 pts. **C. 57. c.**

Cantiones Sacræ, Octonis Vocibus, Cum Basso Continuo ad Organum, *etc.* Cantus II. Chori. *Ex Typographia Petri Phalesij : Antuerpiæ*, 1625. 4°. **C. 57. h.**

Deliciæ Sacræ Binis et Ternis Vocibus, cum Basso Continuo ad Organum, *etc.* Editio Altera. Cantus. (Cantus II.) (Bassus.) 3 pts. *Petrus Phalesius : Antuerpiæ.* 1622. 4°. **C. 57.**

[Another copy. Cantus. (Cantus II.) (Bassus.)] 3 pts. **C. 57. a.**

The Cantus part is imperfect, wanting fols. sig. F, G and H.

Gemmulæ Sacræ Binis et Ternis Vocibus Cum Basso Continuo ad Organum... Editio Altera. Cantus II. (Bassus.) 2 pts. *Petrus Phalesius : Antuerpiæ*, 1621. 4°. **C. 57. d.**

Litaniæ Beatæ Mariæ Virginis, In Ecclesia Loretana cani solitæ, IV. V. VI. VIII. et IX. Vocibus. Cum Basso Continuo ad Organum...Nunc primùm in lucem editæ. Tenor. (Bassus.) (Basso Continuo.) 3 pts. *Petrus Phalesius : Antuerpiæ*, 1623. 4°. **C. 57. e.**

PHILIPS (PETER) Litaniae Beatæ Mariæ Virginis, In Ecclesia Lauretana cani solitæ IV. V. VI. et Octo Vocibus. Cum Basso Continuo ad Organum . . . Accesserunt hac secunda editione duæ Litaniæ octo vocum, auctore Nicola Pisanio, *etc.* Quintus. *Apud Hæredes Petri Phalesii : Antuerpiæ*, 1630. 4°. **C. 57. i.**

Di Pietro Philippi Inglese...Madrigali a Otto Voci. Nouamente Composti, & dati in luce. Tenore. *Appresso Pietro Phalesio : Anuersa*, 1598. *obl.* 4°. **A. 344. c.**

Di Pietro Philippi Inglese,...Madrigali a Otto Voci. Nouamente Ristampati. Canto. (Canto se.) (Alto.) (Alto se.) (Tenore se.) (Basso.) (Basso se.) 7 pts. *Appresso Pietro Phalesio : Anuersa*, 1615. *obl.* 4°. **A. 344.**

[Another copy. Tenore se.] **A. 344. h.**

Di Pietro Philippi Inglese...Il Primo Libro de Madrigali a Sei Voci, Nouuamente Ristampati & Corretti. Canto. (Alto.) (Tenore.) (Sesto.) (Basso.) 5 pts. *Appresso Pietro Phalesio : Anuersa*, 1604. *obl.* 4°. **A. 344. a.**

[Another copy. Tenore.] **A. 344. d.**

Di Pietro Philippi Inglese...Il Secondo Libro de Madrigali a Sei Voci. Nouamente Ristampati. Canto. (Alto.) (Tenore.) (Sesto.) (Basso.) 5 pts. *Appresso Pietro Phalesio : Anuersa*, 1615. *obl.* 4°. **A. 344. b.**

[Another copy. Tenore.] **A. 344. e**

Melodia Olympica di Diuersi Eccellentissimi Musici a IIII. V. VI. et VIII. Voci, nuouamente raccolta da Pietro Philippi Inglese, et data in luce. Nella quale si contegono [*sic*] i piu Eccellenti Madrigali che hoggidi si cantono. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Pietro Phalesio & Giouanni Bellero : Anuersa*, 1594. *obl.* 4°. **A. 344. f.**

The composers of this collection are : C. Verdonch, R. Giovanelli, G. Blotagrio, P. Philippi, P. Bellasio, G. M. Nanino, F. Farina, G. Prenestini, L. Marenzio, A. Pevernage, G. B. Moscaglia, G. de Macque, F. Dentici, G. Gastoldi, A. Zoilo, F. Anerio, L. Bertani, O. Bassani, H. Baccusi, G. de Wert, A. Striggio, G. Eremita, G. B. Mosto, O. Vecchi, A. Gabrieli, V. Bellhaver, C. Correggio, B. Donati, T. Messaino, G. Croce and G. Turnhout.

[Another copy. Alto.] **A. 344. g.**

Paradisus Sacris Cantionibus consitus, Una, Duabus et Tribus Vocibus decantandis. Cum Basso Generali ad Organum ...Nunc primùm in lucem editus. Prima Pars. [Cantus.] *Apud Petrum Phalesium : Antuerpiæ*, 1628. 4°. **C. 57. f.**

PHILIPS (PETER) Paradisus Sacris Cantionibus Consitus . . . Secunda Pars. [Tenor.] *Apud Hæredes Petri Phalesii : Antuerpiæ*, 1633. 4°. **C. 57. g.**

Paradisus Sacris Cantionibus Consitus... Tertia Pars. [Cantus.] *Apud Hæredes Petri Phalesii : Antuerpiae*, 1633. 4°. **C. 57. j.**

Les Rossignols Spirituels. Liguez en Duo, dont les meilleurs accords, nommément le Bas, releuent du Seigneur Pierre Philippes, *etc. Jean Vervliet : Valencienne*, 1616. 12°. **K. 1. a. 1.**

Les Rossignols Spirituels. Liguez en Duo ; Dont les meilleurs accords, nommément le Bas, releuent du Seigneur Pierre Philippes...Regaillardis au Prime-vere de l'an 1621. *Iean Vervliet : Valencienne*, 1621. 12°. **K. 1. a. 2.**

See STRIGGIO (A.) [*Chi fara fed' al ciel.*] Che fera fed al cielo...mis en Tablature par P. Filippe. [1615.] fol. **535. l. 23.**

PHILIS. Philis demande son portrait. Ariette. *See* ALBANESE ( )

Philis, la fleur de nos brunettes. Chanson. *See* DES ROZIERS (C.)

Philis, qu'il est charmant. Air. *See* GOTHEREAU ( )

Philis, viens voire naître le jour. *Duo.* [*Paris,*] 1723. *s. sh.* 4°. **297. a. 3.**
Le Mercure, August, 1723.

PHILLIPS (H.) Encompass'd with clouds of distress. *Bridgewater.* [Hymn.] (Alter'd from H. Phillips) the words by... A. Toplady. [*London*, 1796.] 8°. **P.P. 717.**
Gospel Magazine, June, 1796.

PHILLIPS (THOMAS) Too lovely fair One I confess. *A New Song, etc.* [*London*, 1760 ?] *s. sh.* fol. **I. 530. (129.)**

[Another edition.] Too lovely fair one, *etc.* [*London*, 1760 ?] *s. sh.* fol. **G. 316. f. (35.)**

PHILLIS. Phillis. [Song, begins : 'Ye Woods and ye Riv'lets.'] *See* ARNE (T. A.)

Phillis. [Song, begins : 'As Phillis the gay.'] *See* BRIDE (R.)

Phillis. [Glee, begins : 'On a hill there grows a flow'r.'] *See* CALLCOTT (J. W.)

Phillis. [Song.]
See COME. Come tell me dear Phillis. [1775 ?] *s. sh.* fol. **G. 307. (124.)**

Phyllis. [Song.]
See DEAREST. Dearest Phyllis, lovely Maid, *etc.* [1764.] 8°. **P.P. 5441.**

Phyllis. [Song.]
See DEAREST. Dearest Phyllis, lovely Maid, *etc.* [1770 ?] *s. sh.* fol. **G. 305. (268.)**

PHILLIS. Phillis. Song.
See HARK. Hark, hark o'er the Plains, *etc.* [1746 ?] *s. sh.* fol. **H. 1994. b. (31.)**

Phillis. [Song.]
See MY. My fair ye Swains is gone astray. [1750 ?] *s. sh.* fol. **G. 316. c. (28.)**

Phyllis. [Song.]
See SEE. See where Phyllis ever sprightly. [1750 ?] *s. sh.* fol. **G. 316. f. (3.)**

Phillis. [Song.]
See SEE. See where Phyllis ever sprightly. [1759.] *s. sh.* 8°. **I. 600. d. (153.)**

Phillis. Canzonet [begins : 'Do not ask me charming Phillis']. *See* TREMAIN (T.)

Phillis. [Song, begins : 'Phillis the Goddess of the Plain']. *See* WALTON (H.)

Phillis as her Wine she sipt in. *The Double Entendre.* [Song.] [*London*, 1730 ?] *s. sh.* fol. **G. 311. (13.)**

[Another edition.] Philis as her Wine she sipt in. *The Double Entendre.* [Song.] [*London*, 1730 ?] *s. sh.* fol. **G. 316. e. (120.)**

Phillis be kind. *A Song by an Eminent Master.* [*London*, 1720 ?] fol. **G. 311. (3.)**

[Another copy.] **G. 315. (132.)**
Imperfect, wanting fol. 2.

Phillis despise not your faithfull Lover. *The Beautifull Phillis.* A Song to Mrs. Schoolings Minuet. [*London*, 1720 ?] *s. sh.* fol. **H. 1601. (370.)**

Phillis despise not your faithfull Lover. *The Beautiful Phillis, etc. Cluer :* [*London*, 1725 ?] *s. sh.* fol. **G. 315. (90.)**

Phyllis has Charms for each youthfull Lover. *The Beautifull Phyllis :* A New Song [to Mrs. Schooling's Minuet]. [*London*, 1720 ?] *s. sh.* fol. **G. 311. (11.)**
The other words to this song ('Phillis despise not your faithful lover') are engraved above the voice part.

Phillis has each enchanting art. *On Phillis.* A Song. [*London*, 1747.] 8°. **157. l. 9.**
London Magazine, 1747, *p.* 237.

Phyllis has such charming Graces. Song. *See* PURCELL (D.) [*The Campaigners.*]

Phillis talk not more of Passion. Song. *See* PURCELL (D.) [*Alexander the Great.*]

Phillis taste Joy and ne're be Coy. Song. *See* BURGESS (H.) *the Elder.*

Phillis the Lovely. *A Song* the words by Mr. Kirkland set to a Trumpet Minuet [by G. F. Haendel]. [*London*, 1725 ?] *s. sh.* fol. **G. 305. (153.)**

[Another copy.] **H. 1601. (371.)**

[Another copy.] **G. 315. (92.)**

PHILLIS. Phillis the Lovely. Song. *See* HAENDEL (G. F.) [*Minuets. Walsh's Collection, p.* 32.]

Phillis the Sun's Rival. [Song.] *See* SLUGGISH. The sluggish Morn as yet undrest. [1770 ?] *s. sh.* fol. **G. 312. (122.)**

Phillis und Thirsis. Cantate. *See* BACH (C. P. E.)

Phillis why shou'd we delay. *To Phillis.* [Song.] The Words by Mr. Waller. [Music by J. Dunn.] [*London*, 1760 ?] *s. sh.* fol. **G. 311. (21.)**

Phyllis, with her enchanting voice. Song. *See* TURNER (E.)

Phillis would her charms improve. Song. *See* COURTEVILLE (R.)

Phillis' Complaint. [Song.] *See* YE. Ye warblers while Strephon I moan. [1750 ?] *s. sh.* fol. **G. 316. c. (40.)**

Phillis's Complaint. [Song.] *See* YE. Ye warblers, while Strephon I moan, *etc.* 1752. *s. sh.* 8°. **P.P. 5108.**

Phillis's Complaint. [Song.] *See* YE. Ye warblers, while Strephon I moan, *etc.* [1752.] 8°. **249. c. 22.**

Phillis's Resolution. [Song.] *See* ABINGTON (L.)

PHILLIS (JEAN BAPTISTE) Les Remords de David. Romance. Avec Accomp^{t} de Guittare, *etc.* *Chez Imbault : Paris*, [1800 ?] 8°. **B. 362. a. (107.)**

[Another copy.] **B. 362. f. (35.)**

See AH. Ah ! combien la nuit a de charmes. *Les Charmes de la Nuit.* Romance... Accompagnement de Guittare par M. Phillis, *etc.* [1790 ?] 8°. **B. 362. b. (170.)**

PHILO ARMONICA, *pseud.* Ten pieces for the Organ adapted for the use of the Church, *etc.* *Longman and Broderip, for the Author : London*, [1785 ?] *obl.* fol. **e. 174. k. (3.)**

PHILOMELA FRANCISCANA. Philomela Franciscana, clarâ & brevi Methodo decantans has ac certas Regulas ad benè, perfectéque Cantum Ecclesiasticum ad discendum & docendum. Unacum Tonis Communibus, Hymnis, Antiphonis, Lectione Mensali, &c. ad usum FF. Minorum Recollectorum Ordinis... S. Francisci. *Typis Ioannis Michaelis Labhart : Augustæ Vindelicorum*, 1731. 12°. **3355. aa. 16.**

PHILOMÈLE SÉRAPHIQUE. La Philomèle Séraphique. [Hymns.] *See* JAN L'EVANGELISTE, *Capuchin.*

PHILOMUSICUS, *pseud.* Phœbe's Lamentation. A favorite Ballad by Mr. Ingall. The Air by Philomusicus. *Longman and Broderip : London*, [1790 ?] fol. **H. 2818. (16.)**

Sequel to Sweet Poll of Plymouth. Composed or Compiled by Philomusicus. *Longman and Broderip : London*, [1798.] fol. **H. 1653. (59.)**

PHILORET. Philoret and Aurelia. [Song.] *See* YOUNG. Young Philoret, the am'rous Boy. [1750 ?] *s. sh.* fol. **G. 305. (266.)**

PHILOSOPHE. Un Philosophe téméraire. Vaudeville. *See* CHARLES ( )

PHILPOT (GEORGE) The Triumph of Britons, a New and Constitutional Song address'd ... to the Society at the Crown & Anchor, written by J. Alderson, *etc.* *Simmons & Co., for the Authors : Canterbury*, [1800 ?] fol. **G. 805. i. (15.)**

PHILPOT (STEPHEN) An Introduction to the Art of Playing on the Violin, on an Entire New Plan, *etc.* *Randall and Abell, for the Author : London*, [1767 ?] fol. **g. 490.**

Six Capital lessons for the Harpsichord or Piano Forte, *etc.* *Printed for J. Bland : London*, [1780 ?] fol. **h. 60. b. (4.)**

PHINOT (DOMENICO) Liber Primus Mutetarum Quinque Vocum, *etc.* Bassus. *Apud Antonium Gardane : Venetijs*, 1552. *obl.* 4°. **A. 87.**

Liber Secundus Mutetarum Quinque Vocum, *etc.* Bassus. *Apud Antonium Gardane : Venetijs*, 1555. *obl.* 4°. **A. 87. a.**

PHŒBE. Phœbe's Lamentation. Ballad. *See* PHILOMUSICUS, *pseud.*

PHŒBUS. Phœbus, meaner themes disdaining. *The British Fair.* A new Song. Sung by Miss Wright at Vauxhall. [*London*, 1765.] 8°. **P.P. 5441.** *Royal Magazine, Vol. XIII., p.* 157.

Phœbus, meaner Themes disdaining. *The British Fair.* A New Song. Sung by Miss Wright, at Vauxhall. [*London*, 1765.] 8°. **P.P. 5438. z.** *Universal Magazine, Vol. XXXVII., p.* 155.

Phebus shine forth with gilded Ray. On the Birth day of Her Highness Princess Augusta. [Song.] [*London*, 1745 ?] *s. sh.* fol. **G. 311. (20.)**

PHŒNIX. The Phœnix. Song. *See* AMANDA. Amanda's fair by all confess'd, *etc.* [1763.] 8°. **P.P. 5438. z.**

The Phœnix. Song [begins : 'I pass all my Hours']. *See* HUMPHREY (P.)

PHYLLIDA. Phyllida. [Song.]
See ADAMS (J. B.)

PHYLLIS. *See* PHILLIS.

PHYSICIAN. The Physician. [Song.]
See OF. Of all Professions in the Town, *etc.* [1780?] *s. sh.* fol. **G. 310. (270.)**

PIANOFORTE MAGAZINE. The Piano-Forte Magazine.
See PERIODICAL PUBLICATIONS.—*London.*

PIANTANIDA (FRANCESCO DE)
See CHIABRANO (G.) and PIANTANIDA (F. de) Six Solos for a Violoncello, *etc.* [1780?] fol. **h. 2910. (7.)**

PIANTANIDA (GIOVANNI) VI. Sonate a tre, Due Violini e Basso è Cembalo... Opera Prima. [Separate Parts.] *Londra*, 1742. fol. **h. 5. (3.)**

PIAZZI (CARLO) Balletti, Correnti, Ighe, e Sarabande à trè, due Violini, e Violone ... Libro Primo. Opera Seconda, *etc.* Violino Primo (Secondo). (Violone.) 3 pts. *Per Giacomo Monti: Bologna*, 1681. 4°. **d. 30.**

Messe da Capella a Quattro Voci...Opera Prima, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Organo.) 5 pts. *Per Giacomo Monti: Bologna*, 1680. 4°. **D. 114.**

PICCINI (LUIGI) [Les Amours de Chérubin.] *See* AMOURS DE CHÉRUBIN. Vos Amours sont du Village...Air de Figaro. [By L. Piccini?] [1784?] 8°. **B. 362. (192.)**

PICCINI (NICOLÒ) The Accomplish'd Maid. *See* infra: [*La Bona Figliuola.*]

Atys. Tragédie Lyrique en Trois Actes... Paroles de Quinault, *etc.* [Full Score.] *Chez Des Lauriers: Paris*, [1780.] fol. **H. 456. a.**

—— [For songs, &c., published anonymously:] *See* ATYS.

Belle Thémire, à vos vœux. [Song.] [*Paris*,] 1772. *s. sh.* 8°. **298. e. 13.**
Mercure de France, May, 1772.

La Buona Figliuola. Opera Comica, *etc.* [Libretto by C. Goldoni. Short Score.] *R. Bremner: London*, [1767.] fol. **H. 456. h.**

The Songs in La Buona Figliuola. [Short Score.] *R. Bremner: London*, [1767.] fol. **H. 456. (1.)**

[La Buona Figliuola.] The Accomplish'd Maid, a Comic Opera, *etc.* [Words by E. Toms. P. F. score.] *Printed for Messrs. Randall & Abell: London*, [1767.] *obl.* fol. **E. 1194.**

La Buona Figluola, Opéra Comique en Trois Actes, parodiée en François, *etc.* (Airs de la Buona Figluola.) 1772.
See RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 7. 1777. 8°. **11735. b. 2.**

PICCINI (NICOLÒ) La Buona Figliuola. [Overture.] The Periodical Overture in 8 parts. No. XX. [Separate Parts.] *R. Bremner: London*, [1770?] fol. **h. 3210. (26.)**

—— Overture. [Harpsichord.] [*R. Bremner: London*, 1767.] fol. **H. 2818. (13.)**

—— [Another edition.] Overture. [Harpsichord.] *Printed for R. Bremner:* [*London*, 1767?] fol. **g. 271. b. (14.)**

—— Overture, *etc.* [1801.]
See PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 10.] [1797–1802.] 8°. **D. 854.**

—— [Quel che d' amore.]
See ACCOMPLISHED MAID. When you discover. *A Favourite Air*...in the Accomplish'd Maid. [By N. Piccini.] [1770?] *s. sh.* fol. **H. 1994. d. (50.)**

La Buona Figliuola Maritata. Opera Comica, *etc.* [Libretto by C. Goldoni. Short Score.] *R. Bremner: London*, [1767.] fol. **H. 456. (2.)**

[Another copy.] **H. 348. b. (1.)**

—— Overture. [Harpsichord.] [*London*, 1767.] fol. **g. 271. b. (15.)**

Six Canzonets for two Voices with an Accompaniment for a Piano-Forte. *Welcker: London*, [1775?] *obl.* 4°. **A. 1100. (3.)**

The Favourite Songs in the Opera Le Contadine Bizzarre, *etc.* 2 N^os^. [Short Score.] *R. Bremner: London*, [1769.] fol. **H. 456. i. (1.)**

[Another copy. N° 1.] **H. 348. d. (1.)**

Diane et Endimion. Opéra en trois Actes, *etc.* [Libretto by H. Leroux. Full Score.] *Chez Des Lauriers: Paris*, [1784.] fol. **H. 456. b.**

Didon. Tragédie Lyrique en Trois Actes, *etc.* [Libretto by J. F. Marmontel. Full Score.] *Chez Des Lauriers: Paris*, [1783.] fol. **H. 456. c.**

—— [For airs, &c., published anonymously:] *See* DIDON.

[Didone Abbandonata. Se il ciel mi divide.] Madam Mara's Favorite Song in Didone Abbandonata. [A Pasticcio. Full Score.] *Longman & Broderip: London*, [1787.] fol. **H. 345. (26.)**
This air is not in Piccini's 'Didon.' The composers of the Pasticcio were Sacchini, Piccini, Mortellari and Gazzaniga.

The Favourite Songs in the Opera Le Donne Vendicate, *etc.* [Short Score.] *R. Bremner: London*, [1768.] fol. **H. 456. i. (2.)**

—— [Overture. P. F.] [1780?] fol.
See DONNE VENDICATE. **g. 271. (32.)**

PICCINI (Nicolò) Le Dormeur Eveillé. [For songs, &c., published anonymously:] *See* Dormeur Eveillé.

L'Esclave. *See* infra: [*La Schiava.*]

Le Faux Lord. Comédie en Deux Actes [written by L. Piccini]...Gravée par Huguet, *etc.* [Full Score.] *Chez M. Brunet: Paris*, [1783.] fol. **H. 456. d.**

—— [For songs, &c., published anonymously:] *See* Faux Lord.

[Gionata.] Sinfonia del Gionata, per Cembalo, o Piano-forte, con Violino obbligato, *etc. Presso Luigi Marescalchi: Napoli*, [1795?] *obl.* fol. **e. 108. b. (3.)**

Iphigénie en Tauride. Tragédie Lirique en quatre Actes, *etc.* [Libretto by Dubreuil. Full Score.] *Chez Des Lauriers: Paris*, [1781.] fol. **G. 141.**

—— Oreste, au nom de la Patrie. *Air, etc.* [*Paris,*] 1781. 8°. **298. f. 12.**
Mercure de France, Feb., 1781, *p.* 148.

—— Oreste, au nom de la Patrie. *Air* ... Avec Accompagnement de Harpe. *Chez Frère:* [*Paris*, 1795?] fol. **G. 557. (11.)**

Je vivrai si c'est votre envie. *See* infra: [*Roland.*]

Oreste, au nom de la Patrie. Air. *See* supra: [*Iphigénie en Tauride.*]

Pénélope. Tragédie Lyrique en Trois Actes, *etc.* [Libretto by J. F. Marmontel. Full Score]. *Chez Des Lauriers: Paris*, [1785.] fol. **H. 456. e.**

The Periodical Overture in 8 Parts. No. xxi(–xxiii). [Orchestral Parts.] 3 Nos. *B. Bremner: London*, [1790?] fol. **h. 3210. (27–29.)**

Roland. Opéra en Trois Actes, *etc.* [Libretto by J. F. Marmontel. Full Score.] *Chez Des Lauriers: Paris*, [1778.] fol. **H. 456. f.**

—— [Overture.] A Favourite Symphony, for the Piano Forte. [1800.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XI. No. 2. [1797–1802.] 8°. **D. 854.**

—— Je vivrai si c'est votre envie. *Ariette* ... Accomp^{t} de F. G. Meyer. *Chez B. Viguerie:* [*Paris*, 1795?] fol. **G. 548. (18.)**
Journal de Harpe...1re *Année. No.* 3.

La Schiava. Opera Comica, *etc.* [Short Score.] *R. Bremner: London*, [1768.] fol. **G. 200. (4.)**

[La Schiava.] L'Esclave, ou Le Marin généreux, Intermède en un Acte, rédigé de l'Italien ... avec les Airs notés. 1774. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 8. 1777. 8°. **11735. b. 2.**

PICCINI (Nicolò) [La Schiava.] Overture. [P. F.] [1768.] fol. *See* Schiava. **g. 271. b. (31.)**

Se il ciel mi divide. *See* supra: [*Didone Abbandonata.*]

Les vrais plaisirs habitent sous la treille. *Parodie* d'un Air Italien del Signor Nicolo [Piccini]. [*Paris,*] 1776. 8°. **297. f. 3.**
Mercure de France, Jan., 1776.

PICCINNI (Nicolò) *See* Piccini.

PICCIONI (Giovanni) Salmi Intieri a Quattro Voci Concertati, con l' Organo... Nuouamente composti ... Opera Decima. Nona. Tenore. (Basso.) (Basso per Sonar l' Organo.) 3 pts. *Appresso Giacomo Vincenti: Venetia*, 1616. 4°. **C. 42.**

PICCOLO (Filippo lo) Il Canto Fermo esposto colla maggior brevità, e col modo più facile, *etc. Angelo Felicella: Palermo*, 1739. 4°. **558*. c. 23.**

PICERLI (Silverio) Specchio Primo di Musica, nel quale si vede chiaro non sol' il vero, facile, e breue modo d' imparar di cantare di canto figurato, e fermo; ma vi si vedon' anco dichiarate . . . tutte le principali materie, che iui si trattono, *etc. Per Ottauio Beltrano: Napoli*, 1630. 4°. **1042. l. 2. (1.)**

Specchio Secondo di Musica, nel quale si vede chiaro il vero e facil modo di comporre di Canto Figurato, e Fermo, *etc. Appresso Matteo Nucci: Napoli*, 1631. 4°. **1042. l. 2. (2.)**

PICHE. Piche cornacchie e nottole. [Duet.] *See* Paisiello (G.) [*Gli Schiavi per Amore.*]

PICHL (Wenzel) Andante, for the Violin with 100 Variations ... Op. 11. *Printed for R. Birchall: London*, [1795?] *obl.* fol. **f. 133. k. 3.**

Douze Caprices à Violon seul...Oeuvre xix. *Chéz J. J. Hummel: Berlin*, [1795?] fol. **g. 270. l. (7.)**

Trois Concerts à Violino Principale, Violino Primo & Secondo, Alto & Basse...Oeuvre Troisième. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1775?] fol. **h. 1665. (1.)**

Sei Divertimenti à Cinque Stromenti... Opera v. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1780?] fol. **g. 417. d. (4.)**

Six Duettos for a Violin and Tenor... Opera xviii. [Separate Parts.] *Longman and Broderip: London*, [1795?] fol. **g. 421. i. (1.)**

PICHL (Wenzel) Sei Quartetti a Due Violini Viola & Violoncello . . . Opera Seconda. [Separate Parts.]
Chés J. J. Hummel: Berlin, [1780?] fol. **g. 469. (1.)**

Tre Quartetti per Flauto, Violino, Viola et Violoncello...Œuvre xii. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1790?] fol. **g. 469. (2.)**

Tre Quartetti per Due Violini, Viola e Violoncelli. . . Œuvre xiiim. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1790?] fol. **g. 469. (3.)**

Tre Sinfonie à più Stromenti...Opera Octava. [Orchestral parts.]
Chés J. J. Hummel: Berlin, [1785?] fol. **g. 474. c. (3.)**

Six Sonates à Deux Violons...Oeuvre Quatrième. [Separate Parts.]
Chés J. J. Hummel: Berlin, [1775?] fol. **h. 1665. (2.)**

[Another copy.] **g. 420. g. (1.)**

[Six Sonates. Op. iv.] Six Duets for Two Violins...Op. 4. [Separate Parts.] *Longman & Broderip: London*, [1785?] fol. **g. 421. t. (13.)**

Three Sonatas for the Piano Forte, with an Accompaniment for a Violin or Flute and Violoncello . . . Op. 26. [Separate Parts.] *F. Linley: London*, [1796.] fol. **g. 161. g. (6.)**

Cento Variazioni sulla Scala del Basso fermo per esercizio del Violino, *etc.* [Op. 11.] *Appresso Luigi Marescalchi: Napoli*, [1787.] fol. **g. 270. l. (8.)**

PICITONO (Angelo da) Fior Angelico di Musica . . . Nel qual si contengono alcune bellissime dispute contra quelli che dicono, la Musica non esser scienza, *etc.* *Per Agostino Bindoni: Vinegia*, 1547. 4°. **557*. d. 5.**

PICTORIUS (Joannes Fredericus) Psalmodia Vespertina . . . vinctis aliquot beatissimæ . . . Virginis Mariæ Canticis Quatuor & quinq3 vocibus compositis, &c. Discantus. *In officina Musica Adami Berg: Monachii*, 1594. *obl.* 4°. **A. 198.**

PICTURE. The Picture. [Song, begins: 'Genteel is my Damon.']
See Howard (S.)

The Picture. Song [begins: 'Say, how can words'].
See Storace (S.) [*My Grandmother.*]

A Picture of Portsmouth Point. Comic Song. *See* Early. Early one Morn. [1800?] fol. **G. 333. (28.)**

The Picture Shop. Song.
See Reeve (W.)

PIÈCES. Pièces Choisies pour le Clavecin, de differents Auteurs. Contenants Fantasies, Airs, Rondeaux, Gavottes, Bourées, Gigues et Menuets. *Imprimé aux depens de G. F. Witvogel: Amsterdam*, [1760?] fol. **f. 45. (2.)**

PIECES. A Collection of favorite familiar Pieces, adapted for the Piano Forte. [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 12. [1797–1802.] 8°. **D. 854.**

PIELTAIN (Dieudonné Pascal) Six Quartettos for Two Violins, a Tenor and Violoncello...Op. 2. [Separate Parts.] *Printed for the Author: London*, [1785.] fol. **g. 1034.**

Six Solos for a Violin, *etc.* *Longman & Broderip, for the Author: London*, [1785?] fol. **h. 1608. c. (6.)**

PIERCY (H.) The Beggar Girl.
See Over. Over the Mountain and over the Moor. *The Beggar Girl* . . . Ballad, *etc.* [By H. Piercy.] [1799?] fol. **G. 356. (61.)**

The Beggar Girl. A Favorite Ballad for the Piano Forte or Harp, also, as a Duett, *etc.* *Printed for the Author: London*, [1800?] fol. **G. 356. (10.)**

The Beggar Girl. A Glee for Three Voices with a Tenor Part (ad libitum). *Printed for the Author: London*, [1800?] fol. **G. 353. (25.)**

Laura, the poor little Savoyard. A favorite Ballad, *etc.* *Printed for the Author: London*, [1800?] fol. **G. 356. (11.)**

See Adieu. Adieu my Native Land, adieu. Written & composed by the Author of "Over the Mountain & Over the Moor" [H. Piercy], *etc.* [1798?] fol. **G. 365. (72.)**

PIERRE LE GRAND. Pierre le Grand. Comédie. *See* Grétry (A. E. M.)

PIERROT. Le Pierrot de Jeanette. [Song.] *See* Que. Qu'un amant à sa maîtresse, *etc.* [1791?] 8°. **B. 362. e. (77.)**

Pierrot dit à Madeleine. *Romance Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. b. (105.)**

Pierrot dit à Madeleine. *La Bergère Vaincu.* Romance. Avec Accompt de Guitar par Mr Alberti. *Chez M. Camand: Paris*, [1785?] 8°. **B. 362. g. (8.)**

Pierrot revenant du Moulin. *Le Chasse au Lapin.* [Song.] [*Paris*, 1780?] 8°. **B. 362. b. (121.)**

PIERZON ( ) *See* Fevin (A. de) Misse ... Quarti toni. Pierzon [i.e. P. de la Rue]. 1515. *obl.* 4°. **K. 1. d. 12.**

PIETÀ. Pietà, pietà di noi. Quartett. *See* MARTIN Y SOLAR (V.) [*L' Arbore di Diana.*]

PIETÀ D'AMORE. La Pietà d'Amore. Dramma. *See* MILLICO (G.)

PIFARO (MARCANTONIO DEL) Intaboiatura de Lauto...de Ogni Sorte de Balli nouamente stampati et posti in Luce Libro Primo. MS. NOTES. *Appresso di Antonio Gardane: Venetia*, 1546. *obl.* 4°. **K. 1. c. 22. (2.)**

PIFFET (ETIENNE) Le Choix d'un Berger. Pastorale. [Words by] Pesselier. [*Paris*,] 1752. *s. sh.* 4°. **298. c. 8.**
Mercure de France, March, 1752.

Le Pastor Fido. Musette. Les paroles sont de M^r^ Pécelier, *etc.* [*Paris*,] 1751. *s. sh.* 4°. **298. c. 6.**
Mercure de France, Nov., 1751.

PIGEON. The Pigeon. [Song.]
See WHY. Why tarries my Love? *etc.* [1790?] fol. **G. 296. (16.)**

PIGGOT (FRANCIS) *See* BLOW (J.) A Choice Collection of Ayres for the Harpsichord...by...J. Blow...F. Piggot, *etc.* 1700. *obl.* 4°. **K. 3. l. 4.**

PIGMALION. Pigmalion. Acte de Ballet. *See* RAMEAU (J. P.)

PIGMY REVELS. The Pigmy Revels. Pantomime. *See* DIBDIN (C.)

PIGNANI (GIROLAMO) Scelta di Canzonette Italiane de piu autori, *etc.* *A. Godbid and J. Playford: London*, 1679. *obl.* 12°. **K. 8. i. 15.**
The composers of this collection are: A. Stradella, G. Pignani. Cesti, J. Carissimi, B. Pasquini, L. Rossi, G. A. Boretti, N. Matteis, C. Caproli, B. Albrici, G. B. Draghi and C. A. Lunati.

PIIS (ANTOINE PIERRE AUGUSTIN DE) Le Meûnier de Coignac. [Song.] L'Air et les Parolles de M. de Piis. [*Paris*, 1780?] 8°. **B. 362. a. (140.)**

Le Saint deniché, ou la Saint Nicolas d'Été. Opéra Comique, en deux Actes et en Vaudevilles...[Written] Par A. P. A. Piis...Avec la Musique [of three songs by the Author]. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, 1793. 8°. **11738. l. 18. (4.)**

Santeuil et Dominique. Pièce anecdotique en trois Actes, en prose, mêlée de Vaudevilles ... [Written] Par A. P. A. Piis. [With the music of a song by the Author.] *Chez les Libraires: Paris*, An V^e^, [1797.] 8°. **11738. l. 18. (1.)**

PILBROW (T.) Why stays my Love, Ballad. Adapted to a favorite Welsh Air, with an Accompaniment for the Piano Forte, or Harp. By T. Pilbrow. *Preston: London*, [1800?] fol. **G. 805. k. (17.)**

PILGRIM. The Pilgrim. Song [begins: 'Oh! happy Groves'].
See BARRETT (J.) *Organist.*

The Pilgrim. [Song.]
See IN. In Pennance for past folly. [1770?] *s. sh.* fol. **G. 309. (119.)**

The Pilgrim. Song [begins: 'Lone Minstrel of the Moonlight hour'].
See RIMBAULT (S. F.) Select Songs. No. 1.

PILGRIM'S SOLACE. A Pilgrim's Solace. [Madrigals.] *See* DOWLAND (J.)

PILGRIMME AUF GOLGATHA. Die Pilgrimme auf Golgatha. Passions-oratorium. *See* HASSE (J. A.)

PILKINGTON (FRANCIS) The First Booke of Songs or Ayres of 4. parts: with Tableture for the Lute or Orpherian, with the Violl de Gamba, *etc.* *T. Este: London*, 1605. fol. **K. 2. i. 11.**

The First Set of Madrigals and Pastorals of 3. 4. and 5. Parts, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts.
Printed for M[atthew] L[ownes] I[ohn] B[rowne] and T[homas] S[nodham] the Assignes of W. Barley: London, 1613. 4°. **K. 2. d. 10.**

The Second Set of Madrigals, and Pastorals, of 3. 4. 5. and 6. Parts; Apt for Violls and Voyces, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Thomas Snodham, for M[atthew] L[ownes] and A. B[rowne]: London*, 1624. 4°. **K. 2. d. 11.**
The Altus part contains 'A Pavin made for the Orpharion, by the Right Honorable, William Earle of Darbie, and by him consented to be in my Bookes placed.'

[Another copy. Bassus.] **C. 156.**

PILLOTI (LOUIS) Four Italian & Two English Ariettes, with an Accompaniment for the Piano-Forte or Harp, *etc.* *Longman and Broderip, for the Author: London*, [1795?] fol. **H. 1679. (42.)**

[Another copy.] **G. 198. (8.)**

Orra. A New Song, *etc.* *At R. Birchall's: London*, [1795?] fol. **G. 805. i. (16.)**

PIMMALIONE. Pimmalione. Azione Teatrale. *See* ASIOLI (B.)

Pimmalione. Opera. *See* CIMADOR (J. B.)

PINART ( ) Premier Livre de Chansons à Danser, par M**** [Pinart]. 1694.
See CHANSONS. [2. *Le Roy and Ballard's Collections.*] Recueil de differens Livres de Chansons, *etc.* Liv. VII. 1699. 8°. **A. 428. (7.)**

PINDAR (PETER) *pseud.* [i.e. JOHN WOLCOTT.] The Triumph of Britons, a Song. The Words & Air by Peter Pindar, and the Accompaniments by Shield.
[*London*, 1798 ?] fol. **G. 376. (40.)**

The Wandering Gipsy. A Ballad ... The Words and Melody by P. Pindar, the Accompaniments by Mr. Shield.
T. Skillern: London, [1795 ?] fol. **G. 383. j. (24.)**

PINKS. Pinks and Lillies. [Song.]
See Do. Do not ask me charming Phillis.
[1705 ?] *s. sh.* fol. **H. 1601. (123.)**

PINSON ( ) Adorable Philémire. Romance. Les Paroles sont de M. Belain, *etc.* [*Paris*], 1764. *s. sh.* 8°. **298. d. 22.**
Mercure de France, Dec., 1764.

PINTO (THOMAS) Six Solos for the Violin with a Figured Bass for the Harpsichord or Violoncello, *etc.* *John Johnston: London*, [1770 ?] fol. **h. 210. k. (2.)**

PIOMBANTI (FRANCESCO) Six Notturnos or Night Pieces for two Violins or two German Flutes and a Bass. [Separate Parts.] *Printed for H. Thorowgood: London*, [1765 ?] fol. **g. 420. g. (2.)**

PIOUS. Pious Orgies. Song.
See HAENDEL (G. F.) [*Judas Maccabæus.*]

PIOUS RECREATION. The Pious Recreation. Psalm-Tunes.
See RICHARDSON (W.)

PIOZZI (GABRIELE) Three Duets and three Canzonets ... Opera VI.
Printed for the Author: London, [1785 ?] fol. **G. 424. b. (6.)**

Six Quatuor pour deux Violons, Alto et Violoncello ... Opera IV. [Separate Parts.]
Printed for the Author: London, [1780 ?] fol. **g. 432.**

A Second Sett of Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin ... Opera III.
John Welcker: London, [1780 ?] fol. **g. 432. a. (1.)**

Six Sonatas, for the Harpsicord or Piano Forte with an Accompanyment for a Violin ... Opera V.
Printed for the Author: London, [1785 ?] fol. **g. 432. a. (2.)**

PIOZZI (M.) Six Sonatas for the Harpsichord or Piano Forte, with an Accompanyment for a Violin ... Opera II^{d}. *John Welcker: London*, [1780 ?] fol. **g. 293.**

PIPE. The Pipe. Ballad.
See STEPHENSON (J.)

PIPÉE. La Pipée. Comédie.
See PARATAIO.

PIRAME ET THISBÉ. Pirame et Thisbé. Tragédie.
See REBEL (F.) and FRANCŒUR (F.)

PIRAMO E TISBE. Piramo e Tisbe. [Opera.] *See* RAUZZINI (V.)

PIRATES. The Pirates. Opera.
See STORACE (S.)

PIRITHOUS. Pirithous. Tragédie.
See MOURET (J. J.)

PIRLOT ( ) *See* AMOUR. L'Amour trouble ma raison. *La Fille inhumaine*, [Song,] ... L'Accompagnement par M^{r} Pirlot, *etc.* [1785 ?] 8°. **B. 362. f. (15.)**

PIRON AVEC SES AMIS. Tant que l'homme désirera. *Air chanté dans Piron avec ses Amis.* Avec Accomp^{t} de Guittare. *Chez Imbault: Paris*, [1800 ?] 8°. **B. 362. g. (79.)**

PIRRO E DEMETRIO. Songs in the New Opera of Pyrrhus and Demetrius. With the Italian words Grav'd under the English to such as are Sung in Italian ... Fairly Engrav'd ... by T. Cross Jun^{r}. [Music by A. Scarlatti, with additions by N. F. Haym. Words by A. Morselli, translated by O. MacSwiney.] *Printed for John Cullen: London*, [1710 ?] fol. **I. 355.**

[Another edition. Songs in Pyrrhus and Demetrius.] [*Printed for John Cullen: London*, 1710 ?] fol. **H. 109.**
Imperfect, wanting the title-page.

[Corri o sole.] Hast O Sun O quickly fly. [Song.] *Sung by Sig^{r} Valentino* in the Opera of Pyrrhus and Demetrius.
[*London*, 1710 ?] *s. sh.* fol. **G. 315. (29.)**

[Another copy.] **H. 1601. (186.)**

Her lovely Face enchains me. *Pyrrhus & Demetrius.* [Duet.] Sung by Sig^{r} Nicolini & Sig^{r} Valentini, *etc.*
[1710 ?] *s. sh.* fol. **G. 315. (8.)**

[Ho un non so che nel cor.] Conjugal Love, [Song,] made on a Man of Quality and his Lady to an Air [from G. F. Handel's 'Agrippina,' introduced] in Pyrrhus. [Begins: 'In Kent so fam'd of Old,' words by T. Durfey.] [*London*, 1710 ?] *s. sh.* fol. **H. 1601. (219.)**

Rise O Sunn. *A Fauovrite* [*sic*] *Song* in the Opera of Pyrrhus and Demetrius.
[*London*, 1710 ?] *s. sh.* fol. **H. 1601. (378.)**

Too lovely and Fair. *Marius.* Sung by M. D'lapine in the Opera of Pyrrhus & Demetrius. [Music by N. F. Haym.]
[*London*, 1710 ?] *s. sh.* fol. **H. 1601. (441.)**

PISA (AGOSTINO) Battuta della Musica dichiarata da Don Agostino Pisa ... Opera noua ... Ristampata di nouo, & Ampliata, *etc.* *Per Bartolomeo Zannetti: Roma*, 1611. 4°. **1042. i. 1.**

PISA (Agostino) Breue Dichiaratione della Battuta Musicale, *etc.* *Appresso Bartolomeo Zannetti: Roma*, 1611. 4°. **7896. c. 40. (1.)**

PISADOR (Diego) Libro de Musica de Vihuela, agora nuevamente compuesto, *etc.* *Hecho por Diego Pisador vezino de Salamanca y impressio en su casa*, 1552. fol. **K. 8. e. 2.**

97 *fol. At the end of Books I. and II. is the printer's mark of Francisco Fernandez de Cordova; at the end of Book VII. that of Guillermo Millis. The composers named in this collection are: Diego Pisador, Iuan Vazquez, Jusquin, Gombert, Adrianus de Villart* [*Willaert*], *Basurto, Pomborun, Juan Monton* [*Mouton*] *and Morales.*

PISANIO (Nicola) *See* Philips (P.) Litaniæ Beatæ Mariæ Virginis . . . Accesserunt hac secunda editione duæ Litaniæ octo vocum, auctore Nicola Pisanio, *etc.* 1630. 4°. **C. 57. i.**

PITCHER. The Pitcher. [Song.] *See* Silver. The Silver Moon that shines so bright. [1770?] *s. sh.* fol. **I. 530. (142.)**

PITICCHIO (Francesco) Sei Quintetti a due Violini, due Viole e Violoncello, *etc.* [Separate Parts.] *Presso Giov. André: Offenbach sul Meno*, [1785?] fol. **h. 2841.**

PITIÉ. Pitié tendre et touchante. Couplets. *See* Grétry (A. E. M.) [*Élisca, ou la Bonne Mère.*]

PITMAN (Ambrose) Three favorite Amorosos . . . for the Voice and Piano-Forte, with a Thorough Bass . . . Op. vi. *Messrs. Thompsons:* [*London*, 1795?] fol. **G. 369. (7.)**

—— [No. 1.] Marian's Complaint; a Favorite Amoroso, written by P. Pindar, *etc.* *J. Dale: London*, [1795?] fol. **G. 366. (50.)**

—— [No. 2.] The Pensive Rose, a Favorite Amoroso. *J. Dale: London*, [1795?] fol. **G. 360. (40.)**

Gaffer Gray! A Favorite Ballad, written by Mr. Holcroft, *etc.* *J. Dale:* [*London*, 1795?] fol. **G. 366. (51.)**

Io! triumphe! Extempore Stanzas, addressed to Admiral Earl Howe, on his glorious Victory, June 1st 1794. [Words by Mrs. Robinson.] *J. Dale: London*, [1794.] fol. **G. 376. (29.)**

Laura. A Favourite Sonnet from Petrarch [or rather from Metastasio's Cantata 'Amor Timido']; set to Music for the Voice and Piano Forte, with an Accompaniment for a Violin and Hautboy Obligato. *J. Dale: London*, (1793.) fol. **G. 368. (13.)**

PITMAN (Ambrose) Marian's Complaint. *See* Supra: [Three Amorosos. Op. vi. No. 1.]

The Pensive Rose. *See* supra: [Three Amorosos. Op. vi. No. 2.]

Sabina, a Favorite Amoroso . . . for the Voice and Piano Forte.

Printed for G. Walker: London, [1795?] fol. **G. 809. b. (63.)**

See Scarlatti (D.) The Beauties of D. Scarlatti. Selected . . . and Revised . . . by A. Pitman. [1785?] *obl.* fol. **e. 5. g. (9.)**

PITT (Thomas) Church Music; consisting of a Te Deum and Jubilate, the music from various eminent Masters, and Six (Ten) Anthems from the sacred works of Handel selected and adapted . . . by T. Pitt. 2 vols. *Printed for the Editor: Worcester*, 1788-9. fol. **G. 500. (1.)**

[Another copy.] **3. e. 4, 5.**

PITTY-PATTY. Pitty-Patty. [Song.] *See* Arne (M.)

[Another setting.] Pitty Paty. Song. *See* Arne (T. A.)

PITY. Pity, Astrea, one that dies. Song. *See* Franck (J. W.)

PIÙ. Piu bianca di giglio. Air. *See* Cosa Rara.

PIXELL ( ) A Collection of Songs, with their Recitatives and Symphonies, for the German Flute, Violins, etc. with a Thorough Bass for the Harpsichord . . . To which is added a Chorus for Voices and Instruments. *M. Broome, for the Author: Birmingham*, 1759. fol. **G. 298.**

Odes, Cantatas, Songs, &c. divine, moral, entertaining . . . Opera Seconda.

William Fletcher, for the Author: Birmingham, 1775. fol. **H. 91.**

PIZARRE. Pizzarre. Ballet. *See* Mazzinghi (J.)

PIZARRO. The Music of Pizzaro. Play. *See* Kelly (M.)

PIZZATI (Giuseppe) La Scienza de' Suoni e dell' Armonia . . . Opera . . . Divisa in Cinque Parti. *Appresso Giovanni Gatti: Venezia*, 1782. 4°. **60. f. 23.**

Tavole degli Esempj appartenenti alla Scienza de' Suoni e dell' Armonia, *etc.* [*Venice*, 1782.] fol. **60. h. 27.**

PIZZOLATO (Antonio) Sonate a Violino solo, ed il Basso . . . Opera Prima . . . 2da impressione . . . coretta per l' Auttore.

Stampate per l'Auttore del G. Johnson: Londra, [1750?] fol. **g. 1035.**

PLÀ (José) Six Duets for two Violins. [Separate Parts.]

Printed for C. and S. Thompson: London, [1775?] fol. **g. 421. c. (6.)**

PLÀ (José) Six Sonatas for two German Flutes or two Violins and a Bass. [Separate Parts.] *Welcker: London*, [1770?] fol. **h. 2852. a. (9.)**

PLÀ (José) and ( ) Six Sonatas for two German-Flutes, Violins or Hautboys, with a Bass for the Harpsichord or Violoncello. Compos'd by Sig^rs^ Pla's. *Printed for J. Hardy: London*, [1760?] fol. **f. 23.**

PLACE. Place me where never summer's breeze. Song. *See* STONE (J.)

PLAGUE. The Plague of Dependance. [Song.] *See* COURTIERS. Courtiers' Words let no man mind. 1742. *s. sh.* fol. **H. 1994. (13.)**

A Plague on Miss Chloe. *Love and Wine*, an Excellent Drinking Song. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 47. [1760?] fol. **G. 433.**

PLAIGNEZ. Plaignez, plaignez ma peine. *Romance* [adapted to the tune of 'Malbrouk s'en va t'en guerre']. [*Paris*, 1785?] 8°. **B. 362. (212.)**

Plaignez un roi, plaignez un père. Air. *See* DIDON.

PLAIN. The plain Dealer. [Song.] *See* CURTIS (T.)

Plain Truth. Song. *See* MAN. The Man who seeks to win the fair. [1750?] *s. sh.* fol. **G. 316. (98.)**

Plain Truth. Song. *See* MAN. The man who seeks to win the fair, *etc.* [1753.] 8°. **249. c. 23.**

PLAIN CHANT. Plain Chant for the Chief Masses and Vespers throughout the Year; and for the Exposition, Salut and Benediction of the Blessed Sacrament, &c. Compiled for the use of W[ar]d[ou]r Chapel. *J. P. Coghlan: London*, 1788. 4°. **D. 428.**

Printed throughout with blank staves for the insertion of notes in manuscript.

PLAINTE. Plainte Amoureuse. Ariette [begins: 'Amour brise mon esclavage']. *See* GAUTIER ( ) *Organist of Saint Denis.*

Plainte Amoureuse. [Song.] *See* O. Oh! ma tendre musette. [1780?] 8°. **B. 362. (145.)**

PLAINTES. Les Plaintes de Rosine. [Song.] *See* DANS. Dans un bosquet la charmante Rosine, *etc.* [1780?] 8°. **B. 362. b. (132.)**

PLAINTIVE. The Plaintive Swain. [Song.] *See* ALAS. Alas how smoothly flow'd my days. [1778?] *s. sh.* fol. **G. 306. (113.)**

The Plaintive Swain. [Song.] *See* WAS. Was I of my fair possest. [1777?] *s. sh.* fol. **G. 313. (244.)**

PLAISIR. Le Plaisir, Comédie en un Acte en vers, avec un Divertissement; par M. l'Abbé Marchadier, *etc.* (Divertissement du Plaisir.) 2 pts. *Chez Cailleau: Paris*, 1749. 8°. **164. e. 1.**

Plaisir d'Amour ne dure qu'un moment. *Romance* de M. le Ch^er^ de Florian. [Music by G. Martini.] *Chez Imbault: [Paris*, 1790?] 8°. **B. 362. a. (96.)**

Plaisir d'Amour ne dure qu'un moment. *Romance du Chevrier* dans Célestine, nouvelle de Mr. le Ch^r^ de Florian, *etc.* [Music by G. Martini.] [*Paris*, 1800?] fol. **G. 548. (70.)**

Le Plaisir d'un Moment. [Song.] *See* JE. Je connais un plaisir charmant. [1785?] 8°. **B. 362. g. (33.)**

Le Plaisir de la Variété. Chanson. *See* OUI. Oui, j'aime la variété. 1757. *s. sh.* 8°. **297. d. 7.**

Le Plaisir de rire. Vaudeville. *See* BOUVARD (F.)

Le plaisir est un Dieu volage. Chanson. *See* BAILLEUL ( )

Le Plaisir veut être fécond. *Chanson.* [*Paris*, 1780?] 8°. **B. 362. a. (62.)**

[Another edition.] Le Plaisir veut être fécond. *Chanson.* [*Paris*, 1780?] 8°. **B. 362. e. (95.)**

PLAISIR ET L'INNOCENCE. Le Plaisir et l'Innocence. Opéra-Comique, en un Acte. Par M. Parmentier ... avec la Musique. *Chez Duchesne: Paris*, 1753. 8°. **164. e. 22.**

The music of the concluding vaudeville is by J. L. Laruette.

[Another copy.] *See* THÉÂTRE. Nouveau Théâtre de la Foire, *etc.* Tom 2. 1763. 8°. **11735. d. 2.**

PLAISIRS. Les Plaisirs de la Fraternité. Vaudeville. *See* PREMIER. Le premier jour que l'homme fût sur terre, *etc.* [1792.] 8°. **B. 362. d. (52.)**

Plaisirs ne troublez pas ma tristesse. Air. *See* ANTHEAUME ( )

PLAISIRS CHAMPÊTRES. Les Plaisirs Champêtres. Musette. *See* LEMAIRE (L.)

PLAISIRS DE L'HOSPITALITÉ. Les Plaisirs de la l'Hospitalité. Opéra Comique, en un Acte, mélé de Vaudevilles; [written] par le citoyen Piis ... avec la Musique [of two songs]. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, An Troisième [1795]. 8°. **11738. l. 18. (5.)**

PLAISIRS DE LA CAMPAGNE. Les Plaisirs de la Campagne. Opéra. *See* BERTIN DE LA DOUÉ (T.)

PLAISIRS DE LA PAIX. Les Plaisirs de la Paix. Ballet.
See Bourgeois (T. L. J.)

PLAN. The Plan. Song. *See* No. No Lass on fam'd Hibernia's Plains, *etc.* [1758.] 8°. **P.P. 5438. z.**

PLANELLI (Antonio) Dell' Opera in Musica, *etc.* *Donato Campo : Napoli*, 1772. 8°. **1042. h. 7. (1.)**

PLANTA (Duriges a)
See Frizzoni (G. G. B.) Canzuns Spirituælas. [The tunes selected and revised by ...D. a Planta, *etc.*] 1765. 8°. **3437. h. 20.**

PLANTADE (Charles Henri) Aux plaisirs vrais de la nature.
See infra : [*Le Roman.*]

Palma ou le Voyage en Grèce. Opéra en Deux Actes...Paroles du C^en^ Lémontey ...Gravé par la Cit^ene^ Brunet. [Full Score.] *Chez les frères Gaveaux : Paris*, [1798.] fol. **G. 123.**

[Le Roman.] Aux plaisirs vrais de la nature. *Romance*...Chanté par M^de^ Scio, *etc.* *Chez Decombe : Paris*, [1800.] 8°. **B. 362. a. (87.)**

Te bien aimer O ma chère Zélie. *Romance* ...Avec Accompagnement de Guittare. [*Paris*, 1791?] 8°. **B. 362. e. (97.)**

[Another copy.] **B. 362. a. (97.)**

Zoë, ou la Pauvre Petite. Opéra en un Acte. Paroles de J. N. Bouilly...Gravée par Van-ixem. [Full Score.] *Chez M^lle^ Erard : Paris*, [1800.] fol. **G. 123. b.**

PLATÉE. Comédie-Ballet.
See Rameau (J. P.)

PLATO. Plato's Advice. Song.
See Say. Say, Plato, why shou'd man be vain. [1755?] *s. sh.* fol. **G. 316. h. (29.)**

Plato's Advice. Song.
See Says. Says Plato, why should Man be vain, *etc.* [1758.] *s. sh.* 8°. **P.P. 5439. ab.**

PLATTS (James) Ah why was Mary so unkind. A Favorite Mad Song sung by Mr. Cook at the Anacreontic Society, *etc.* *Printed for the Author : London*, [1790?] fol. **G. 377. (47.)**

Twelve New Country Dances with their proper Figures for the Violin, Harp or Piano Forte, *etc.* Book 1st(–4th) for the Year 1796(–1799). 4 Bks.
Printed for Culliford Rolfe & Barrow : London, [1796–1799.] *obl.* 4°. **a. 11.**
Book 3 is 'Printed...for...the Composer,' and Book 4 'Printed...for the Composer, by J. & W. M. Cahusac.'

A Favorite Lesson for the Harpsichord or Piano Forte, *etc.* Sonata I. (II.) 2 Nos. *Printed...by the Author : London*, [1793.] fol. **g. 149. (3–4.)**

PLATTS (James) La Melange, or Longways for as many as will, or the New Medley with the proper Figure. For the Harp, Harpsichord, Piano Forte, or Violin. *Printed...by the Author :* [*London*, 1790?] *s. sh.* fol. **g. 149. (21.)**

Six Rondos for the Harp or Piano Forte with an Accompaniment for the Tamborino, *etc.* *Culliford & Barrow, for the Author : London*, [1798.] fol. **g. 301. (15.)**

Four New Schleifers or Waltzers for 1792 for the Harp, Harpsichord, Piano Forte or Violin, with their proper Figures. *Printed for the Author :* [*London*, 1792.] fol. **g. 149. (23.)**

Four Favourite Waltz's...For the Harp, Harpsichord or Violin, with their proper figures. *Printed for the Author : London*, [1791.] fol. **g. 149. (22.)**

PLATTS (Martin) Eight Cotillions, 6 Country Dances and two Minuets with their proper Figures for the Harp, Harpsichord, Piano-Forte, or Violin, *etc.* Book XX., for the Year 1787. *Printed for Longman & Broderip : London*, [1787.] *obl.* 4°. **b. 53. (4.)**

Eight Cotillions and Six Country Dances, with their proper Figures for the Harp, Harpsichord, Piano Forte or Violin, *etc.* Book XXII. For the Year 1788. *Longman and Broderip : London*, [1788.] *obl.* 4°. **b. 52. (6.)**

Six Cotillons and Twelve Country Dances with their proper Figures, for the Harp, Harpsichord, Piano Forte or Violin, *etc.* Book XXIII., for the Year 1791. *Longman and Broderip : London*, [1791.] *obl.* 4°. **b. 57. c. (4.)**

Book 25, for the year 1798, of Sthraspeys, Reels, Waltzs & Irish Jiggs : for the Harp, Piano Forte or Violin ; with their proper figures, *etc.* *Longman & Broderip : London*, [1798.] *obl.* 4°. **b. 55. (1.)**

PLAWENN (Leopoldus a) Sacrarum Nympharum Duplicium Aquarum Opus Tertium. Missis 4. Festiuis & 4. Exequialibus adornatum a 4. 5. 6. 7. & 8. Vocibus ac Instrumentis 2. necessarijs cæteris vnà cum Choro vocali ad placitum, *etc.* Cantus II. *Per Rudolphum Dreher, Typis Ducalis Monasterii Campidonensis*, 1672. 4°. **D. 86.**

PLAY. The Play of Love is now begun. *The Play of Love.* A Song made and Sung by Mr. Leveridge, *etc.* [Music by J. C. Pepusch.] [*London*, 1725?] *s. sh.* fol. **H. 1601. (473.)**
The tune of this song is assigned to Pepusch in the Musical Miscellany, Vol. II., p. 8.

PLAY. The Play of Love is now begun. *The Play of Love.* A Song, *etc.* [Music by J. C. Pepusch.] [*London*, 1730?] *s. sh.* fol. **G. 305. (197.)**

A Play upon Words. [Song.] *See* DIBDIN (C.) [*Great News.*]

PLAYFORD (HENRY) The Banquet of Musick: or, a Collection of the newest and best Songs sung at Court, and at the Publick Theatres. With a Thorow-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ. Composed by several of the Best Masters. The Words by the Ingenious Wits of this Age. The First(-Sixth and Last) Book. [With Prefaces by H. Playford.] 6 Bks. *E. Jones, for Henry Playford:* [*London,*] 1688(-1692). fol. **G. 83. a.**

Books I. and II. are dated 1688, *Book III.* 1689, *Book IV.* 1690, *Book V.* 1691, *Book VI.* 1692. *The composers named are: A. Marsh, M. Snow, D. Purcell, H. Purcell, J. Roffey, S. Akeroyde, J. Banister, J. Hart, J. Blow, R. King, F. Pigott, Capt. Packe, Baptist, Overbury, G. Hart, Barkust, F. Forcer, Turner, A. Damascene, Barrincloe, D. Henstridge, J. Gilbert, R. Courtiville, R. Bradley, Montfort and T. Tollet.*

The Divine Companion: being a Collection of New and Easie Hymns and Anthems, for one, two and three Voices. Compos'd by the best Masters, *etc.* [Edited, with a Preface, by H. Playford.] *William Pearson, for H. Playford: London*, 1701. 8°. **B. 655.**

The composers named are: Dr. J. Blow, Dr. Turner, J. Clarke, R. King, S. Akeroyde, J. Church, W. Croft, Weldon and T. Clark.

The Divine Companion; or, David's Harp new tun'd. Being a Choice Collection of New and Easy Psalms, Hymns and Anthems... The Third Edition, with large Additions. *W. Pearson: London*, 1709. 8°. **B. 655. a.**

The composers are the same as in the 1st edition, with the addition of T. Ford, T. Holmes, J. Hilton, W. Lawes, W. Webb, W. Ellis and M. Wise.

The Divine Companion ... The Fourth Edition, with large Additions. *W. Pearson: London*, 1722. 8°. **B. 655. b.**

The composers are the same as in the 3rd edition.

Harmonia Sacra; or Divine Hymns and Dialogues: with a Thorow-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ. Composed by the Best Masters of the Last and Present Age. The Words by several Learned and Pious Persons, *etc. Edward Jones, for Henry Playford:* [*London,*] 1688. fol. **G. 84. (1.)**

The composers named are: H. Purcell, M. Locke, J. Blow, P. Humphreys, J. Jackson and W. Turner.

Harmonia Sacra. The first Book. The 2d Edition ... Enlarged and Corrected; also four ... Anthems of the late Mr. H. Purcell's, never before Printed, *etc. William Pearson, for Henry Playford and John Sprint: London*, 1703, fol. **G. 84. a. (1.)**

The composers named in this edition are the same as those in the first, with the omission of J. Jackson and the addition of J. Church and J. Weldon.

Harmonia Sacra ... The First Book. The 3rd Edition, *etc. William Pearson, for S. H.: London*, 1714. fol. **G. 84. b. (1.)**

The composers' names are the same as in the 2nd edition.

Harmonia Sacra ... The Second Book. *Edward Jones, for Henry Playford:* [*London,*] 1693. fol. **G. 84. (2.)**

The composers named are: H. Purcell, Barrincloe, R. King, D. Purcell, J. Blow, J. Clarke, Gratiani and G. Carissimi.

[Another copy.] **G. 84. a. (2.)**

—— Two Divine Hymns: being a Suppliment to the Second Book of Harmoniæ Sacra. *W. Pearson, for Henry Playford: London*, 1700. fol. **G. 84. a. (3.)**

These hymns are by J. Clark and W. Croft.

Harmonia Sacra: ... Book II. The 2d Edition very much Enlarg'd and Corrected; Also Three Excellent Anthems, never before Printed, by Mr. Croft, ... Dr. Blow, and Mr. J. Clark, *etc. William Pearson, for S. H.: London*, 1714. fol. **G. 84. b. (2.)**

The composers' names are the same as in the first edition, with the omission of Barrincloe and the addition of W. Croft.

Mercurius Musicus: or the Monthly Collection of New Teaching Songs, *etc.* [Edited by H. Playford.] (1699.) *obl.* 4°. *See* MERCURIUS MUSICUS. **K. 1. c. 6.**

The Theater of Music: or, A Choice Collection of the newest and best Songs sung at the Court, and Public Theaters. The Words composed by the most ingenious Wits of the Age, and set to Music by the greatest Masters in that Science. With a Theorbo-Bass to each Song ... Also Symphonies and Retornels

in 3 Parts to several of them for the Violins and Flutes. The First(–Fourth and Last) Book. [With Dedications to Book I. signed: R. C. and H. P. and to Book IV. signed: Henry Playford.] 4 Bks. *J. Playford, for Henry Playford and R[ichard] C[arr]: London*, 1685 (1687). fol. **G. 83.**

Book IV. is dated 1687 *and 'Printed by B. Motte, for Henry Playford.' The composers named are: Capt. Pack, R. King, T. Farmer, S. Akeroyd, Grabue, C. Taylour, Sen. Baptist, J. Roffey, H. Purcell, Dr. J. Blow, W. Turner, J. Lenton, J. Hart, A. Damascene, P. Reggio, W. Gregory, Snow, T. Tedway [Tudway], D. Underwood, F. Forcer, J. Goodwin, H. Hall, R. Brown, J. Hawkins, P. Humphrey, G. Hart, J. Courtiville, J. Reading, Gore, Th. Hawney, A. Marsh, J. Jackson and M. Lock.*

See also: P., H.

PLAYFORD (John) Apollo's Banquet: containing Instructions, and Variety of New Tunes, Ayres, Jiggs, and several New Scotch Tunes for the Treble-Violin. To which is added, The Tunes of the newest French Dances . . . The Sixth Edition, with new Additions. [With a Preface signed: H. P.] *E. Jones, for Henry Playford: [London,]* 1690. *obl.* 4°. **K. 4. b. 9.**

The only composers named are: Banister, Farmer, Sen. Baptist, Peasable, Dyer, H. Purcell and Akeroyde.

Select Musicall Ayres, and Dialogues, For one or two Voyces, to sing to the Theorbo, Lute, or Basse Violl. Composed by John Wilson, Charles Colman, Doctours of Musick. Henry Lawes, William Webb, Gentlemen. To which is added some few short Ayres or Songs for three Voyces, to an instrument. [With a preface by J. Playford.] *Printed for John Playford: London*, 1652. fol. **F. 51.**

This collection contains compositions by R. Johnson, H. Lawes, C. Colman, J. Wilson, W. Webb, W. Cæsar alias Smegergill, J. Taylor, N. Lanneare, W. Lawes and R. Smith.

The Second Booke of Ayres, Containing Pastorall Dialogues For two Voyces, to sing either to the Theorbo, Harpsicon, or Basse Violl. Also short Ayres for three Voyces, with a thorow Basse. Composed by many Excellent Masters in Musick, now living. *Thomas Harper, for John Playford: London*, 1652. fol. **F. 51. (2.)**

The composers named are: N. Laneare, W. Lawes, W. Cæsar alias Smegergill, C. Colman, H. Lawes and W. Webb.

PLAYFORD (John) Select Musicall Ayres and Dialogues, in Three Bookes... Composed by ... Dr. John Wilson, Dr. Charles Colman, Mr. Henry Lawes, Mr. William Lawes, Mr. William Webb, Mr. Nicholas Lanneare, Mr. William Smegergill alias Cæsar, Mr. Edward Colman, Mr. Jeremy Savile. *T[homas] H[arper] for John Playford: London*, 1653. fol. **F. 51. a.**

Wanting the dedication. The pagination of Books 2 *and* 3 *is continuous. In addition to the names on the title-page the following composers are represented: Warner, J. Taylor, T. Brewer and W. Tompkins.*

[Another copy.] **F. 51. b.**

Imperfect, wanting the title-page and dedication. The title-page is supplied in facsimile.

Select Ayres and Dialogues For One, Two, and Three Voyces; to the Theorbo-Lute or Basse-Viol. Composed by J. Wilson, C. Colman, Doctors in Musick. H. Lawes, W. Lawes, N. Laneare, W. Webb, Gentlemen .. to his late Majesty in his Publick and Private Musick. And other Excellent Masters of Musick. *W. Godbid, for J. Playford: London*, 1659. fol. **E. 1078.**

This is an enlarged edition of 'Select Musicall Ayres and Dialogues'; it was reissued in 1669 *as Book I. of the 'Treasury of Musick.' The composers named are: N. Lancare, J. Wilson, H. Lawes, W. Webb, C. Colman, E. Colman, J. Savill, Lady Deering, T. Brewer, J. Playford, R. Johnson, Warner, J. Goodgroome, W. Cæsar alias Smegergill, S. Ives, W. Tompkins, J. Cobb and Jenkins.*

[Another copy.] **G. 82. (1.)**

Wanting pp. 29 *and* 30.

Select Ayres and Dialogues to Sing to the Theorbo-Lute or Basse-Viol. Composed by Mr. Henry Lawes ... and other Excellent Masters. The Second Book. [With a preface by J. Playford.] *William Godbid for John Playford: London*, 1669. fol. **G. 82. (2.)**

This is a selection from Lawes's First and Second Books of "Ayres and Dialogues" published respectively in 1653 *and* 1655. *It was also issued under Lawes's name as the Second Book of 'The Treasury of Musick.' The composers named are: H. Lawes, J. Wilson, C. Colman, N. Lanneare, J. Goodgroome, S. Ives, A. Marsh, W. Gregorie, R. Hill, J. Moss, J. Playford, J. Hilton, E. Colman, T. Blagrave, J. Jenkins and W. Lawes.*

PLAYFORD (JOHN) [Select Ayres and Dialogues. Books I. and II.]
See LAWES (H.) The Treasury of Musick, *etc.* [With a Preface by J. Playford.] 1669. fol. **G. 81.**

A Breif Introduction to the Skill of Musick: for Song and Viol. In two Books, *etc.* *W. Godbid, for J. Playford: London*, 1658. 8°. **785. a. 38.**

A Brief Introduction to the Skill of Musick. In two Books . . . The Third Edition Enlarged. To which is added a Third Book, entituled, The Art of Descant or Composing Musick in Parts, by Dr. Thomas Campion. With Annotations thereon by Mr. Chr. Simpson.
W. Godbid for John Playford: London, 1660. 8°. **E. Pam. 1795. (2.)**
This copy contains the portrait of Playford æt. suæ 38. *Campion's Treatise has a separate title-page: "The Art of Setting or Composing Musisk* [*sic*] *in Parts . . . The Second Edition," etc.*

A Brief Introduction to the Skill of Musick. In two Books . . . To which is added a Third Book, *etc.* *Printed for J. Playford: London*, 1662. 8°. **B. 347. a.**

A Brief Introduction to the Skill of Musick. In two Books . . . To which is added the Art of Descant . . . The Fourth Edition much Enlarged. *William Godbid for John Playford: London*, 1664. 8°. **B. 347. b.**

A Brief Introduction to the Skill of Musick: in Three Books, *etc.*
William Godbid for John Playford: London, 1666. 8°. **B. 347. c.**
This copy has the portrait of Playford æt. suæ 40.

A Brief Introduction to the Skill of Musick: in Three Books, *etc.* MS. NOTES.
William Godbid, for John Playford: London, 1666. 8°. **B. 347. d.**
This copy has the portrait of J. Playford æt. suæ 57.

A Brief Introduction to the Skill of Musick: in Three Books, *etc.*
William Godbid, for John Playford: London, 1667. 8°. **B. 347. e.**
This copy has the portrait of Playford æt. suæ 40.

A Brief Introduction to the Skill of Musick; in Three Books, *etc.*
William Godbid, for John Playford: London, 1670 (1669). 8°. **B. 347. f.**
This copy has the portrait of J. Playford æt. suæ 47. *The Third Book is dated* 1669.

An Introduction to the Skill of Musick. In Two Books . . . To which is added, The Art of Descant . . . The Sixt Edition Corrected and Enlarged. *W. Godbid, for J. Playford: London*, 1672 (1671). 8°. **B. 347. g.**
This copy has the portrait of J. Playford æt. suæ 47. *'The Art of Descant' is dated* 1671.

An Introduction to the Skill of Musick. In Two Books . . . The Seventh Edition, Corrected and Enlarged. *W. Godbid, for J. Playford: London*, 1674. 8°. **B. 347. h.**
This copy has the portrait of J. Playford æt. suæ 47.

[Another copy.] **B. 347.**

An Introduction to the Skill of Musick, in Two Books . . . To which is added, The Art of Descant . . . Also the Order of Singing Divine Service in Cathedrals . . . The Eighth Edition carefully Corrected.
A. G[*odbid*] *and J*[*ohn*] *P*[*layford the younger*] *for John Playford: London*, 1679. 8°. **B. 347. i.**
This copy has the portrait of Playford æt. suæ 47. *Inside the cover is the signature of John Travers.*

An Introduction to the Skill of Musick, in Three Books . . . The Tenth Edition, Corrected and Enlarged. *A. G*[*odbid*] *and J*[*ohn*] *P*[*layford the younger*] *for John Playford: London*, 1683. 8°. **B. 347. k.**
This copy has the portrait of J. Playford æt. suæ 57.

An Introduction to the Skill of Musick. In Three Books . . . The Eleventh Edition, Corrected and Enlarged.
Charles Peregrine, for Henry Playford: London, 1687. 8°. **B. 347. j.**
This copy has D. Loggan's undated portrait.

An Introduction to the Skill of Musick, in Three Books. The First contains the Grounds and Rules of Musick . . . The Second, Instructions and Lessons both for the Bass-Viol and Treble-Violin. The Third, The Art of Descant . . . In a more Plain and Easie Method than any heretofore Published . . . The Twelfth Edition. Corrected and Amended by Mr. Henry Purcell. *E. Jones, for Henry Playford:* [*London,*] 1694. 8°. **1042. e. 11.**
With D. Loggan's undated portrait.

An Introduction to the Skill of Musick: in Three Books . . . Containing, I. The Grounds and Principles of Musick . . . being newly Written . . . by an Eminent Master in that Science. II. Instructions and Lessons for the Treble, Tenor, and Bass-Viols; also for the Treble-Violin. III. The Art of Descant . . . made very Plain and Easie by the late Mr. Henry Purcell. The Thirteenth Edition.
E. Jones, for Henry Playford: [*London,*] 1697. 8°. **B. 347. l.**
With D. Loggan's undated portrait.

PLAYFORD (JOHN) An Introduction to the Skill of Musick: in Three Books ... The Fourteenth Edition. Corrected and Enlarged. *William Pearson, for Henry Playford: London*, 1700. 8°.
B. 347. m.
With D. Loggan's undated portrait.

An Introduction to the Skill of Musick: in Three Books...The Fifteenth Edition. Corrected, and done on the New Ty'd-Note. *W. Pearson, for Henry Playford ...and John Sprint: London*, 1703. 8°.
785. b. 8.
With the portrait of Playford æt. suæ 57.

An Introduction to the Skill of Musick: in Three Books...The Sixteenth Edition, *etc.* *William Pearson, for John Sprint: London*, 1713. 8°. **B. 347. n.**
With D. Loggan's undated portrait.

An Introduction to the Skill of Musick: in Three Books: . . . The Seventeenth Edition, *etc.* *William Pearson, for John and Ben. Sprint: London*, 1718. 8°.
B. 347. o.
With the portrait by J. Clark, 1718.

An Introduction to the Skill of Musick: in Three Books...The Eighteenth Edition, *etc.* *William Pearson, for John and Benj. Sprint: London*, 1724. 8°.
B. 348.
With the portrait by J. Clark, 1718.

An Introduction to the Skill of Musick: in Three Books...The Nineteenth Edition, *etc.* *William Pearson, for Benjamin Sprint: London*, 1730. 8°.
1400. b. 17.
With the portrait by J. Clark, 1718.

Choice Songs and Ayres for One Voyce To Sing to a Theorbo-Lute, or Bass-Viol... Composed by several Gentlemen of His Majesties Musick. The First Book. *W. G[odbid]: London*, 1673. fol.
G. 82. a.
The composers named are: R. Smith, P. Humphrey, A. Marsh, W. Gregory, J. Banister, J. Hart, A. Marsh Junior, Turner, N. Staggins, Stafford, T. Farmer and C. Forsall.

Choice Ayres, Songs, & Dialogues...The Second Edition Corrected and Enlarged. *W. Godbid: London*, 1675. fol.
G. 82. b. (1.)
The composers added in this edition are: J. Playford, Pursell, R. Hill, J. Jackson, I. Blackwell, Twist and M. Locke.

Choice Ayres, Songs, & Dialogues . . . Newly Re-printed with large Additions. *William Godbid: London*, 1676. fol.
G. 82. (3.)

PLAYFORD (JOHN) Choice Ayres & Songs...The Second Book. *Anne Godbid: London*, 1679. fol. **G. 82. (4.)**
The title-page is mutilated. The composers named are: M. Locke, F. Forcer, J. Hart, Staggins, W. Turner, A. Marsh, J. Banister, W. Gregorie, S. Pack, H. Purcell, J. Blow, J. Moss, T. Farmer, J. Cobb, P. Humphrey, Grabue and B. Wallington.

[Another copy.] **G. 82. b. (2.)**
The title-page and preface are mutilated.

[Another copy.] **G. 82. c.**
Imperfect, wanting the title-page.

Choice Ayres and Songs...The Third Book. *A. Goldbid and J. Playford Junior: London*, 1681. fol. **G. 82. (5.)**
The composers named are: Grabue, T. Farmer, J. Hart, H. Pursell, J. Reading, W. Turner, F. Forcer, I. Blackwell, P. Humphrys, N. Staggins, J. Blow, J. Hart, C. Gibbons and W. Gregory.

[Another copy.] **G. 82. b. (3.)**

Choice Ayres and Songs...The Fourth Book. *A. Goldbid and J. Playford Junior: London*, 1683. fol. **G. 82. (6.)**
The composers named are: Abel, W. Gregory, Capt. Packe, W. Turner, J. Blow, T. Farmer, Dr. Rogers, Banister, I. Blackwell, J. Hart, M. Lock, H. Purcell, F. Forcer, C. Taylor, T. Tudway and N. Lannier.

[Another copy.] **G. 82. b. (4.)**

Choice Ayres and Songs . . . The Fifth Book. *J. Playford Junior: London*, 1684. fol. **G. 82. b. (5.)**
The composers named are: C. Fishburne, H. Purcell, R. King, T. Farmer, Capt. Pack, Sen. Damascene, Sen. Baptist, J. Hart, T. Stafford, F. Forcer, Dr. Staggins, P. Humphreys, W. Turner, R. Croone, J. Roffey, T. Kingsley and J. Blow.

Court Ayres: or, Pavins, Almains, Corant's, and Sarabands, of two parts, Treble & Basse, for Viols or Violins. Which may be performed in Consort to the Theorbo Lute, or Virginalls. [With Preface and Dedication by J. Playford.] Treble. (Basse.) 2 pts. *Printed for John Playford: London*, 1655. *obl.* 4°. **K. 4. a. 4.**
The composers named are: C. Colman, W. Lawes, J. Jenkins, C. Simpson, W. Childe, Vaux, Sir Edw. Golding, B. Rogers, B. Sandley, R. Cook, J. Taylor, R. Cobb, G. Hudson, J. Carwarden, W. Gregory, V. Oldis, S. Ives and Capt. S. Taylor.

The Musical Companion. [For editions of the collections successively called 'Catch that Catch Can,' 'The Musical Companion' and 'The Pleasant Musical Companion,' some edited by J. Playford:] *See* MUSICAL COMPANION.

PLAYFORD (JOHN) Musick's Delight on the Cithren, Restored and Refined to a more Easie and Pleasant Manner of Playing than formerly; And set forth with Lessons Al a Mode, being the Choicest of our late new Ayres, Corants, Sarabands, Tunes, and Jiggs. To which is added several New Songs and Ayres to Sing to the Cithren, *etc.* [With a preface by J. Playford.] *W[illiam] G[odbid]: London*, 1666. *obl.* 4°. **K. 1. a. 3.**

This collection contains compositions by M. Lock, W. Lawes, S. Ives and C. Colman.

Musicks Hand-maide. Presenting New and Pleasant Lessons for the Virginals or Harpsycon. [With a preface by J. Playford.] *Printed for John Playford: London*, 1663. *obl.* 4° **K. 1. c. 1.**

This collection contains compositions by B. Sandley, W. Lawes, B. Rogers, M. Locke, and J. Mosse. The music is engraved throughout, except the last leaf containing 'The Tunes of Psalms to the Virginal or the Organ.'

Musicks Hand-maid: New Lessons and Instructions for the Virginals or Harpsychord. (The Second Part of Musick's Hand-maid: containing the Newest Lessons, Grounds, Sarabands, Minuets, and Jiggs, set for the Virginals, Harpsichord, and Spinet.) 2 pts. *Printed for J. Playford (Henry Playford): London*, 1678 (1689). *obl.* 4°. **K. 4. b. 10.**

The Second Part has a preface by H. Playford. The composers whose names are added in Part I. in this edition are: A. Bryan, F. Prat and J. Jackson. The printed Psalm Tunes are omitted. Part II. wants sheet B. The composers named are: H. Purcell, W. Turner, J. Blow and Snow.

Musick's Recreation: on the Lyra Viol. Being a choice Collection of New and Excellent Lessons for the Lyra Viol...To which is added some few plain Directions as a Guide for Beginners. [With a preface signed: J. P.] *Printed for John Playford: London*, 1652. *obl.* 4°. **K. 4. b. 11.**

The composers named are: W. Lawes, S. Ives, S. Ives Junior, Dr. C. Colman, Yong, J. Lillie, Jenkins, W. Gregory, J. Esto, G. Hudson, T. Bates, J. Withie and Aylward.

Musicks Recreation on the Viol, Lyra-way, *etc.* *W. G. for J. Playford: London*, 1661. *obl.* 4°. **K. 4. b. 12.**

The names of composers added in this edition are: Goter [Gaultier], C. Simpson and W. Young.

Musicks Recreation on the Viol, Lyra-way, *etc.* *W. Godbid, for John Playford: London*, 1669. *obl.* 4°. **K. 1. c. 2.**

In this edition the only new name is J. Moss.

PLAYFORD (JOHN) Musicks Recreation on the Viol, Lyra-way . . . The Second Edition, Enlarged with additional New Lessons. MS. NOTES [by T. Oliphant and Julian Marshall]. *A[nne] G[odbid] and J[ohn] P[layford the Younger] for J. Playford: London*, 1682. *obl.* 4°. **K. 1. c. 3.**

In this edition the names added are: Farmer, Banister and Baptist.

Psalms & Hymns in Solemn Musick of Foure Parts on the Common Tunes to the Psalms in Metre:...Also Six Hymns for One Voyce to the Organ, *etc.* *W. Godbid for J. Playford: London*, 1671. fol. **K. 1. i. 19.**

A presentation copy from J. Playford to Francis North [Lord Guildford] with an autograph inscription on p. 1. This work also contains a Gloria by B. Rogers.

The Whole Book of Psalms: with the usual Hymns and Spiritual Songs; together with all the ancient and proper Tunes sung in Churches, with some of later Use. Composed in Three Parts, Cantus, Medius, and Bassus...by John Playford. *W. Godbid, for the Company of Stationers: London*, 1677. 8°. **C. 6.**

The Whole Book of Psalms...The Second Edition, Corrected and Amended.

Edward Jones, for the Company of Stationers: London, 1695. 8°. **C. 6. a.**

The Whole Book of Psalms...The Third Edition, *etc.*

J. Heptinstall, for the Company of Stationers: London, 1697. 8°. **C. 6. b.**

The Whole Book of Psalms...The Fourth Edition, *etc.*

J. Heptinstall, for the Company of Stationers: London, 1698. 8°. **C. 6. c.**

The Whole Book of Psalms...The Fifth Edition, *etc.*

J. Heptinstall, for the Company of Stationers: London, 1699. 8°. **C. 6. d.**

The Whole Book of Psalms...The Sixth Edition, *etc.*

J. Heptinstall, for the Company of Stationers: London, 1700. 8°. **C. 6. e.**

The Whole Book of Psalms...The Seventh Edition, *etc.*

J. Heptinstall, for the Company of Stationers: London, 1701. 8°. **C. 6. f.**

The Whole Book of Psalms...The Eighth Edition, *etc.*

J. Heptinstall, for the Company of Stationers: London, 1702. 8°. **C. 6. g.**

The Whole Book of Psalms...The Tenth Edition, *etc.*

J. Heptinstall, for the Company of Stationers: London, 1709. 8°. **C. 6. j.**

The Whole Book of Psalms ..The Twelfth Edition, *etc.*

J. Heptinstall, for the Company of Stationers: London, 1713. 8°. **C. 6. l.**

PLAYFORD (JOHN) The Whole Book of Psalms...The Thirteenth Edition, *etc.* *J. Heptinstall, for the Company of Stationers: London*, 1715. 8°. **C. 6. m.**

The Whole Book of Psalms...The Fourteenth Edition, *etc.* *J. Heptinstall, for the Company of Stationers: London*, 1717. 8°. **C. 6. n.**

The Whole Book of Psalms...The Fifteenth Edition, *etc.* *W. Pearson, for the Company of Stationers: London*, 1719. 8°. **C. 6. o.** *Wanting the frontispiece.*

The Whole Book of Psalms...The Sixteenth Edition, *etc.* *W. Pearson, for the Company of Stationers: London*, 1722. 8°. **C. 6. p.**

The Whole Book of Psalms...The Seventeenth Edition, *etc.* *W. Pearson, for the Company of Stationers: London*, 1724. 8°. **C. 6. q.**

The Whole Book of Psalms . . . The Eighteenth Edition; done on the New-ty'd Note, Corrected and Amended. *W. Pearson, for the Company of Stationers: London*, 1729. 8°. **C. 6. r.**

The Whole Book of Psalms . . . collected into English Metre, by Thomas Sternhold, John Hopkins, &c. The Nineteenth Edition...Corrected and Amended. To which is added, A New Introduction to Psalmody, *etc.* *A. Pearson, for the Company of Stationers: London*, 1738. 8°. **C. 6. s.**

The Whole Book of Psalms...The Twentieth Edition, Corrected, with considerable Improvements; And the Addition of Thirteen new Psalm-Tunes, and Three... Anthems...by J. Fox, *etc.* *R. Brown, for C. Ware, etc.: London*, 1757. 8°. **C. 6. t.**

See DERING (R.) Cantica Sacra...The Second Sett, *etc.* [With a preface by J. Playford.] 1674. fol. **K. 3. m. 6.**

See HILTON (J.) Catch that Catch Can... The Second Edition Corrected and Enlarged by J. Playford. 1658. *obl.* 8°. **A. 410. a.**

See LAWES (H.) A Paraphrase upon the Psalms...Set to New Tunes...Revised and Corrected...by J. Playford. 1676. 8°. **1076. m. 7.**

PLAYING. Playing at Cards for Kisses. [Song.] *See* AT. At Cribbage Tom and Phillis play'd. [1765?] *s. sh.* fol. **G. 306. (88.)**

PLAYING THE HARPSICORD. Playing the Harpsicord, Spinnet or Piano Forte, made easy by New Instructions wherein the Italian manner of Fingering is shewn...with choice Lessons selected from the most Eminent Masters . . . with . . . Rules for playing a good Thoro' Bass, *etc.* *Longman, Lukey & Co.: London*, [1775?] *obl.* 8°. **a. 126.** *The composers named are: Fisher, Bourdani, Croix and Wagenseil.*

PLEASURE. Pleasure. [Song.] *See* WENNINGTON (W.)

Pleasure, Goddess all divine. *An Invitation to Pleasure.* [Song.] Sung by Mr. Taylor at Marybone. *R. Falkener: London*, [1770?] *s. sh.* fol. **H. 1994. a. (74.)**

Pleasure! my former ways resigning. [Song.] *See* HAENDEL (G. F.) [*The Triumph of Time and Truth.*]

The Pleasure of a Single Life. Song. *See* HUDSON (R.)

The Pleasure of Drinking in Season. [Song.] *See* GOOD. Good wine in a morning. [1720?] *s. sh.* fol. **H. 1601. (180.)**

PLEASURES. The Pleasures and Plagues of Matrimony. [Song.] *See* WHAT. What could a Man for Woman do. [1720?] *s. sh.* fol. **G. 305. (134.)**

The Pleasures of a Country Life. [Song.] *See* GRAVES (J.)

The Pleasures of Belsize. [Song.] *See* LORDS. Lords and Ladies, who deal in the Sport, *etc.* [1720?] *s. sh.* fol. **H. 1601. (291.)**

The Pleasures of Hunting and Drinking. Song. *See* HOOK (J.)

The Pleasures of Life. Song. *See* SAVE. Save Women and Wine, *etc.* [1745?] *s. sh.* fol. **G. 316. f. (7.)**

The Pleasures of Solitude. [Song.] *See* HAPPY. Happy Hours all Hours excelling. [1735?] *s. sh.* fol. **G. 316. e. (17.)**

The Pleasures of Spring. Duett. *See* MATHEWS (J.)

The Pleasures of the Spring Gardens, Vaux-Hall. Song. *See* BOYCE (W.)

PLEIN. Plein d'un ardeur extrême. Vaudeville. *See* GILLIER (J. C.) [*L'Impromptu du Pont-Neuf.*]

Plein de la plus vive ardeur. Vaudeville. *See* LEGER (F. P. A.) [*Ziste et Zeste.*]

PLENTALE (C. M.) *See* GAVEAUX (P.) La Réveil du Peuple . . . arrangé par C. M. Plentale, *etc.* [1795?] fol. **G. 295. (12.)**

PLENTY. Plenty, Mirth & gay Delight. [Duet, by J. Travers.] *Sung by Mrs. Linsey and Mr. Laroon.* [*London*, 1725?] *s. sh.* fol. **G. 316. e. (118.)**

Plenty, Mirth and gay Delights. Two Part Song. *See* TRAVERS (J.)

PLESSIS ( ) Amour, je ne songe qu'à rire. *Chanson.* [Words] Par M. Fuzilliers le fils. [*Paris,*] 1736. *s. sh.* 4°.
297. b. 15.
Mercure de France, Sept., 1736.

PLEUREUSE. La Pleureuse. [Song.]
See MA. Ma fille, je vais vous punir, *etc.* [1785?] 8°. **B. 362. g. (15.)**

PLEUREZ. Plorés oiselets tant doux. *Romance.* *Chez Bignon : [Paris,* 1780?] 8°. **B. 362. b. (6.)**

PLEYEL, CORRI AND DUSSEK. Pleyel, Corri and Dussek's Musical Journal, *etc.* [Vocal Part.] No. 1[–4]. *Printed for Corri, Dussek & Co. : London and Edinburgh,* 1797. fol.
G. 356. (12–14*.)

Pleyel, Corri and Dussek's Musical Journal, *etc.* [P. F. and Harp Parts.] No. 1. *Corri, Dussek & Co. : London & Edinburgh,* 1797. fol. **g. 141. (15.)**

Pleyel, Corri and Dussek's Musical Journal. [P. F. Part.] No. 2. *Printed for Corri, Dussek & Co. : London & Edinburgh,* 1797. fol. **g. 137. (21.)**

Pleyel, Corri, and Dussek's Musical Journal, [P. F. Part], No. 3. *Printed for Corri, Dussek & Co. : London & Edinburgh,* 1797. fol. **g. 139. (34.)**

PLEYEL (IGNAZ JOSEPH)

ARRANGEMENT.

1. Concertos and Concertantes.
2. Instrumental Duets.
   a. Two Flutes.
   b. Pianoforte and Violin.
   c. Two Violins.
   d. Violin and Flute.
   e. Violin and Tenor.
   f. Violin and Violoncello.
   g. Two Violoncellos.
3. Harp Solos.
4. Pianoforte Solos.
5. Pianoforte Duets.
6. String Quartets.
7. String Quintets.
8. Symphonies (or Overtures).
9. Instrumental Trios.
10. Vocal Music.
11. Appendix.
12. Cross-References.

1. CONCERTOS AND CONCERTANTES.

Pleyel's Celebrated Concertante [in E flat, No. 1,] ... adapted for the Piano-Forte or Harpsichord, with an Accompaniment for a Violin and Violoncello by J. B. Cramer. [Separate Parts.] *Longman & Broderip : London,* [1795?] fol. **g. 161. c. (9.)**

A Celebrated Concertante [in E flat, No. 1,] for the Piano Forte. [1797.]
See PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. II. [No. 2.] [1797–1802.] 8°. **D. 854.**

PLEYEL (IGNAZ JOSEPH) Pleyel's Celebrated Concertante [in E flat, No. 1,] ... adapted for the Harpsichord or Piano Forte. *G. Goulding : London,* [1799?] fol. **g. 85. a. (5.)**

Pleyel's.. Concertante [in E flat, No. 1,] ... adapted for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin. *Preston : London,* [1800?] fol. **g. 85. a. (6.)**
The Harpsichord part only.

Pleyel's Celebrated Concertante [in E flat, No. 1,] ... adapted for the Piano Forte with an Accompaniment for a Violin. [Separate Parts.] *Broderip and Wilkinson : London,* [1800?] fol. **g. 85. a. (7.)**

[Concertante in E flat, No. 1.] Andante ...with Variations [for Harp] the Three last by M^de^ de . *S. Straight : London,* [1800?] fol. **H. 2819. (11.)**

A Third Concertante [in A] adapted for the Piano Forte with an Accompaniment for the Violin. [Separate Parts.] *Broderip & Wilkinson : London,* [1800?] fol. **g. 191. (9.)**

A Favorite Concerto [in D] for a Violino Principale and a Full Band. [Separate Parts.] *Longman and Broderip : London,* [1790?] fol. **h. 318. (10.)**

A Favourite Concerto [in D] for the Piano-Forte or Harpsichord with Accompaniments for two Violins and a Violoncello. [Separate Parts.] *Longman & Broderip : London,* [1795?] fol. **h. 3212. c. (14.)**

2. INSTRUMENTAL DUETS.

a. Two Flutes.
b. Pianoforte and Violin.
c. Two Violins.
d. Violin and Flute.
e. Violin and Tenor.
f. Violin and Violoncello.
g. Two Violoncellos.

a. Two Flutes.

Six Duetts Concertante for two German Flutes or German Flute & Violin. Composed in a progressive Stile, *etc.* 2 Bks. [Separate Parts.] *Fentum : London,* [1795?] fol. **h. 250. b. (15.)**

[Another edition.] Six Duetts Concertants for two German Flutes...Book I. [Separate Parts.] *Preston & Son : London,* [1795?] fol. **h. 2140. a. (7.)**

[Another edition.] Six Duetts Concertante for two German Flutes, *etc.* Book 2. [Separate Parts.] *W. Boag : London,* [1795?] fol. **g. 421. p. (8.)**

Three Concertante Duettos for two German-Flutes ... Arranged, Revised, & Corrected by J. Wragg. [Separate Parts.] *Printed for J. Wragg : London,* [1800?] fol. **h. 250. b. (13.)**

PLEYEL (Ignaz Joseph) Three Duetts, with Scots Airs for Two Flutes. [Separate Parts.] *Printed for Corri, Dussek & C^{o}: London & Edinburgh*, [1797 ?] fol. **g. 225. (10.)**

b. Pianoforte and Violin.

Petits Airs et Rondos pour le Clavecin ou Piano-Forte, avec accompagnement d'un Violon, ad libitum...Livre 1(–6) tiré des compositions de M^{r} Ignace Pleyel, et arrangé par J. André. 6 pts. *Chez J. André: Offenbach sur le Mein*, [1790 ?] *obl.* 4°. **b. 230.**

Six Grand Lessons for the Harpsichord or Piano-Forte, with an Accompanyment for a Violin; dedicated to ... the King of Prussia. *Preston: London*, [1790 ?] fol. **h. 318. b.**

Imperfect, wanting all after p. 30 *of the P. F. part.*

Minuetto con 12 Variazioni per il Piano Forte con Accompagnamento d'un Violino. *Harington: London*, [1785 ?] fol. **g. 147. (12.)**

Three Sonatas in which are introduced... five...Favorite Airs...with an Accompaniment for the Violin Obligato. [P. F. Part.] *B. Cooke: Dublin*, [1795 ?] fol. **h. 2996. (2.)**

Sonata [in B flat] for the Piano Forte or Harpsichord, with an Accompaniment for the Violin, *etc.* [Separate Parts.] *Longman and Broderip: London*, [1788 ?] fol. **g. 147. (9.)**

[Another copy.] **g. 144. (10.)**

A [Second] Grand Sonata for the Piano-Forte or Harpsichord...in which is introduced...a Select Scotish Air with accompanyment for a Violin. [P. F. Part.] *Hime: Dublin*, [1795 ?] fol. **g. 543. s. (4.)**

Deux Grandes Sonates pour le Clavecin ou Piano Forte avec Accompagnement d'un Violon ad libitum...Œuvre VII. [Separate Parts.] *Longman and Broderip: London*, [1788 ?] fol. **h. 70. b. (6.)**

Three Sonatas for the Harpsichord or Piano Forte, with an Obligato Accomp^{t} for a Violin...Op. 21. [P. F. Part.] *J. Bland: London*, [1790 ?] fol. **g. 443. c. (7.)**

Pleyel's Six [or rather Twelve] Progressive Sonatinas with Violin Accompaniments (ad libitum) *etc.* 2 Sets. *Printed for Corri, Dussek & C^{o}: London & Edinburgh*, [1797 ?–1798 ?] fol. **g. 144. (9.)**

Book I. contains Op. 32.

Six Progressive Sonatinas, Op. 32. [P. F. and Violin.] *See* Dussek (J. L.) Dussek's Instructions on the Art of Playing the Piano Forte...to which are added Op. 32 ...by I. Pleyel, *etc.* [1797 ?] fol. **g. 303. (6.)**

PLEYEL (Ignaz Joseph)

c. Two Violins.

Tre Duetti per due Violini...Opera D. [Separate Parts.] *Presso L. Marescalchi: Napoli*, [1795 ?] fol. **h. 318. a. (2.)**

Six Duos, faciles & progressives pour deux Violons ... Oeuvre 5^{e} de duos. [Separate Parts.] *Longman & Broderip: London*, [1795 ?] fol. **g. 421. l. (2.)**

Six Duos pour Deux Violins ou Deux Flutes...Op. 13. [Separate Parts.] *Longman and Broderip: London*, [1790 ?] fol. **g. 218. (7.)**

[Another edition.] Six Duos pour Deux Violons...Op. 13. [Separate Parts.] *Longman and Broderip: London*, [1795 ?] fol. **g. 421. g. (6.)**

Six Duets, for Two Violins...Op. XV. [Separate Parts.] *Longman and Broderip: London*, [1790 ?] fol. **g. 218. (8.)**

[Another copy.] **g. 421. l. (4.)**

Six Duos pour deux Violons ... Oeuvre XVIII [or rather XV. Separate Parts.] *Chez J. Schmitt: Amsterdam*, [1790 ?] fol. **g. 85. b. (2.)**

Six Duo concertans pour deux Violons... Oeuvre 23^{me} [or rather XV. Separate Parts]. *Chez J. André: Offenbach sur le Mein*, [1795 ?] fol. **g. 85. b. (4.)**

Six Duetts for Two violins...Op. XVIII. [Separate Parts.] *Longman and Broderip: London*, [1790 ?] fol. **g. 218. (9.)**

Six Duo pour deux Violons ... 3^{e} livre de Duo. [Op. XVIII. Separate Parts.] *Chez Le Duc: Paris*, [1790 ?] fol. **g. 414. (5.)**

[Another edition.] Six Duo pour Deux Violons ... 3^{e} livre de Duo. [Op. XVIII. Separate Parts.] *Chez Le Duc: Paris*, [1795 ?] fol. **g. 417. (8.)**

Trois Duos pour deux Violons. Oeuvre XIX. Liv. II. *Chez J. Schmitt: Amsterdam*, [1790 ?] fol. **g. 85. b. (3.)**

Trois Grands Duos pour deux Violons ... Oeuvre 68^{e}. [Separate Parts.] *Chez F. Reinhard et C^{e}: Strasbourg*, [1800 ?] fol. **h. 318. a. (1.)**

d. Violin and Flute.

Trois Duos pour Flûte et Violon, ou Deux Violons...Liv. 4. Seconde édition. [Separate Parts.] *Chez J. André: Offenbach s. M.*, [1800 ?] fol. **g. 421. b. (3.)**

e. Violin and Tenor.

Three Duetts, for Violin & Tenor. [Separate Parts.] *Printed for Corri, Dussek & C^{o}: London & Edinburgh*, [1795 ?] fol. **g. 321. (3.**

Three Duetts for the Violin and Tenor... Op. 43. [Separate Parts.] *Printed for A. Hamilton: London*, [1800 ?] fol. **g. 421. s. (4.)**

PLEYEL (Ignaz Joseph)

f. Violin and Violoncello.

Six Duos pour le Violon et Violoncelle... Op. 12. [Separate Parts.] *Longman and Broderip: London*, [1785?] fol. **g. 225. (18.)**

[Another copy.] **h. 3212. f. (7.)**

Six Duetts for a Violin and a Violoncello. Op. VII [or rather 12. Separate Parts]. *Printed for W. Forster: London*, [1785?] fol. **g. 421. e. (4.)**

g. Two Violoncellos.

Three Duets for Two Violoncellos ... Op. 38. [Separate Parts.] *Printed for W. Forster: London*, [1790?] fol. **h. 219. (10.)**

[Another copy.] **g. 421. k. (4.)**

[6 Duets for 2 Violoncellos. Op. 39.] Six Duetts for Two Violins...Op. 36 [or rather 39. Separate Parts]. *Broderip & Wilkinson: London*, [1800?] fol. **g. 421. l. (6.)**

3. Harp Solos.

Andante by Pleyel. The Variations [for Harp] by Madam D[e Ronssecy?]. *S. Straight: London*, [1800?] fol. **H. 2819. (40.)**

A Rondo [in E flat] for the Harp. *See* Pleyel, Corri and Dussek. Pleyel, Corri and Dussek's Musical Journal, *etc.* No. 1. 1797. fol. **g. 141. (5.)**

Rondo 1. Adapted for the Pedal Harp by J. F. Bohlius. *E. Riley: London*, [1800?] fol. **g. 301. (10.)**

4. Pianoforte Solos.

A Select Collection of Favourite Airs and Rondos for the Piano Forte. [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. I. No. 6. [1797–1802.] 8°. **D. 854.**

Eighteen Easy Pieces, for the Piano Forte or Harpsichord. *Longman and Broderip: London*, [1795?] fol. **g. 132. (9*.)**

Sei Rondò per Cembalo, o Piano-Forte. *Presso Luigi Marescalchi: Napoli*, [1785?] *obl.* fol. **d. 157. (1.)**

Dodici Sonatine per Cembalo, o Piano Forte. *Presso Luigi Marescalchi: Napoli*, [1785?] *obl.* fol. **d. 157. (2.)**

Twelve Easy Sonatinas, for the Piano Forte. [1800.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XI. No. 3. [1797–1802.] 8°. **D. 854.**

[Six progressive Sonatinas. Op. 32. No. 1. Adagio.] When lovely Woman stoops to folly. *Dr. Goldsmith's Celebrated Stanza on Woman.* Adapted to an Air by I. Pleyel. *Corri, Dussek & C°: London & Edinburgh*, [1795?] fol. **G. 805. d. (20.)**

PLEYEL (Ignaz Joseph)

5. Pianoforte Duets.

Three Favorite Duetts for two Performers on one Piano Forte or Harpsichord. *Joseph Dale: London*, [1794?] fol. **h. 318. (2.)**

Grand Duett [in B flat] for Two Performers on One Piano Forte. *Printed for Corri, Dussek & C°: London & Edinburgh*, [1798?] fol. **h. 318. (1.)**

Three Original Duetts, for Two Performers on the Piano-Forte or Harpsichord. Op. XX. *Longman and Broderip: London*, [1790?] fol. **h. 318. (3.)**

Trois Sonates à Quatre Mains pour Clavecin ou Piano Forte...2e Livre, *etc.* *Chez Imbault: Paris*, [1790?] fol. **g. 272. w. (22.)**

6. String Quartets.

[Op. I. Nos. 1 and 4; Op. II. No. 4.] Three Duets for the Piano Forte or Harpsichord ...adapted by F. Tomich. *Longman and Broderip: London*, [1788?] fol. **g. 131. (9.)**

Six Quartetts for two violins, a Tenor and Violoncello...Opera III. [Separate Parts.] *Longman and Broderip: London*, [1788?] fol. **g. 213. (10.)**

[Op. 3. No. 4; Op. 6. No. 3. and Quartett in D.] Three Sonatas for the Harpsichord or Piano Forte. [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 1.] [1797–1802.] 8°. **D. 854.**

Six Quartetts for Two Violins a Tenor and Violoncello...Opera VI. [Separate Parts.] *Longman and Broderip: London*, [1788?] fol. **g. 213. (11.)**

Six Quartetts for Two Violins, a Tenor and Violoncello...Opera I. [or rather VI. Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 410. (1.)**

[Op. VI. No. 3.] A Quartetto from Pleyel's Op. VI. Adapted for the Harpsichord or Piano Forte with Accompaniments for a Violin & Bass by N. Corri. [Separate Parts.] *Printed for Messrs. Corri & Sutherland: Edinburgh*, [1790.] fol. **g. 161. (9.)**

[Op. VI. No. 3. Thema.] The King of Hearts or Arcadian Prince, an Elegiac Ballad set by D. Corri from Pleyel's much Admired Air. *Corri & C°: Edinburgh*, [1790?] fol. **G. 377. (15.)**

——[Another edition.] The King of Hearts, *etc.* *Corri, Dussek & Co.: London & Edinburgh*, [1795?] fol. **G. 424. b. (8.)**

[Op. 7.] The Favorite Air from Pleyel's Quartett, Op. 7th. Arranged for the Voice and Harpsichord by D. Corri. *Printed for Corri & Co.: Edinburgh*, [1800?] fol. **H. 1650. p. (21.)**

PLEYEL (Ignaz Joseph) Three Quartets for a Flute, Violin, Tenor, & Violoncello...Op. 17. [Separate Parts.] *Longman & Broderip: London*, [1790?] fol. **h. 318. (6.)**

Three [or rather Six] Quatuors by I. Pleyel...arranged for the Piano Forte or Harpsichord with Accompaniments for the Flute and Violoncello by M. Clementi. 8th (9th) Suitte. [Op. 17 and Op. 19.] 2 Nos. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 161. a. (5.)**

Three Quartets for a Flute, Violin, Tenor and Violoncello ... Op. 19. [Separate Parts.] *Longman & Broderip: London*, [1790?] fol. **h. 318. (7.)**

Douze Nouveaux Quatuors dediés a Sa Majesté le Roi de Prusse. 4 Livr. [Separate Parts.] *Clunch: Dublin*, [1790?] fol. **g. 414. (1.)**

[Douze Nouveaux Quatuors. Nos. 1 and 10; Sonata in C.] Three Sonatas, dedicated to the King of Prussia. For the Piano Forte. [1800.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XI. No. 6. [1797–1802.] 8°. **D. 854.**

Trois [or rather Six] Quatuors de Mr Ignace Pleyel, tirés de l'Œuvre dedié a Sa M. le Roi de Prusse. Arrangéæ pour Clavecin ou Piano-Forte, avec accompagnemens de Violon & Basse, par Mr Lachnitt. 2 Suittes. [Separate Parts.] *Longman & Broderip: London*, [1790?] fol. **g. 161. (7–8.)**

No I(–III) of Three Quartetts dedicated to ... the King of Prussia, *etc.* [Separate Parts.] *Printed for Longman and Broderip: London*, [1790.] fol. **g. 213. (12.)**

[Quartet dedicated to the King of Prussia. No. 2.] A Duett for two Flutes ... Arranged from a Celebrated Quartett, by F. Devienne. [Separate Parts.] *C. Wheatstone: London*, [1800?] fol. **g. 421. p. (9.)**

Pleyel's Fourth Quartet from the Set, dedicated to The Prince of Wales; adapted for the Piano Forte or Harpsichord, with Accompaniments for a Violin, alto, & violoncello, by M. Clementi. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 117. (5.)**

Trois Quatuors...arrangéæ pour Clavecin ou Piano-Forte avec accompagnemens de Violon et Basse par Mr. Lachnitt. 12th Suitte. [Separate Parts.] *Longman & Broderip: London*, [1790?] fol. **g. 85. c. (1.)**

PLEYEL (Ignaz Joseph) Six Quartetts, for Two Violins Tenor & Violoncello... Dedicated to...the King of Naples... Being the 8th Sett of Quartetts. [Separate Parts.] *Longman and Broderip: London*, [1795?] fol. **g. 213. (13.)**

Trois Quatuors...pour Deux Violons, Alto et Basse. No. E. [Separate Parts.] *Chez Sieber: Paris*, [1795?] fol. **g. 414. (2.)**

Quartett [in C major] arranged for the Piano Forte or Harpsichord with an Accompanyment for a Violin, Tenor and Violoncello. [Separate Parts.] *Longman and Broderip: London*, [1789?] fol. **g. 117. (4.)**

7. String Quintets.

Trois Quintettos pour Deux Violons, Deux Tailles et Violoncelle...Op. 8. [Separate Parts.] *Longman and Broderip: London* [1788?] fol. **h. 318. (4.)**

[Op. 8. No. 2.] Sonate à quatre mains pour le Piano Forte, tirée des Oeuvre de Mr. Pleyel. *Chez I. André: Offenbach sur le Mein*, [1790?] fol. **g. 232. f. (5.)**

Etrennes pour les Dames, Livre XIX.

A Second Set of Three Quintetts for Two Violins, Two Tenors and a Violoncello... Opera 9. [Separate Parts.] *Longman and Broderip: London*, [1788?] fol. **h. 318. (5.)**

8. Symphonies (or Overtures).

[Op. 37.] Tre Quartetti ridotti per Due Violini, Viola e Basso, ricavati dalle tre più belle Sinfonie del Sig. I. Pleyel. Opera 37. [Separate Parts.] *Presso Artaria Comp.: Vienna*, [1790?] fol. **g. 85. c. (2.)**

(1re) Sinfonie Périodique [in D] à deux Violons, Alto et Basse, Cors et Haut-bois ad Libitum. [Separate Parts.] *Chez Imbault: [Paris*, 1790?] fol. **h. 3210. (17.)**

A Favorite Overture [No. 2, in F]... arranged for the Piano-Forte or Harpsichord with an Accompaniment for the Violin by F. Tomich. *Longman and Broderip: London*, [1790?] fol. **g. 147. (10.)**

(5e) Sinfonie Périodique [in C] à deux Violons, Alto et Basse, Cors et Haut-bois ad Libitum. [Separate Parts.] *Chez Imbault: Paris*, [1790?] fol. **h. 3210. (18.)**

7e Sinfonie périodique. [*Paris*, 1790?] fol. **h. 3210. (15. a.)**

The Clarino Primo and Timpani parts only.

Periodical Sinfonie [in E flat], for 2 Violins, Tenor & Bass, Horns & Hautboys, ad Libitum...No 9. [Separate Parts.] *Preston & Son: London*, [1790?] fol. **h. 3210. (19.)**

PLEYEL (Ignaz Joseph) [No. 9.] A Favorite Overture ... arranged for the Piano-Forte or Harpsichord with an Accompaniment for the Violin by F. Tomich. *Longman and Broderip: London*, [1790?] fol. **g. 147. (11.)**

A Favorite Overture ... Adapted for the Piano Forte with an Accompan[t] for the Violin, by Mr. Rimbault. *Printed for C. Wheatstone: London*, [1800?] fol. **g. 272. e. (23.)**

9. Instrumental Trios.

A Serenata for the Piano-Forte or Harpsichord, with Accompaniments for a Violin & Violoncello. [Separate Parts.] *Longman and Broderip: London*, [1795?] fol. **g. 272. c. (20.)**

[6 Trios dedicated to Queen Charlotte.] Six Sonatas for the Piano Forte or Harpsichord with an accompaniment for a Flute or Violin & Violoncello...Dedicated to... The Queen of Great Britain. [Separate Parts.] *Longman & Broderip: London*, [1790?] fol. **g. 161. a. (4.)**

[Another copy.] **h. 2999. (1.)**

[Another edition.] Six Sonatas, *etc.* *Broderip & Wilkinson: London*, [1799?] fol. **g. 85.** *Wanting the Violoncello part.*

[Op. 14.] Three [or rather Twelve] Grand Sonatas for the Piano-Forte or Harpsichord. With Accompanyments for a Violin and Violoncello, in which are introduced ... Select Scotch Airs, and Favorite Pieces, *etc.* [Separate Parts.] *J. Dale: London*, [1795?] fol. **g. 161. h. (3.)**

[Another edition.] Twelve Grand Sonatas ...Op. 14. [N[os] 7–9. P. F. Part.] *J. Dale: London*, [1800?] fol. **h. 1480. (12.)**

Three Sonatas, for the Piano Forte or Harpsichord; with Accompaniments for a Violin and Violoncello ... Op. xxi. [Separate Parts.] *Longman & Broderip: London*, [1796?] fol. **g. 161. i. (1.)**

Three Sonatas, for the Piano-Forte or Harpsichord; with Accompaniments for a Violin and Violoncello...Op. xxiii. [Separate Parts.] *Longman & Broderip: London*, [1796?] fol. **g. 161. i. (2.)**

Trio for the Piano Forte Flute or Violin, & Violoncello...Op. 29. [Separate Parts.] *Printed for Corri, Dussek & C[o]: London & Edinburgh*, [1796?] fol. **g. 192. (3.)**

Two Sonatas for the Piano Forte with Accompaniment for a Flute or Violin & Bass. Opera xxx. [Separate Parts.] *Printed for Corri, Dussek & C[o]: London & Edinburgh*, [1796?] fol. **g. 161. i. (3.)**

PLEYEL (Ignaz Joseph) Three [or rather Nine] Grand Sonatas for the Piano Forte with Accompaniments for the Violin & Bass, being the [First–Third] Book of a Sett of Twelve New Sonatas, *etc.* 3 Bks. [Separate Parts.] *Corri, Dussek & C[o]: London & Edinburgh*, [1797?] fol. **g. 161. i. (4.)**

Three [or rather Six] Grand Sonatas, for the Piano-Forte or Harpsichord. In which are introduced ... Select Scotish Airs, with Accompaniments for a Violin and Violoncello. Second Set. [Separate Parts.] *Preston & Son: London*, [1795?] fol. **g. 161. h. (2.)**

Sonata [in B flat] for the Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 161. c. (8.)**

Six Trios pour deux Flûtes et Alto ou Flûte Violon et Alto. [Separate Parts.] *Chez Le Duc: Paris*, [1790?] fol. **g. 414. (3.)**

Trois Trios Concertants pour Violon, Viola et Violoncelle...Op. xi. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **h. 3212. f. (6.)**

[Another copy.] **g. 222. (15.)**

Three Celebrated Trios [Op. xi.], of Pleyel arranged as Harp Sonatas...by J. Elouis. *R. Birchall, for the Author: London*, [1800?] fol. **g. 198. (5.)**

Three Trios for Two Violins and a Violoncello. Book I. Op. xvi. [Separate Parts.] *Longman and Broderip: London*, [1790?] fol. **g. 85. d. (1.)**

Six Trios pour deux Violons et Violoncello. Oeuvre 56. Livre I. [Separate Parts.] *Chez J. André: Offenbach s. M.*, [1798.] fol. **h. 2900. (4.)**

10. Vocal Music.

XII. Elegant Ballads, with an Accompaniment for a Piano-Forte. *Preston & Son: London*, [1792.] *obl.* fol. **E. 601. k. 10.**

Come blushing Rose, [Song,] the Poetry by a Lady. *Preston: London*, [1800?] fol. **G. 805. k. (18.)**

Go pensive sigh to yonder Bow'r. A favorite New Song for the Piano Forte or Harpsichord. *London*, [1795?] fol. **H. 2821. (18.)**

Grazie agl' inganni. *A Favorite Duetto...* with new Words by a Gentleman. *Printed for Corri & Co.: Edinburgh*, [1795?] fol. **H. 2827. f. (43.)**

Henry's Cottage Maid, a favorite Song, *etc.* [Full Score.] *Smart: [London*, 1795?] fol. **G. 793. (3.)**

Henry's Cottage Maid...with an Accompaniment for Piano Forte or Harp. *Corri, Dussek & Co.: London*, [1800?] fol. **G. 424. b. (7.)**

PLEYEL (Ignaz Joseph) [Henry's Cottage Maid.] The Cottage Maid, a favorite Air of Pleyels, with Variations,...by Mr. Casson, *etc.* *Cahusac & Sons: London*, [1797?] fol. **g. 149. (17.)**

How dull the Wretch forlorn. *A Favourite Song*...the Words by W. Tindal. *H. Wright: London*, [1790?] fol. **G. 805. h. (41.)**

XII. Lieder beym Clavier zu singen... 1ter Theil. *Bey Artaria Compagnie: Wien*, [1775?] *obl.* fol. **E. 600. n. (8.)**

[Lieder beym Clavier zu singen. Theil II.] Melodien von Pleyel, mit unterlegten Liedern, herausgegeben von J. André. 2 Th. *In Kommission der Frommañischen Buchhandlung: Züllichau*, [1780?] fol. **G. 604.**

—— [Die frühe Liebe.] Lady Isabell ***** her Sorrows, wrote in the Year 1610, adapted to Mr. Pleyel's favorite Air [commonly called "The German Hymn"], as a Glee for IV Voices, and for the Piano Forte by J. Mazzinghi. *Longman and Broderip: London*, [1795?] fol. **G. 353. (23.)**

—— [Molly's Werth.] Fanny's Worth. [Song, words] By Bürger. *C. Geisweiler: [London*, 1800.] *s. sh. obl.* 4°. **266. l. 30.**

The German Museum, Sept., 1800.

Loin de nous le vain délire. *Hymne à la Liberté.* Chanté par le Peuple de Strasbourg, à la Proclamation de la Constitution. Le Dimanche 25 7bre 1791... Accompt de Guittare par M. Le Moine. *Chez Imbault: Paris*, [1791.] 8°. **B. 362. d. (23.)**

Loin de nous le vain délire. *Hymne à la Liberté.* Paroles par J. Rouget de Lisle. *Pleyel: Paris*, [1800?] 4°. **E. 1717. b. (30.)**

Love thou pleasing teazing Power. A favorite New Song for the Piano Forte or Harpsichord. *Longman and Broderip: London*, [1795?] fol. **G. 806. d. (46.)**

The Miniature. A Favorite Song. Sung by Master Welsh, *etc.* *Preston & Son: London*, [1793?] fol. **G. 356. (15.)**

My little blithsom Sparrow, a favorite New Song. The Words by G. S. Carey. *Printed for G. Goulding: London*, [1790?] fol. **G. 805. m. (27.)**

[Another copy.] **H. 2826. c. (30.)**

[My little blithsom Sparrow.] The Maid I love. A favorite Song sung by Mr. Johnstone at...Covent Garden in the Maid of the Mill. The Words by J. O'Keefe...Adapted from Pleyel['s song 'My little blithsom Sparrow'], by W. Reeve. *Longman and Broderip: [London*, 1797?] fol. **G. 377. (49.)**

PLEYEL (Ignaz Joseph) Leichte Stüke für 's Gesang und Klavier, von Pleyel, Zumsteeg, Schwegler, Abeille. *In der Hohen Carls-Schule: Stuttgart*, [1790?] *obl.* 4°. **E. 600. g. (4.)**

Tho' pity I cannot deny. A favorite Song sung by Mrs. Crouch in the Haunted Tower, *etc.* *Longman & Broderip: [London*, 1790?] fol. **G. 383. j. (25.)**

Time, a favorite Sonnet by Laura Maria, the Music by Pleyel, adapted by the Composer of Young's Night Thoughts [i.e. Thomas Billington]. *Preston & Son: London*, [1790?] fol. **H. 1994. d. (51.)**

The Village Boy, a Favorite Song for the Harpsichord or Piano-Forte. *A. Bland & Weller: London*, [1795?] fol. **G. 806. d. (47.)**

11. Appendix.

See Corfe (Joseph) A Third Set of Twelve Glees...arranged from the Melodies of... Pleyel, *etc.* [1800?] *obl.* fol. **E. 317.**

See Haigh (T.) Two Duetts for two Performers, on One Piano Forte, one Composed by Pleyel, *etc.* [1800?] fol. **g. 270. e. (14.)**

See Hoffmeister (F. A.) Trois Duos pour Deux Flûtes, tirés sur des Ouvrages de J. Pleyel, *etc.* [1790?] fol. **g. 421. (18.)**

See Longman and Broderip. Longman and Broderip's Selection of Music for the Pedal Harp ... including...Compositions of...Pleyel, *etc.* [1795?] fol. **h. 3200. (5.)**

See Mozart (W. A.) [6. *Doubtful and Spurious Works.*] The last Composition of...Mozart...the Accompaniments...by Mr. Pleyel, *etc.* [1797.] fol. **g. 161. d. (8.)**

See Thomson (G.) A Select Collection of Original Scotish Airs...to each of which are added...Symphonies & Accompanyments by Pleyel, *etc.* [1793–1797.] fol. **G. 370.**

12. Cross-References.

The Cottage Maid. *See* [10. *Vocal Music. Henry's Cottage Maid.*]

Fanny's Worth. *See* [10. *Vocal Music. Lieder beym Clavier zu singen. Th. II. Molly's Werth.*]

The King of Hearts. *See* [6. *String Quartets. Op. VI. N° 3. Thema.*]

Lady Isabell *****. *See* [10. *Vocal Music. Lieder beym Clavier zu singen. Th. II. Die frühe Liebe.*]

The Maid I love. *See* [10. *Vocal Music. My little blithsom Sparrow.*]

When lovely Woman stoops to folly. *See* [4. *Pianoforte Solos. Six progressive Sonatinas. Op.* 32. *N° 1. Adagio.*]

PLOT. The Plot. [Ballad Opera, words attributed to J. Kelly]... With the Musick prefix'd to each Song. *Printed for J. Watts: London*, 1735. 8°. **841. e. 45.**
[Another copy.] **161. f. 16.**

PLOUGH BOY. The Plough Boy [Song, from W. Shield's opera 'The Farmer'], with Variations. [P. F.] *Longman and Broderip: London*, [1790?] fol. **h. 62. (15.)**
The Plough Boy. [Song.]
See SHIELD (W.) [*The Farmer.*]

PLOUGHMAN. The ploughman he's a bonny Lad. *The Ploughman*, a Scots Song. *R[ober]t B[remne]r: [London*, 1770?] *s. sh.* fol. **G. 312. (216.)**
The Plowman's Ditty. [Song.]
See WHEN. When Molly smiles beneath her cow. [1757.] 8°. **P.P. 5438. z.**

PLUMBER. A plumber I am and I work for my Bread. *The Plumber.* [Song.] Sung by Mr. Atkins at Sadlers Wells. [*London*, 1765?] *s. sh.* fol. **G. 306. (125.)**

PLUS. Plus d' grandeurs, plus d' seigneurs. [Song.] *See* AU RETOUR.
Plus de Montagne. [Song.]
See FAY (E.)
Plus de Philosophie, ami, fais comme moy. *Duo.* [*Paris*,] 1730. *s. sh.* 4°. **298. a. 12.**
Mercure de France, July, 1730.
Plus de procès, plus de débats. Vaudeville. *See* GEORGES ET GROS JEAN.
Plus discret et plus fidèle. *L'Amant Discret.* Romance. [Words] Par M. l'Ab. D. *Gravé par Me Charpentié. Imprimé par Tournelle: [Paris*,] 1760. *s. sh.* 8°. **297. d. 26.**
Mercure de France, Nov., 1760.
Les plus jolis mots de la langue. [Song.]
See À. À deux époques de la vie. [1785?] 8°. **B. 362. b. (159.)**
Le plus sage emploi de la vie. [Song.] [*Paris*,] 1770. *s. sh.* 8°. **297. e. 30.**
Mercure de France, March, 1770.

POCKET BOOK. A Pocket Book for the German Flute or Violin. Containing an Agreeable Variety of the Newest most Celebrated Airs, Duets and Songs... Composed by the most admir'd Authors. 4 vol. *John Lee: Dublin*, [1778?–82.] *obl.* 8°. **a. 204.**
The composers named are: Abel, Stanley, Van Maldere, Dr. Arne, Dr. Hayes, Humphries, J. C. Bach, Harington, Dr. Arnold, Burton, Giordani, Philidor, C. Forrest, Jackson, Fischer, Giardini, Hook, Boccherini, M. Arne, Dibdin, J. Smith, Theod. Smith and Cogan.

POCKET COMPANION. A Pocket Companion for Gentlemen and Ladies: being a Collection of... Opera Songs & Airs, in English and Italian... Corrected, &... Figur'd for ye Organ, Harpsicord, and Spinet, by Mr. R. Neale, *etc.* (A Pocket Companion for Gentlemen and Ladies. Being a Collection of... Songs out of... Opera's... by Mr. Handel, Bononcini, Attilio [Ariosti], &c.... To which is added several... Songs of Mr. Handel's, never before Printed. Vol. II., *etc.*) 2 vols. *Cluer and B. Creake: London*, [1725?] 8°. **C. 491.**
The composers named are: Vanbruge, Courtivil Junr., J. Weldon, Dieupart and J. Graves. Vol. II. is larger in size than Vol. I.
The Pocket Companion for the Guittar. Containing a favourite Collection of the best Italian French English and Scots Songs. Adapted for that Instrument and the Voice. Book V. *Printed for J. Oswald: London*, [1755?] 8°. **e. 1291.**
The composers named are: Green, Oswald, Giardini, Stanley and N. Pasquali.

PODBIELSKI (CHRISTIAN WILHELM) Sechs Clavier-Sonaten,... Erste Sammlung. Zweyte Auflage. *Bey J. F. Hartknoch: Riga*, 1784. *obl.* fol. **f. 21. (1.)**
Sechs Clavier-Sonaten,... Zweyte Sammlung. *Bey J. F. Hartknoch: Riga*, 1783. *obl.* fol. **f. 21. (2.)**

POET. The Poet to the Rose. [Song.]
See Go. Go Rose my Cloe's Bosom Bosom grace, *etc.* [1740?] *s. sh.* fol. **G. 316. a. (26.)**

POËTE SUPPOSÉ. Laisson laisson à la gaîté. *Vaudeville du Poette Supposé.* [Words by Laujon, music by S. Champein.] *Chez Frère: [Paris*, 1782.] 8°. **B. 362. c. (107.)**

POETS. The poets, in conscience, have teas'd us too long. *Peggy Wynne.* A New Song. [*London*, 1763.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXII., p. 264.

POILLEVÉ ( ) Est-il bien vrai que l'eau soit à la mode? *Recit de basse.* Les paroles sont de Mr de la Sorinière, *etc.* [*Paris*,] 1747. *s. sh.* 4°. **297. c. 13.**
Mercure de France, Sept., 1747.
Un soir, dans un charmant festin. *Recit de Basse, etc.* [*Paris*,] 1745. *s. sh.* 4°. **297. c. 4.**
Mercure de France, Dec., 1745.

POINT. Point de mélancholie. Air.
See BRUNI (A. B.) [*Toberne.*]

POINTE. La Pointe de l'Eguille. [Song.] *See* Ce. C'est sur la pointe d'une eguille, *etc.* [1790?] 8°. **B. 362. e. (102.)**

POISSON (Léonard) Nouvelle Méthode pour apprendre le Plain-Chant, *etc.* *Chez Labbey: Rouen*, 1789. 4°. **7898. aa. 6.**

See Traité. Traité Théorique et Pratique du Plain-Chant, *&c.* [By L. Poisson.] 1750. 8°. **1042. l. 4.**

POLAROLI (Carlo Francesco) *See* Ziani (P. A.) Voluntarys and Fugues ... for the Organ or Harpsichord by Ziani, Pollaroli, *etc.* [1710?] fol. **g. 57. a.**

POLIFEMO. The Favourite Songs in ... Polypheme. [Opera.] *See* Porpora (N. A.)

POLISH. The Polish Minuet or Miss Kitty Grevil's Delight. [Song.] *See* Charming. Charming is your Shape, and Air. [1720?] *s. sh.* fol. **H. 1601. (91.)**

POLITESSE. La Politesse. [Song.] *See* Cessez. Cessez de vous flatter Glicère. [1790?] 8°. **B. 362. (161.)**

POLITIC. The Politic Shepherdess. [Song.] *See* As. As lately I rambled the Meadows along, *etc.* [1775?] *s. sh.* fol. **G. 306. (165.)**

POLITICAL. The Political Brutes. [Song.] *See* As. As Reynard with hunger was rambling the North. [1782?] fol. **G. 306. (214.)**

POLITICIAN. The Politician. [Song.] *See* Davis (J. F.)

POLITIQUE. La Politique, ou les Mœurs du tems. [Song.] *See* Dans. Dans ce siecle il est nécessaire, *etc.* [1790?] 8°. **B. 362. j. (23.)**

POLL. Poll's Answer to Poor Jack. Song. *See* Dear. Dear Jack my fond Love, *etc.* [1798?] fol. **G. 807. d. (22.)**

POLL BOOTH. The Poll Booth. Musical Entertainment. *See* Hook (J.)

POLLET (Jean Joseph Benoît) Deuxième Duo pour Harpe et Piano, *etc.* [Separate Parts.] *Chez l'Auteur: Paris*, [1790?] fol. **h. 173. b. (14.)**

X^e^ Sonate pour la harpe avec Accompagnement de Flûte obligé. [Separate Parts.] *Chez l'Auteur: Paris*, [1790?] fol. **h. 173. b. (13.)**

POLLINI (Francesco) Air Varié pour la Harpe. *Chez M^lles^ Erard: Paris*, [1800?] fol. **h. 173. b. (15.)**

[Another copy.] **h. 184. e. (13.)**

Trois Sonates pour le Piano Forte. *Chez M^lles^ Erard: Paris*, [1800?] fol. **h. 1480. p. (11.)**

POLLY. Polly: an Opera. Being the Second Part of the Beggar's Opera. Written by Mr. Gay. [With an appendix containing the Songs arranged by J. C. Pepusch.] *Printed for the Author: London*, 1729. 4°. **841. c. 23. (1.)**

[Another copy.] **79. i. 30.**

[Songs in Polly, for the Flute or Violin.] [*Walsh: London*, 1729?] 8°. *Wanting the title-page.* **A. 869. a. (5.)**

Polly; an Opera ... For the Voice, Harpsichord, and Violin. *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **D. 270. (3.)**

Polly. [Song, begins: 'Spring renewing.'] *See* Defesch (W.) [*VI. English Songs. No.* 3.]

Polly. [Song.] *See* My. My Polly is lovely, *etc.* [1780?] *s. sh.* fol. **G. 310. (113.)**

Polly. Song. *See* No. No Drury nymph, *etc.* [1757.] 8°. **P.P. 5438. z.**

Polly of the Plain. [Song.] *See* Defesch (W.)

Polly's Charms. [Song.] *See* I. I ask no muse to aid the song. 1760. 8°. **P.P. 5441.**

POLLY GREEN. Polly Green. [Song.] *See* Let. Let other Bards in lofty Verse. [1750?] *s. sh.* fol. **G. 310. (64.)**

POLLY PEACHUM. Polly Peachum. [Song.] *See* Of. Of all y^e^ Toasts, that Brittain boasts, *etc.* [1728.] *s. sh.* fol. **G. 316. a. (36.)**

POLONAISES. National Polonoisen. [P. F.] 3 Nos. *Bey J. J. Hummel: Berlin und Amsterdam*, [1795?] fol. **h. 1480. m. (21.)**

The pagination is continuous. The composers of this collection are: Oginski, Barczinski, Jonasz, Ziwny, Merlini, J. Cybulski, Unicki, Andrychewicz and Bernhardt. **h. 1480. m. (21.)**

POLTIS. Poltis, oder das gerettete Troja. Operette. *See* Hiller (J. A.)

POLYXENA. Polyxena. Lyrisches Monodrama. *See* Schweitzer (A.)

Polyxena. Lyrisches Monodrama. *See* Wolf (E. W.)

POMMIERS ET LE MOULIN. On danse bien à la ville. *Ronde des Pommiers et le Moulin* [by J. B. Le Moyne]. Avec Accomp^t^ de Guittare. *Chez Imbault: Paris*, [1790.] 8°. **B. 362. c. (86a.)**

On danse bien à la ville. *Ronde des Pommiers et le Moulin.* [Words by Forgeot, music by J. B. Lemoyne.] Avec Accompt. de Piano ou Harpe par M. L'[Abbé] Guichard. *Chez B. Viguerie: Paris*, [1790?] fol. **G. 554. a. (30.)**

POMMIERS ET LE MOULIN. Oui, mettons nous à l'ouvrage. *Air des Pommiers et le Moulin* [by J. B. Le Moyne]. Avec Accomp[t] de Guittare.
Chez Imbault: Paris, [1790.] 8°.
B. 362. c. (86.)

POMONA. Pomona. [Song.]
See HUDSON (R.)

PONDER. Ponder my Words. Anthem.
See JACKSON (G.)

PONTE (GIACHES DE) Cinquanta Stanze del Bembo con la Musica di sopra ... Nouamente Stampate et poste in luce. A Quatro Voci. Tenor. *Apud Antonium Gardane: Venetijs*, 1545. *obl.* 4°.
A. 309.

PONTIO (PIETRO) Dialogo ..., oue si tratta della Theorica, e Prattica di Musica. Et anco si mostra la diuersità de' Contrapunti, & Canoni. *Apresso Erasmo Viothi: Parma*, 1595. 4°. **7895. aaa. 24.**

Hymni Solemniores ad Vespertinas Horas canendi . . . Quattuor vocibus. Nouiter impressis. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud Ricciardum Amadinum: Venetiis*, 1596. 4°.
C. 26. b.

D. Petri Pontii ... Missarum cum quatuor Vocibus Liber Primus, *etc.* Tenor.
Apud Haeredem Hieronymi Scoti: Venetiis, 1584. 4°. **C. 26. a.**

D. Petri Pontii . . . Missarum Quatuor vocibus Liber Tertius. Nunc primum in lucem editus. Tenore. (Bassus.) 2 pts.
Apud Riciardum Amadinum: Venetiis, 1592. 4°. **C. 26.**

Ragionamenta di Musica ... Oue si tratta de' Passaggi delle consonantie, & dissonantie, buoni, & non buoni; & del modo di far Motetti, Messe, Salmi, & altre compositioni, *etc.* *Apresso Erasmo Viotto: Parma*, 1588. 4°. **557*. c. 24.**

POOL. A Poole at Pickett. [Song.]
See WITHIN. Within an Arbor of delight, *etc.* [1710?] *s. sh.* fol. **I. 530. (51.)**

POOLE (CAROLINE) The Orphan that's wet with the rain. A Favorite Song, written [and] composed...by...C. Poole. *L. Lavenu: London*, [1800?] fol.
H. 2831. h. (23.)

The Sequel to Crazy Jane, a favorite Song, written & composed by C. Poole. *L. Lavenu: London*, [1800?] fol.
G. 793. (12.)

POOLE, *afterwards* **DICKONS** (MARIA) And say no, a favourite Ballad, *etc.* [Full Score.] *Longman and Broderip: London*, [1792?] fol. **G. 360. (41.)**

Six Canzonetts & a Lullaby for the Voice with an Accompaniment for the Piano Forte or Harp, *etc.* *Longman & Broderip: London*, [1794?] fol. **G. 358. (8.)**

POOLE, *afterwards* **DICKONS** (MARIA) Dear Le Verrou, a favourite Ballad, *etc.* [Full Score.] *Longman and Broderip: London*, [1792?] fol. **G. 360. (42.)**

The Wandering Lamb. A favorite Ballad, *etc.* *Printed by the Author: London*, [1795?] fol. **G. 367. (15.)**

POOR. Poor Anne who died for Love. Ballad. *See* RIMBAULT (S. F.)

Poor Annette the Savoyard. Song.
See HOOK (J.)

Poor Barbara. [Glee.] *See* SHIELD (W.)

The Poor Black Boy. Song.
See STORACE (S.) [*The Prize.*]

The Poor Blind Beggar Boy. Ballad.
See GRAY (T. B.)

The Poor Blind Boy. Canzonet.
See HOOK (J.)

The Poor Blind Girl. Ballad.
See CLEVE (V. de)

The Poor Boy. Song. *See* GRAEFF (J. G.)

Poor Celia fell sick. *Poor Celia.* [Song.] *Str[aight] & Sk[illern: London*, 1775?] *s. sh.* fol. **I. 530. (130.)**

[Another setting.] Poor Celia was sick. *Alas! I shall die.* [Song.] *L[ongman,] L[ukey and Co.: London*, 1775?] *s. sh.* fol.
G. 311. (22.)

Poor Damon knock't at Celia's door. Song. *See* PURCELL (D.) [*The Constant Couple.*]

A poor helpless Wand'rer. [Song.]
See KREUSSER (P. A.)

Poor Jack. Song. *See* DIBDIN (C.) [*The Whim of the Moment.*]

Poor Jack. Ballad. *See* MOULDS (J.)

Poor John was worn out. *Harry the Coachman.* A New Catch.
John Welcker: [London, 1780?] fol.
G. 311. (18.)

Poor Kate. Song. *See* BRUGUIER (D.)

Poor little Adeline. Ballad.
See SANDERSON (J.) [*The Mine.*]

The Poor Little Blind Beggar Boy. [Song.] *See* GEMINIANI (F.)

The Poor little Orphan. [Song.]
See CARNABY (W.)

Poor Mary the Primrose Girl. Song.
See MOULDS (J.) [*The Sultan.*]

Poor old England. [Song.]
See DIBDIN (C.) [*Great News.*]

Poor Orra tink of Yanko dear. Song.
See DIBDIN (C.) [*The Islanders.*]

Poor Peg. [Song.]
See DIBDIN (C.) [*Private Theatricals.*]

The Poor Recruit. Song.
See DIGNUM (C.)

Poor Richard. Ballad. *See* CARR (B.)

POOR. Poor Robin hops round your kitchen. *George; the Poor Mad Boy.* A Favourite New Song, Words by a Gentleman. [1795?] fol. *Gow & Shepherd: Edinburgh*, [1795?] fol.
G. 805. m. (28.)

The Poor Shepherd. [Song, begins: 'The Sun was sunk beneath the Hill.']
See FESTING (M. C.)

[Another setting.] The Poor Shepherd. [Song.] *See* SUN. The Sun was sunk beneath the Hill, *etc.* [1720?] *s. sh.* fol.
H. 1601. (474.)

A poor Soul sat sighing. *Willow.* A Glee for 4 Voices, with an Accompaniment for the Piano-Forte. [Music by E. S. Biggs.] *R. Birchall: London*, [1800?] fol.
G. 805. k. (19.)

Poor Tom. [Song, begins: 'Here, a sheer hulk.'] *See* DIBDIN (C.) *The Waterman. Then Farewell.*]

Poor Tom. Song [begins: 'Hark! the Boatswain loud pipes'].
See GRAY (T. B.)

Poor Tom Halliard. Ballad.
See GARDOM (P.)

Poor Tom the Taylor don't lament. *Oxfordshire Betty: containing her Joaking Letter to Tom the Taylor, etc.* [Ballad.] Tune of, I love you more and more each day. *Printed for C. Bates:* [*London*, 1690?] *s. sh.* fol.
Case 39. k. 6. (18.)
The tune is represented by a meaningless succession of notes, etc.

Poor Walley's Complaint. [Song.]
See O. Oh who' is me, *etc.*
[1750?] *s. sh.* fol. **G. 306. (104.)**

The Poor White Man. Song.
See WINDS. The Winds arise, the torrent falls, *etc.* [1800?] fol.
G. 800. m. (64.)

POOR SOLDIER. Dear Sir this brown Jug. A favorite Song in the Poor Soldier [by W. Shield]. *Printed for G. Walker: London*, [1800?] fol. **G. 383. i. (15.)**

A Rose Tree full in bearing . . . Dialogue in the Poor Soldier. [By W. Shield.] *J. Lee: Dublin*, [1785?] *s. sh.* fol.
H. 1601. b. (24.)

The Poor Soldier. Comic Opera.
See SHIELD (W.)

POOR VULCAN. Poor Vulcan. Comic Opera. *See* DIBDIN (C.)

POPE. Pope Joan. [Song.]
See DIBDIN (C.)

POPELEY (WILLIAM) Charming Delia.
See COME. Come Delia come, *etc.* [By W. Popely.] [1720?] *s. sh.* fol.
G. 307. (49.)

POPELEY (WILLIAM) [Another edition.] Come Delia come let's shun the heat. *A Song*...The Words by Mr. Dart.
[*London*, 1720?] *s. sh.* fol.
H. 1601. (94.)
In the Musical Miscellany Vol. 3 (1770) *the music of this song is said to be by W. Holmes.*

Had Neptune when first he took Charge of the Sea. *A Drinking Song.*
[*London*, 1725?] *s. sh.* fol.
I. 530. (131.)

Tho' Phillis, you scorn my address. *A new Song, etc.* [*London*, 1715?] *s. sh.* fol.
H. 1601. (454.)

[Another editien.] Tho' Phillis you scorn my address. *The Scornefull Lady, etc.*
[*London*, 1720?] *s. sh.* fol.
G. 312. (38.)

[Another copy.] **G. 303. (26.)**

PORO. [Dopo tanto penare.] Return fair Maid. *A Favourite Minuet in Porus.* The Words by T. Brerewood Junr. [Music by G. F. Handel.] [*London*, 1731?] *s. sh.* fol. **G. 311. (33.)**

Porus. Opera.
See HANDEL (G. F.) [*Poro.*]

PORPHYRY, *the Philosopher.*
See ARISTOXENUS. Aristoxeni Musici Antiquiss. Harmonicorum Elementorum Libri III ... Aristotelis de obiecto Auditus fragmentum ex Porphyrij commentarijs, *etc.* 1562. 4°. **557*. c. 16.**

See WALLIS (J.) Johannis Wallis . . . Operum Mathematicorum Volumen Tertium. Quo continentur...Porphyrii . . . Harmonica...Græce & Latine edita, *etc.* 1699. fol. **716. k. 5.**

PORPORA (NICOLÒ ANTONIO) All' Altezza Reale di Frederico Prencipe Reale di Vallia...Queste nuovamente Composte Opre di Musica vocale...dedica...Nicolò Porpora. [12 Cantatas.]
Londra, 1735. *obl.* fol. **D. 359.**

[Arianna.] The Favourite Songs in the Opera call'd Ariadne. [Words by P. Rolli. Full Score.] *Printed for I. Walsh: London*, [1733.] fol. **G. 193. (4.)**

[Polifemo.] The Favourite Songs in the Opera call'd Polypheme. [Words by P. Rolli. Full Score.] *Printed for I. Walsh: London*, [1735.] fol. **G. 193. (3.)**

Sinfonie da Camera a Tre Istromenti . . . Opra II. [Separate Parts.]
Sculp. da B. Fortier: Londra, 1736. fol.
i. 76.

[Sinfonie da Camera.] Six Sonatas for two Violins with a Thorough Bass for the Harpsicord or Violoncello . . . Opera 2da. [Separate Parts.] *Printed for I. Walsh: London*, [1740?] fol. **g. 1037.**

PORPORA (Nicolò Antonio) Sonate xii di Violino, e Basso, *etc.* *F. Bernard : Vienna*, 1754. *obl.* fol. **e. 30.**

[Temistocle.] The Favourite Songs in the Opera call'd Temistocle. [Words by A. Zeno. Full Score.] *Printed for I. Walsh : London*, [1743.] fol. **G. 190.** (5.)

See Hasse (J. A.) Farinelli's Celebrated Songs collected from Sig^r^ Hasse, Porpora ...and Veracini's Operas, *etc.* [1736–1575 ?] fol. **g. 444.**

PORRO (Pierre) Belle Lucette, entends-tu. *Chanson.* (Paroles de M. Hoffman, *etc.*) [*Paris,*] 1786. 8°. **297. g. 28.**
Mercure de France, April, 1786, *p.* 171.

See De. De l'amour gouverne l'empire. *La Nouvelle Venus.* [Song.] Acc. par M^r^ Porro. 1784. 8°. **B. 362. g.** (**86.**)

See Didon. Ah ! prens pitié de ma faiblesse...Guitare par M^r^ Porro. 1784. 8°. **B. 362. h.** (**41^b^.**)

See Didon. Ah ! que je fus bien inspiré ...Accomp^t^ par M^r^ Porro. 1784. 8°. **B. 362. h.** (**41^a^.**)

See Didon. Au noir chagrin qui me dévore ...acc. ... par M^r^ Porro. 1784. 8°. **B. 362. h.** (**41^c^.**)

See Didon. Plaignez un Roi, plaignez un père...Guitarre de M^r^ Porro. 1784. 8°. **B. 362. h.** (**41.**)

See Dormeur Éveillé. Viens ma Rose ...Guitarre par M^r^ Porro. 1784. 8°. **B. 362. h.** (**44.**)

See Droit du Seigneur. L'autre jour j'étois seulette ... Accomp^t^ par M^r^ Porro. 1784. 8°. **B. 362. g.** (**97.**)

See Droit du Seigneur. Vous enflammés et pour longtems ... les accomp^t^ par M^r^ Porro. 1784. 8°. **B. 362. h.** (**49.**)

See Épreuve Villageoise. Bon Dieu com' hier à été fête ... Acc. par M^r^ Porro. 1784. 8°. **B. 362. h.** (**43.**)

See Faux Lord. O Nuit, Déesse du mistère ... accomp^t^ par M^r^ Porro. 1784. 8°. **B. 362. h.** (**46.**)

See Foignet (C. G.) Pourquoi cacher petits oiseaux ... Acc. par M^r^ Porro. 1784. 8°. **B. 362. g.** (**88.**)

See Jomelli (N.) Veni Sancte Spiritus ...avec...les parties d'Orchestre additionelles ... par P. Porro, *etc.* [1800 ?] fol. **H. 1187. p.** (5.)

See Recevez. Recevez discret amoureux ... Acc. par M^r^ Porro. 1784. 8°. **B. 362. g.** (**95.**)

PORT. Port and Sherry. Song.
See Worgan (J.) *the Younger.*

PORT DE MER. Airs de la Comédie du Port de Mer. [Words by N. Boindin.]
See Airs. Airs de la Comédie Françoise. [No. 7.] 1704. *obl.* fol. **B. 319.**

PORTA (Constanzo) Di Constanzo Porta il Quarto Libro de Madrigali à Cinque Voci, Nouamente da Marsilio Cristoffori raccolti, & dati in luce, *etc.* Quinto.
Appresso Angelo Gardano : Venetia, 1586. 4°. **D. 163.**

Constantii Portæ . . . Missarum Liber Primus. *Apud Angelum Gardanum : Venetijs*, 1578] fol. **K. 9. a. 9.**
The title-page and fol. 130 *are damaged.*

Liber Primus Motectorum Quatuor Vocum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts.
Apud Angelum Gardanum : Venetiis, 1591. *obl.* 4°. **A. 345. a.**
The Tenor part wants fol. 1.

Constantii Porte . . . Motectorum nunc primum in lucem prodeuntium Liber Primus. Quinque Vocibus. Bassus.
Apud Antonium Gardanum : Venetijs, 1555. *obl.* 4°. **A. 345. c.**

Constantii Portae ... Liber Quinquaginta Duorum Motectorum, Quatuor, Quinque, Sex, Septem, & octo vocum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Sextus.) (Septima Pars.) 6 pts.
Apud Angelum Gardanum : Venetiis, 1580. 4°. **D. 163. a.**

Constatii Portae . . . Quinque Vocum Musica in Introitus Missarum quae in Solemnitatibus Sanctorum omnium toto anno celebrantur . . . nunc primum à Claudio Coregiate in lucem edita. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts.
Apud Claudium Coregiatem, & Faustum Bethanium Socios : Venetiis, 1566. *obl.* 4°. **A. 345.**

[Another copy. Bassus.] **A. 345. b.**

See Gardano (Angelo) Musica di Tredici Autori ... Nella quale si contengono ... Madrigali ... delli infrascritti Autori ... C. Porta, *etc.* 1589. 4°. **K. 3. g. 11.**

PORTA (Francesco della) Motetti a Due, Tre, Quattro, e Cinque Voci, con le Letanie della Beata Vergine a 4 ... Libro Primo. Opera Seconda, *etc.* Basso. (Basso Continuo.) 2 pts.
Appresso Alessandro Vincenti : Venetia, 1645. 4°. **C. 58. a.**

Motetti a Due, Tre, Quattro, e Cinque Voci Con vn Magnificat, Litanie della Beata Vergine à quattro, e cinque, si placet ... Libro Secondo Opera Terza, *etc.* Canto Primo. (Basso.) (Basso Continuo.) 3 pts.
Appresso Alessandro Vincenti : Venetia, 1648. 4°. **C. 58. b.**

Salmi da Capella a Quatro Voci con altri Salmi à Tre, Quatro, è Cinque si placet, . . . Opera Quinta, *etc.* Canto Primo

(Secondo). (Alto.) (Tenore.) (Basso.) (Basso per l'Organo.) 6 pts. *Appresso Alessandro Vincenti: Venetia*, 1656–7. 4°. **C. 58.**
The Tenore and Basso per l' Organo are dated 1656.

See KAPSBERGER (J. H.) Libro Terzo di Villanelle ... Raccolto dal Sig^r Francesco Porta. 1619. fol. **K. 8. h. 9. (3.)**

PORTA (GIOVANNI) [Numitore.] Songs in the New Opera call'd Numitor, *etc.* [Full Score.]
Printed for I. Walsh & I. Hare: London, [1720?] fol. **H. 297.**

—— [For Songs published anonymously:]
See NUMITORE. **H. 1601. (410.)**

PORTA FERRARI (CARLO ANTONIO) Il Canto Fermo Ecclesiastico spiegato a' Seminaristi di Ferrara, *etc.*
Per Bartolomeo Soliani: Modena, 1732. 4°. **7896. ee. 2.**

PORTE. Porte à ton maître ce portrait. Duo. *See* TARCHI (A.) [*Le Trente et Quarante.*]

PORTER. Porter son Nom dans le lointain des Ages. *Le Vrai Bonheur.* [Song.] Air: Mon petit Cœur. *Chez Jouve: [Paris*, 1790?] 8°. **B. 362. e. (12.)**

PORTER (SAMUEL) *the Elder.* Collin. A New Song sung at the Gardens the Words by Mr. Rennett, *etc.* [*London*, 1755?] *s. sh.* fol. **G. 316. f. (141.)**

Twenty Five Odes, Hymn Tunes &c. in Four Parts. *R. Good, etc.: London*, [1800?] *obl.* 4°. **A. 482.**

Swiftly glide the Hours away. A Canon in Unison for four Voices, written & composed by S. Porter. *G. Astor & Co.: London*, [1798?] fol. **G. 353. (26.)**

PORTER (SAMUEL) *the Younger.* Compact of Britons, a Song, *etc.*
Printed for the Author: [London, 1795?] fol. **H. 2818. b. (69.)**

The Rose. [Song, words] From the French of Cardinal Berni, *etc.*
Printed for the Author: [London, 1795?] fol. **H. 2818. b. (70.)**

Unless with my Amanda blest. A Favorite Song ... The Words by J. Thompson.
James Simpson Junr.: London, [1797?] fol. **G. 366. (52.)**

PORTER (WALTER) Mottets of Two Voyces for Treble or Tenor and Bass. With the Continued Bass or Score: To be performed to an Organ, Harpspycon, Lute or Bass-Viol, *etc.* Basso Continuo. (Bassus.) 2 pts.
William Godbid for the Author: London, 1657. fol. **K. 4. h. 7.**
Imperfect, wanting all the Basso Continuo after No. XIII, and all the Bassus except Nos. V, VI–IX, XIV–XVII.

PORTER (WILLIAM JAMES) Two Anthems, a Sanctus, two Single & two Double Chants, *etc. Preston & Son, for the Author: London*, [1795?] fol. **G. 517. n. (2.)**

PORTEZ. Portés vos Cimes dans les Cieux. Air. *See* CAMPRA (A.)

PORTINARO (FRANCESCO) Di Francesco Portinaro il Primo Libro de Madrigali a cinque Voci Nouamente ... Composti & Dati in Luce, & per Antonio Gardane ... stampati. Tenor.
Apresso di Antonio Gardane: Venetia, 1550. *obl.* 4°. **A. 347. a. (1.)**

Di Francesco Portinaro il Secondo Libro de Madrigali a cinque Voci Nouamente ...Composti & Dati in Luce, & per Antonio Gardane ... Stampati. Tenor.
Appresso di Antonio Gardane: Venetia, 1554. *obl.* 4°. **A. 347. a. (2.)**

Di Francesco Portinaro il Terzo Libro di Madregali a cinque & a sei uoci, con tre Dialoghi a sette & uno a otto Nouamente ... composti et per Antonio Gardano stampati, *etc. Apresso di Antonio Gardano: Venetia*, 1557. *obl.* 4°. **A. 347.**

Di Francesco Portinaro il Terzo Libro de Motetti a Cinque Sei Sette et Otto Voci Nouamente ... composti & dati in luce. Alto. *Apresso li Figliuoli di Antonio Gardano: Venetia*, 1572. *obl.* 4°. **A. 347. b.**

Le Vergini di Francesco Portinaro a Sei Voci con alcuni Madregali, a Cinque et a Sei, et Duoi Dialoghi a Sette, . . . nouamente composti, *etc.* Basso. (Quinto.) 2 pts. *Appresso Girolamo Scotto: Vinegia*, 1568. 4°. **D. 164.**

PORTMANN (JOHANN GOTTLIEB) Die neuesten und wichtigsten Entdeckungen in der Harmonie, Melodie und dem doppelten Contrapuncte, *etc. Darmstadt*, 1798. 8°. **785. d. 57. (2.)**

Leichtes Lehrbuch der Harmonie, Composition und des Generalbasses ... Neue Auflage. (Exempel der Harmonie.) 2 pts. *Bey G. F. Heyer: Darmstadt*, 1799. 4°. **7897. bbb. 13.**

See GRAUN (C. H.) Der Tod Jesu ... Clavier Auszug von Portmann. [1790?] fol. **F. 423.**

PORTRAIT. Portrait. Chanson. *See* VOUS. Vous avez d'Hebé la fraicheur, *etc.* 1751. *s. sh.* 4°. **298. c. 3.**

Portrait d'Aglaé. [Song.] *See* ALBANESE ( )

Le Portrait de Catesbi. [Song.] *See* VOUS. Vous par qui l'Amour fait des lois. [1780?] 8°. **B. 362. b. (27.)**

Le Portrait de Glicère. Chanson. *See* PEUT-ON. Peut-on ne pas aimer Glycère. 1767. *s. sh.* 8°. **297. e. 6.**

PORTRAIT. Portrait de ma Bergère. [Song.] *See* CORBAUX ( ) [*La Naissance de la Rose.*]

Le Portrait de Rosette. [Song.] *See* ROSETTE. Rosette est jeune, a mille appas, *etc.* [1780?] 8°. **B. 362. (77.)**

Le Portrait de Suzon. [Song.] *See* QUI. Qui ne connoit pas ma Suzon, *etc.* [1780?] 8°. **B. 362. (167.)**

Le Portrait de Zémire. [Song.] *See* FILS. Fils de Cypris, *etc.* [1780?] 8°. **B. 362. (126.)**

Le Portrait deviné. Ariette. *See* TENDRE. La tendre Aurore vient. [1780?] 8°. **B. 362. c. (13.)**

Portrait des Femmes du jour. [Song.] *See* FEMMES. Femmes qui suivez le bon ton, *etc.* [1785?] 8°. **B. 362. f. (12.)**

Portrait des Maris. [Song.] *See* FODOR (J.)

The Portrait of Humanity. [Song.] *See* DIBDIN (C.) [*Tom Wilkins.*]

PORTSMOUTH. The Portsmouth Harmony. [Psalms and Hymns.] *See* CUZENS (B.)

POSITIVE. The Positive Fair. [Song.] *See* WELL. Well! if I continue but in the same Mind, *etc.* [1758.] 8°. **P.P. 5438. z.**

POSSIDONII (GIOVANNI FRANCESCO) Concerti Ecclesiastici a Due, Tre & Quattro voci, con il suo Basso continuo per Sonar nell' Organo ... Nuouamente composti, e dati in luce. Tenore Secondo. *Appresso Giacomo Vincenti: Venetia*, 1612. 4°. **D. 113.**

POST-BOY. The Post Boy. [Song.] *See* DALE (Joseph)

POT. Le Pot au Lait. [Song.] *See* ALAIN. Alain etoit indifférent. [1780?] 8°. **B. 362. b. (113.)**

A Pot of Porter ho! Song. *See* KELLY (M.) [*A Friend in Need.*]

POT-POURRI. Pot-Pourri sur les Globes. [Song.] *See* DIEUX. Dieux! quel tracas, *etc.* [1783.] 8°. **B. 362. a. (78.)**

POTS-POURRIS. Cantiques et Pots-Pourris. [Parodies, with music.] 2 pts. *Londres*, 1789. 12°. **11481. aa. 11.**

[Another edition.] Cantiques et Pots-Pourris. 2 pts. *Londres*, 1789. 12°. **11474. de. 11.**

POTTER (JOHN) By the side of a stream. *Song*, sung by Mr. Vernon, at Vauxhall, *etc.* [*London*, 1767.] 8°. **250. c. 14.** *Gentleman's Magazine, Vol. XXXVII., p.* 375.

POTTER (JOHN) A Collection of New Songs and Ballads sung at Vauxhall-Gardens by Mr. Vernon & Mrs. Weichsell ...1766. *Printed for W. Randall & I. Abell, at the late Mr. Walsh's: London*, [1766.] fol. **H. 1648. (6.)**

A Collection of New Songs and Ballads sung at Vauxhall-Gardens...1767. *Printed for Messrs. Randall and Abell: London*, [1767.] fol. **G. 576.**

A Favourite Collection of New Songs with the Shepherd's Festival, a trio sung at Vauxhall Gardens...1768. *Printed for Messrs. Randall and Abell: London*, [1768.] fol. **G. 807. a. (11.)**

A Favourite Collection of New Songs sung at Vaux-Hall Gardens. *Printed for W. Randall: London*, [1774?] fol. **G. 802. (4.)**

[A Favourite Collection of New Songs sung at Vaux-Hall Gardens.] [*Printed for W. Randall: London*, 1775?] fol. **G. 802. (5.)** *Wanting the title-page.*

Collin's Invitation to Phoebe. [Song.] Sung by Mr. Vernon, at Vaux-hall, *etc.* [*London*, 1767.] 8°. **250. c. 14.** *Gentleman's Magazine, Vol. XXXVII., p.* 421.

The Crying Shepherd, *etc.* *See* LONG. Long time a Swain had courted Sue, *etc.* [Song, by J. Potter.] [1775?] fol. **G. 310. (46.)**

Cupid's Recruiting Serjeant. *See* FROM. From Paphos' Isle, *etc.* [By J. Potter.] [1775?] fol. **H. 1994. a. (137.)**

The Despairing Lover. [Song, begins: "A Swain, of Love despairing."] [*London*, 1730?] *s. sh.* fol. **G. 305. (51.)**

The Forsaken Maid. [Song.] Sung by Mrs. Weichsel, at Vaux-hall, *etc.* [*London*, 1768.] 8°. **250. c. 15.** *Gentleman's Magazine, Vol. XXXVIII., p.* 240.

The Invitation, [Song,] sung by Mr. Vernon, at Vaux-Hall Gardens, *etc.* [*London*, 1767.] 8°. **250. c. 14.** *Gentleman's Magazine, Vol. XXXVII., p.* 563.

Jockey is the Lad for me. *See* AMONG. Among the Swains upon the Green, *etc.* [By J. Potter.] [1775?] fol. **G. 306. (166.)**

Observations on the Present State of Music and Musicians. With General Rules for Studying Music ... To which is added, a Scheme for Erecting and Supporting a Musical Academy in this Kingdom. *Printed for C. Henderson: London*, 1762. 8°. **1400. b. 32.**

POTTER (John) The Prudent Shepherdess, a favourite Comic Ballad; sung by Mr. Vernon, at Vaux-hall Gardens, *etc.* [*London*, 1770.] 8°. **250. c. 17.**
Gentleman's Magazine, Vol. XL., p. 85.

Ralph's Ramble to London. [Song.] Sung by Mr. Vernon, at Vaux-Hall, *etc.* [*London*, 1768.] 8°. **250. c. 15.**
Gentleman's Magazine, Vol. XXXVIII., p. 89.

Sandy. A favorite new Scotch Air, sung by Mrs. Baddely at Vauxhall. [*London*, 1768.] 8°. **250. c. 15.**
Gentleman's Magazine, Vol. XXXVIII., p. 189.

Sandy. A favourite new Scotch Air, sung by Mrs. Baddely at Vauxhall, *etc.* [*London*, 1768.] 8°. **158. l. 13.**
London Magazine, 1768, *p.* 320.

The Shepherd's Artifice. [Song.] Sung by Mr. Vernon, at Vaux-hall, *etc.* [*London*, 1767.] 8°. **250. c. 14.**
Gentleman's Magazine, Vol. XXXVII, p. 469.

Under the Rose. Song. Sung by Mr. Vernon, at Vauxhall, *etc.* [*London*, 1769.] 8°. **250. c. 16.**
Gentleman's Magazine, Vol. XXXIX., p. 358.

Ye Belles & Beaux, attend my Song. [Song.] *Sung by Mr. Gilson at Vauxhall.* [*London*, 1755?] *s. sh.* fol. **G. 314. (59.)**

—— [For editions published anonymously:] *See* Ye.

POTTER (Samuel) A Sett of New Slow Marches Waltz's & Quick Steps, for Fifes and Bugle Horns, *etc.*
Printed for the Author: London, [1800?] *obl.* 4°. **b. 60. (6.)**

POTTIER (Matthias) Selectissimarum Missarum Flores, ex Præstantissimis Nostræ Ætatis Authoribus Quatuor, Quinque, Sex et plurium Vocum Collecti ...Opera D. Matthiæ Pottier, *etc.* Altus. (Bassus.) (Quintus.) 3 pts.
Ex typographia Petri Phalesij: Antwerpiæ, 1599. *obl.* 4°. **A. 64.**
This work contains masses by L. Viadana, O. Larsus, J. P. A. Prænestinus, M. Pottier, T. Massainus, I. M. Asula and I. Croce.

POUR. Pour adorer Alcimadure. Air.
See Mondonville (J. J. Cassanea de)

Pour animer nos Chansons. [Song.]
See Vendangeurs.

Pour atteindre à la fortune. *L'Arithmétique à la Mode*, [Song, written] par Mr Roulland. Air: Vaudeville du Mge de Figaro, *etc.* *Chez les frères Savigny:* [*Paris*, 1785?] 8°. **B. 362. (197.)**

Pour bien juger une maîtresse. Air.
See Philippe et Georgette.

POUR. Pour boire avec plus de plaisir. Air.
See L'Abbé( ) *Choirmaster of St Jacques, Dieppe.*

Pour célébrer la santé de Louis. Air.
See Bourgeois (T. L. J.)

Pour chanter des beautés mortelles. *Duo.* [*Paris*,] 1734. *s. sh.* 4°. **297. b. 2.**
Mercure de France, March, 1734.

Pour deux beaux yeux san cesse je soupire. *Air Tendre.* [*Paris*,] 1725. *s. sh.* 4°. **297. a. 15.**
Mercure de France, July, 1725.

Pour donner à ma voix toute son étendue. *Recit de Basse.* [*Paris*,] 1747. *s. sh.* 4°. **297. c. 10.**
Mercure de France, Feb., 1747.

Le Pour et le Contre. Romance.
See Légat de Furcy (A.) **297. d. 26.**

Pour faire une chanson. *La Béquille du Père Barnaba.* [Song.]
[*Paris*, 1780?] 8°. **B. 362. b. (135.)**

Pour garder le feu de Vesta. Marche.
See Dornel (A.)

Pour jamais l'amour nous engage. Trio.
See Rameau (J. P.) [*Les Indes Galantes.*]

Pour jouir, chers amis. *Duo.* Les paroles sont de Mr Gaudet. [*Paris*,] 1745. *s. sh.* 4°. **297. c. 3.**
Mercure de France, Oct., 1745.

Pour l'adorable Célimene. Brunette.
See Naudé (L.)

Pour la montagne, la valeur des Français. *Ariette* sur nos dernières conquêtes dans le Midi. Par un Citoyen de la Section de la halle au bled. Air: Dis Gadjonnete.
Chez Imbault: Paris, [1793?] 8°. **B. 362. d. (38.)**

Pour la vie je suis à vous. Glee.
See Mellish ( ) *Captain.*

Pour les cœurs delicats. Air.
See La Combe (de)

Pour les placer dans mes cheveux. Air.
See Grétry (A. E. M.)

Pour m'attirer dans tes chaînes. Air.
See Fremeaux ( )

Pour ma ptite Nanine. [Song.] *Air de Malbroug.* Pour Nanine de cinq ans à jouer sur le Clavecin de sa Soeur.
[*Paris*, 1780?] 8°. **B. 362. (215.)**
No. 22 *of* "*L'Ariette du Jour.*"

Pour mieux te prouver mon Amour. Romance. *See* Dalayrac (N.) [*Gulnare.*]

Pour mon amant ma flamme est éternelle. *Couplets . . .* mis en Musique par deux Dames de différentes Provinces.
[*Paris*,] 1761. 8°. **297. d. 28.**
Mercure de France, April, 1766.

Pour mon caniche. *Le Caniche, etc.* [Song. Words] Par Mr Ded[uit].
[*Paris*, 1780?] 8°. **B. 362. b. (115.)**

POUR. Pour ne jamais manquer de vin. [Two-part Song.] [*Paris,*] 1727. *s. sh.* 4°.
297. a. 28.
Mercure de France, August, 1727.

Pour nous faire un destin aimable. Duo. *See* LUSSE (C. de)

Pour peindre ce sexe aimable. *Éloge des Femmes.* [Song.] Air: Sexe aimé, sexe volage. *Chez Mr Camand: [Paris:* 1785?] 8°. **B. 362. c. (2.)**

Pour plair et pour jouir. Couplets. *See* CN.

Pour que l'hymen m'engage. [Song.] *See* CÉCILE ET JULIEN.

Pour soutenir une cause si belle. Air. *See* DEVIENNE (F.) [*Rose et Aurèle.*]

Pour terrasser nos ennemis. Vaudeville. *See* HEUREUSE DÉCADE.

Pour toi, belle Cloris. Musette. *See* BLAISE (A.)

Pour tromper un pauvre viellard. Ariette. *See* TABLEAU PARLANT.

Pour un objet charmant. Chanson. *See* PAULIN ( )

Pour un peuple aimable et sensible. Ronde. *See* MARTINI (G.) *il Tedesco, pseud.*

Pour un simple baiser. Air. *See* MONVILLE (de)

Pour une jeune merveille. Air. *See* L'ABBÉ ( ) *Choirmaster of St Jacques, Dieppe.*

Pour vous plaire, jeune Constance. *Le Tourment de l'Amour.* [Song.] Avec Accompagnement de Guittare par M. D. Air: La Danse n'est pas ce que j'aime [by A. E. M. Grétry]. [*Paris,* 1785?] 8°.
B. 362. f. (47.)

Pour vous vanter mes feux naissans. Air. *See* GERVAIS (L.)

POURQUOI. Pourquoi cacher petits oiseaux. Air. *See* FOIGNET (C. G.)

Pourquoi ces bruits et ces allarmes. *Air du Réveil du Peuple sur les Terroristes.* Chanté sur le Théâtre de l'Opéra Comique National par le Cen Chenard, le 4 Germinal, de l'an 3e. Paroles du Cen Dupont. *Chez Décombe: [Paris,* 1795.] 8°.
B. 362. d. (58.)
Words and guitar accompaniment only. The stave for the voice part is left blank.

Pourquoy craindre un amant. *Ariette Nouvelle.* [*Paris,* 1780?] 8°.
B. 362. b. (73.)

Pourquoi donc papa. [Song.] *See* HEUREUSE DÉCADE.

Pourquoi faire un pareil éclat? Air. *See* PAPESSE JEANNE.

POURQUOI. Pourquoi faut-il q'ça m'tourmente. *J'vous frais Plaisir.* Chanson nouvelle pour la Guitare. [Words] Par Mr Petelard le jeune.
Chez M. Camand: Paris, [1780?] 8°. **B. 362. g. (5.)**

Pourquoi languir dans la persévérance. Menuet. *See* FRARY ( )

Pourquoy toujours chanter Iris. Recit. *See* AUBERT (J.)

Pourquoy venir troubler le repos de ma vie. Air. *See* LE FROID ( )

POURRAIS. Pourrois tu trahir ta promesse. Air. *See* R * * *, *Mr.*

POURRIEZ. Pourriez vous bien douter encore. [Song.] *See* CHAPELLE (P. D. A.) [*L'Heureux Dépit.*]

POURVU. Pourvu qu'on nous oublie. Air. *See* SOLITAIRES DE NORMANDIE.

POUTEAU ( ) Cloé revenoit du village. *Romance.* Paroles de Madame Dufresnoy, *etc.* [*Paris,*] 1785. 8°.
297. g. 19.
Mercure de France, March, 1785, *p.* 147.

POUVEZ. Pouvez-vous oublier qu'un roi. Air. *See* DEUX NICODÈMES.

POUVOIR. Le Pouvoir du Sentiment. [Song.] *See* PAR. Par devant la cour de Cithère. [1785?] 8°. **B. 362. c. (1.)**

POWELL (CHARLES) [A Wife for any Man.] De'el take ye Warr. *A Song ...* the words by Mr. T. D'urffey ... Sung by Mrs. Cross and exactly engrav'd by T. Cross. *Grav'd from ye Authors Copy. Printed by T. Cross, etc.: [London,* 1705?] *s. sh.* fol. **G. 304. (49.)**

—— De'el take the Warr. *A Song, etc.* [Music by C. Powell.] [1710?] *s. sh.* fol. *See* WIFE FOR ANY MAN. **H. 1601. (128.)**

POWER. The Power of Beauty. [Song, begins: 'Is there a charm.'] *See* CAREY (H.)

The Power of Beauty. [Song.] *See* COME. Come all ye youths whose hearts e'er bled. [1780?] *s. sh.* fol. **G. 307. (113.)**

The Power of Beauty. Arietta. *See* GODDESS. Goddess! for you must be so. [1750?] *s. sh.* fol.
H. 1994. b. (27.)

The Power of Beauty. [Song, begins: 'How pleasing glides.'] *See* STONE (J.)

The Power of Beauty. Song [begins: 'Fly, fly, rash swain!']. *See* STUBLEY (S.)

The Power of Beauty. Song. *See* WHEN. When beauty does her Power pursue. [1725?] *s. sh.* fol. **G. 305. (42.)**

The Power of Drinking. [Song.] *See* FLY. Fly Care to the Winds, *etc.* [1740?] *s. sh.* fol. **G. 307. (238.)**

POWER. The Power of Gold. [Song.]
See HAIL. Hail glorious Monarch.
[1740?] *s.sh.* fol. **G. 308. (25.)**

The Power of Gold. [Song.] *See* I. I'll sing the pow'r of mighty gold.
[1775?] *s. sh.* fol. **G. 309. (145.)**

The Power of Gold. Song [begins: 'The Bloom of Beauty quickly fades'].
See WORGAN (M.)

The Power of Innocence. Ballad.
See GIORDANI (G.) or (T.)

The Power of Love. [Song.]
See BRAILSFORD ( )

The Power of Music. [Song, begins: 'Music has the magic pow'r.']
See ADAMS (J. B.) [*A Collection of Songs. No.* 1.]

The Power of Music. [Song, begins: 'As dulcet sounds.'] *See* DIBDIN (C.) [*Castles in the Air.*]

The Power of Music. Song [begins: 'The Heart by Music's force'].
See RIMBAULT (S. F.) Select Songs. No. 6.

The Power of Music. [Song.]
See WHEN. When Orpheus sweetly did complain. [1760?] *s. sh.* fol.
H. 1994. (67.)

The Power of Musick and Beauty. [Song.]
See STANLEY (J.)

The Power of Nature. [Song.]
See WHERE. Where Virtue encircles the Fair, *etc.* [1762.] 8°. **P.P. 5441.**

The Power of Reason. Song. *See* LONG. Long by an idle passion tost, *etc.*
[1757.] 8°. **P.P. 5438.**

The Pow'r of Wine. [Song.]
See ECCLES (J.) [*The Morose Reformer.*]

The Power of Women. [Song.]
See D., T.

POWERFUL. Powerful Guardians. [Song.] *See* HAENDEL (G. F.) [*Alexander Balus.*]

POYNTON (T.) D'Estaing Eclips'd or Yankee Doodle's Defeat. [Song.]
Sk[*illern: London*, 1779]. *s. sh.* fol.
G. 311. (26.)

POZZI (CARLO) Eight Italian Airs and Four Duetts....Op. 4.
[*London*, 1795?] *obl.* fol. **E. 1753.**

Five Ariettes, and one Duet, with an Accompaniment for the Piano-Forte or Harp, *etc.* *Printed for the Author: London*, [1790?] *obl.* fol.
E. 600. u. (4.)

Comprendo Amico. *Rondo*, Sung by Sig^r^ Marchesi at the Ladies' Concert, *etc.* [Full Score.] *T. Skillern: London*, [1790?] fol. **G. 196. (1.)**

POZZI (CARLO) [I Contadini Bizzari.] Donne donne. A favorite Song sung by Sig^r^ Morelli in the Comic Opera of 'I Contadini Bizzari.' [A Pasticcio, chiefly by Sarti and Paisiello. Full Score.]
Printed for the Author: [*London*, 1794.] fol. **G. 199. (27.)**

—— [Another edition.] Donne donne, *etc.* *Longman and Broderip: London*, [1794.] fol. **H. 2821. (31.)**

Donne, donne.
See supra: [*I Contadini Bizzari.*]

Three Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a German Flute. *Longman and Broderip: London*, [1790?] fol. **h. 61. (6.)**

POZZO (VINCENZO DAL) Di Vincenzo dal Pozzo...Il Primo Libro de Madrigali a Quattro voci, con un Dialogo a otto, *&c.* Canto. *Appresso Ricciardo Amadino: Venetia*, 1600. 4°. **D. 165.**

PRACH (IVAN) Собраніе народныхъ Рускихъ Пѣсенъ съ ихъ Голосами на Музыку положилъ И. Прачъ. *Печатано въ Типографіи Горнаго Училища:* [*St. Petersburg*?] 1790. 8°.
D. 421.

PRADÈRE (LOUIS BARTHÉLEMI) Trois Nouvelles Romances avec Accompagnement de forte piano . . . Œuvre 4.
Chez Naderman: Paris, [1800?] fol.
H. 2831. h. (24.)

See BERTON (H. M.) [*Le Rendez-Vous Supposé.*] Nous pouvons aller maintenant . . . Accompagnement . . . par le C. Pradère fils. [1798.] fol.
G. 548. (71.)

See DALAYRAC (N.) [*Alexis.*] J'aimons que l'on chante. *Air* . . . Arrangé pour Piano par L. Prader. [1800?] fol.
H. 538. f. (3^c^.)

See DALAYRAC (N.) [*Alexis.*] On nous raconte qu'au village. *Romance* . . . Arrangée pour Piano par L. Prader.
[1800?] fol. **H. 538. f. (3^a^.)**

PRÆNESTINUS (JOANNES PETRALOYSIUS) *See* PALESTRINA (G. P. da)

PRÆTORIUS (ABRAHAMUS) Harmonia Gratulatoria Nuptiis et Honori . . . Iacobi VI. Scotorum Regis: et . . . Annæ Illustrissimæ Scotiæ Reginæ. Sex vocibus composita, *etc.* Discantus. (Altus.) (Tenor.) [Bassus.] (Quinta Vox.) (Sexta Vox.) 6 pts. *Laurentius Benedictus: Hafniæ*, 1590. *obl.* 4°. **K. 3. f. 2.**
Wanting the title-page of the Bassus.

PRÆTORIUS (CHRISTOPHORUS) Erotemata Musices in usum Scholæ Lunæburgensis, edita a Christophoro Prætorio, *etc.* *Iohannes Schwertel: Witebergae*, 1574. 4°.
7897. e. 35.
This work is not the same as the 'Erotemata Musicæ Practicæ' of Lossius.

PRÆTORIUS (CHRISTOPHORUS) Fröliche vnd liebliche Ehrnlieder, von züchtiger Lieb, vnd Ehelicher trew, auff ein sondere Art zu singen, vnd auff Instrumenten zugebrauchen, mit vier stimmen gemacht, *etc.* Discantus. *Matthes Welack: Wittemberg*, 1581. *obl.* 4°. **A. 307.**

See LOSSIUS (L.) Erotemata Musicæ Practicæ . . . Cum Tabella erudita summam continente Artis Musicæ, autore Christophoro Prætorio, *etc.* 1570. 8°. **1042. e. 5. (2.)**

PRÆTORIUS (HIERONYMUS) Cantiones Sacræ de Præcipuis Festis Totius Anni 5. 6. 7. & 8. Vocum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (5ta (Sexta) (7tima) (Octaua) Vox.) 8 pts. *Philippus de Ohr: Hamburgi*, 1599. 4°. **C. 78. a.**

Cantiones Sacræ, de Festis Præcipuis Totius Anni, 5. 6. 7. 8. 10. & 12. Vocum . . . Operum Musicorum Auctoris Tomus Primus. Editio altera . . . correcta, & aliquot Motectis aucta, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Septima) (Octaua) Vox.) 7 pts.

Typis Philippi de Ohr, ex Bibliopolio Frobeniano: Hamburgi, 1607. 4°. **C. 78. c.**

[Another copy. Cantus. (Tenor.) (Bassus.) (Quinta (Septima) Vox.)] 5 pts. **C. 78. d.**

Cantiones Sacræ de Festis Præcipuis Totius Anni V. VI. VII. IIX. X. XII. Vocum: Quæ sunt Operum Musicorum Tomus Primus . . . Denuo . . . correctus, Motectis aliquot auctus, & . . . Basso Continuo exornatus, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octaua) Vox.) (Bassus Continuus.) 9 pts.

Ex Officina Typographica Pauli Langi: Hamburgi, 1622. 4°. & fol. **C. 78. (1.)**

The Bassus Continuus is in folio. The Bass part has a collective title for the four volumes of the Opus Musicum.

Cantiones Variæ V. VI. VII. IIX. X. XII. XVI. XX. Vocum, quæ sunt Operum Musicorum Tomus Quartus. Cui . . . additum habes Bassum Continuum, *etc.* . . . Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octaua) Vox.) (Bassus Continuus.) 9 pts. *Excusus ab Henrico Carstens: Hamburgi*, 1618. 4° & fol. **C. 78. (4.)**

The Bassus Continuus is in folio.

[Another copy. (Bassus.) (Sexta Vox.)] 2 pts. **C. 78. g.**

Canticum B. Mariæ Virginis. Seu Magnificat Octo Vocum. Super Octo Tonos Consuetos. Quod est Operum Musicorum Tomus Secundus . . . Denuo . . . correctus, Motectis aliquot 8. 10. & 12. Vocum auctus & . . . Basso Continuo exornatus, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octaua) Vox.) (Bassus Continuus.) 9 pts.

Ex Officina Typographia Pauli Langi: Hamburgi, 1622. 4° & fol. **C. 78. (2.)**

The Bassus Continuus is in folio.

Magnificat Octo Vocum super Octo Tonos Consuetos, cum Motetis aliquot 8. et 12. Vocum. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octaua) Vox.) 8 pts.

Ex Typographæo Philippi de Ohr.: Hamburgi, 1602. 4°. **C. 78. b.**

[Another copy. (Quinta (Sexta) Vox.)] 3 pts. **C. 78. h.**

The Quinta Vox is imperfect, wanting the title-page.

Liber Missarum. Qui est Operum Musicorum Tomus Tertius, et V. VI. VIII. Voc., *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octaua) Vox.) (Bassus Continuus.) 9 pts. *Excusus ab Henrico Carstens (Ex Officina Typographica Pauli Langi): Hamburgi*, 1616 (1622). 4° & fol. **C. 78. (3.)**

The Tenor is dated 1616 *and the Bassus Continuus (in folio)* 1622; *the other parts are undated.*

[Another copy. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) Vox.)] 7 pts. **C. 78. e.**

[Another copy. Bassus (Sexta Vox).] 2 pts. **C. 78. f.**

See HYMNS. [6. *German.*] Melodeyen Gesangbuch. Darinn D. Luthers . . . Gesenge . . . durch Hieronymum Prætorium . . . in vier stimmen vbergesetzt, begriffen sind, *etc.* 1604. 8°. **1221. b. 34.**

PRÆTORIUS (JACOBUS) *See* HYMNS. [*German.*] Melodeyen Gesangbuch. Darinn D. Luthers . . . Gesenge . . . durch . . . Jacobum Prætorium . . . in vier stimmen vbergesetzt, begriffen sind, *etc.* 1604. 8°. **1221. b. 34.**

PRÆTORIUS (MICHAEL) Eulogodia Sionia continens Cantiones sacras in Ecclesia Conclusionis loco ad dismissionem usitatas . . . Per Harmoniam 2. 3. 4. 5. 6. 7. & 8. Vocibus, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *In Officina Typographica Principali Brunsuicens: Sumtibus Autoris: Wolferbyti*, 1611. 4°. **B. 272. n.**

Hymnodia Sionia continens Hymnos Sacros XXIV. Anniversarios selectos, in Ecclesia usitatos, per Harmoniam duabus, 3. 4. 5. 6. 7. & 8 Vocibus, *&c.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) (Septimus.) (Octavus.) 8 pts. 1611. 4°. *In Officini Typographica Principali Brunsuicens. Sumtibus Autoris: Wulfferbyti*, 1611. 4°. **B. 272. p.**

PRÆTORIUS (Michael) Kleine, vnd Grosse Litaney zusambt dem Erhalt vns Herr bey deinem Wort . . . in Zween Choren, mit v. vii. vnd viii. Stimmen gesetzet. Benebenst gnugsamen Bericht, woher die Litaneyen ihren Uhrsprung vnd Namen haben, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Altus (Bassus) 2 Chori.) 7 pts.
(*Wolffenbüttel,*) 1614. 4°. **B. 272. r.**
The date is given in a chronogram on the title-page.

Megalynodia Sionia continens Canticum B. Mariæ Virginis, Magnificat, 5. 6. & 8. Voc. super Ut Re Mi Fa Sol La, & quædam Madrigalia ac Motectas (interpositis . . . Cantilenis quibusdam Germanicis) accommodatum; cui insuper accesserunt duæ Compositiones aliæ, quæ Motectarum etiam loco . . . usurpari possunt, *etc.* Cantus. (Altus) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts.
In Officina Typographica Principali Brunsuicensi. Sumtibus Autoris: Wolferbyti, 1611. 4°. **B. 272. m.**

Missodia Sionia continens Cantiones sacras, ad Officium quod vocant Summum, ante Meridiem in Ecclesia usitatas: . . . per Harmoniam 2. 3. 4. 5. 6. & 8. Vocibus, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Septimus.) 6 pts. *In Officina Typographica Principali Brunsuicensi. Sumtibus Autoris: Wolferbyti,* 1611. 4°. **B. 272. l.**

Musae Sioniae Michaëlis Prætorij C. Darinnen Deudsche Psalmen vnd geistliche Lieder . . . In dem Ersten, ii. iii. iv. Theilen, mit 8. vnd mehr: in den folgenden Fünfften, vi. vii. viii. &c. Theilen aber, anderweit mit 2. 3. 4. 5. 6. 7. Stimmen gesetzet sein. (Musæ Sioniæ oder Geistliche Concert Gesänge über die fürnembste Herrn Lutheri vnd anderer Teutsche Psalmen, mit viii. Stimmen gesetzt . . . Erster Theil, *etc.*) Cantus i. (ii.) Chori. (Altus i. (ii.) Chori.) (Tenor i. (ii.) Chori.) (Bassus i. (ii.) Chori.) 8 pts.
Gedruckt durch Bartholomeum Gräf: Regenspurg, 1605. 4°. **B. 272. i.**
The Altus i. Chori and Bassus ii. Chori want the general title-pages.

[Another copy. Cantus i. (ii.) Chori. (Altus ii. Chori.) (Tenor i. (ii.) Chori.) (Bassus i. Chori.)] 6 pts. **B. 272. b.**
In this copy the general title-pages are wanting.

Musæ Sioniæ Geistliche Concert Gesänge vber die fürnembste Deutsche Psalmen vnd Lieder . . . mit viii. vnd xii. Stimmen gesetzet . . . Ander Theil. Cantus (Altus) (Tenor) (Bassus) i. (ii.) Chori. 8 pts.
Christoff Lippold: Jehnæ, 1607. 4°. **B. 272. c.**

PRÆTORIUS (Michael) Musæ Sioniæ Geistliche Concert Gesänge vber die fürnembste Deutsche Psalmen vnd Lieder . . . mit viii. ix. vnd xii. Stimmen gesetzet . . . Dritter Theil. Cantus (Altus) (Tenor) (Bassus) i. (ii.) Chori.
8 pts. *Gedruckt durch Jacobum Lucium: Helmstadt,* 1607. 4°. **B. 272. d.**

Musæ Sioniæ Geistliche Concert Gesänge vber die fürnembste Deutsche Psalmen vnd Lieder . . . mit viii. Stimmen gesetzet . . . Vierdter Theil. Cantus (Altus) (Tenor) (Bassus) i. (ii.) Theil. 8 pts.
Gedruckt durch Jacobum Lucium: Helmstadt, 1607. 4°. **B. 272. e.**

Musæ Sioniæ Michaelis Praetorii C. Geistlicher Deutscher in der Christlichen Kirchen vblicher Lieder vnd Psalmen mit ii. iii. iv. v. vi. vii. viii. Stimmen. Fünffter Theil. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) Vox.) 7 pts. *In Fürstlicher Druckerey, in Verlegung dess Autoris: Wolffenbüttel,* 1607 (1608). 4°. **B. 272. f.**
The imprint with the date 1608 *only occurs at the end of the Tenor part.*

Musæ Sioniæ Michaelis Prætorij, C. Deutscher Geistlicher . . . Psalmen vnd Lieder, Mit iv. Stimmen. Sechster Theil. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *In Fürstlicher Druckerey, in Verlegung des Autoris: Wolffenbüttel,* 1609. 4°. **B. 272. g.**
The title-page of the Cantus is mutilated.

Musæ Sioniæ Michaelis Prætorij, C. Deutscher Geistlicher . . . Psalmen vnd Lieder, Mit iv. Stimmen. Siebender Theil. Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *In Fürstlicher Druckerey. In verlegung des Autoris: Wolffenbüttel,* 1609. 4°. **B. 272. h.**

Musarum Sioniar: Motectae et Psalmi Latini . . . iv. v. vi. vii. viii. ix. x. xii. xvi. vocum, Choro & Organis accommodatæ. I. Pars. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) Vox.) 8 pts.
Abrahammus Wagenmannus: Noribergæ, 1607. 4°. **B. 272. k.**
This work also contains compositions by G. Aichinger, J. Händl, C. Porta, Palestrina and G. Lebon.

Polyhymnia Caduceatrix & Panegyrica. Darinnen Solennische Friedt- vnd Frewden-Concert . . . mit 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. auch mehr Stimmen. Uff ii. iii. iv. v. vnd vi. Chor gerichtet: mit allerhandt Musicalischen Instrumenten vnd Menschen Stimmen, auch Trommetten vnd Heer-Paucken Musiciret vnd geübt worden. In welchen etliche . . . newe Arten . . . der Concertat-Music . . . in diesem Basso-Generali . . . verzeichnet, auch mit Sinfonien vnd

Ritornellen gezieret, zu Observiren vnd in acht zunehmen seyn. Bassus-Generalis seu Continuus. (III. Polyhymnia Panegyrica...Darinnen XL Solennische Friedt- vnd Frewdens-Concert, *etc.* Primus. (Secundus.) (Tertius.) (Quartus.) (Quintus.) (Sextus.) (Septimus.) (Octavus.) (Nonus.) (Decimus.) (Undecimus.) (Duodecimus.) (Decimustertius.) (Decimusquartus.)) 15 pts. *Gedruckt durch Eliam Holwein... In Verlegung des Autoris: Wolffenbüttel*, 1619 (1618). fol. **G. 131.**

Only the Bassus Generalis is dated 1619.

PRÆTORIUS (MICHAEL) Syntagma Musicum; ex Veterum et Recentiorum, Ecclesiasticorum autorum lectione . . . collectum; et ... In Quatuor Tomos distributum, *etc.* 3 Tom. *E Typographéo Johannis Richteri: Wittebergæ*, 1615(-20). 4°. **K. 8. f. 1.**

Each volume has a separate title-page. Tom. II. and III. bear the imprint "Gedruckt zu Wolffenbüttel bey Elias Holwein." Tom. IV. was never published. In this copy the folding plate after p. 126 *of Tom II. is wanting, but has been supplied in facsimile. The general title-page of Tom. II. is dated* 1619, *but Th. VI.* (*Theatrum Instrumentorum*) *of this tom. is dated* 1620.

[Syntagma Musicum. Tom. II. Th. VI. Another copy.] Theatrum Instrumentorum seu Sciagraphia...Darinnen eigentliche Abriss vnd Abconterfeyung, fast aller derer Musicalischen Instrumenten, so jtziger zeit...vblich vnd verhanden seyn ...recht vnd just nach dem Massstabe abgerissen, *etc.* [*E. Holwein:*] *Wolffenbüttel*, 1620. 4°. **785. h. 24.**

Urania oder Urano-Chorodia. Darinnen XVIIII der fürnembsten, gebreuchlichsten Geistlichen Teudtschen Kirchen Gesänge ...Auff 2. 3. vnd 4. Choren zugebrauchen, gar schlecht vnd einfeltig gesetzet . . . Benebenst . . . Bericht vnd Anleitung, *etc.* Cantus (Altus) (Tenor) (Bassus) 1. (2.) (3.) Chori. 12 pts. *Gedruckt in Fürstlicher Druckerey. In Verlegung des Autoris: Wolffenbüttel*, [1613.] 4°. **B. 272. q.**

PRAISE. Praise God from whom all blessings flow. *Hymn.* [Words by T. Ken.] [*London*, 1778.] 8°. **P.P. 716. b.**

Gospel Magazine, March, 1778.

Praise ye the Lord. *A Hymn.* [*London*, 1763.] 8°. **P.P. 324. n.**

Christian's Magazine, March, 1763, *p.* 136.

PRAISE OF MUSIC. The Praise of Musicke: wherein besides the antiquitie, dignitie, delectation, and vse thereof in ciuell matters, is also declared the sober and lawfull vse of the same in the congregation and Church of God. [By J. Case.] *Ioseph Barnes: Oxenford*, 1586. 12°. **1042. a. 1.**

PRAISES. Praises of Jockey. [Song.] *See* ON. On Tay's green Banks I'll boldly tell, *etc.* [1778.] *s. sh.* fol. **G. 310. (284.)**

PRASPERGIUS (BALTHASAR) Clarissima plane atq; choralis musice interp̃tatio ...cũ certissis regulis atq; Exẽplo℣ Anotacionib⁹ ⁊ figuris multũ splẽdidis In Alma Basileo℣ vniuersitate exercitata. *Per Michaelem Furter Impresse:* [*Basel,*] 1501. 4°. **K. i. h. 2. (2.)**

19 *leaves without pagination. Between* A IV *and* A V *a folding sheet is inserted.*

Clarissima plane atq; choralis musice interpretatio...cum certissimis regulis atqz Exemplo℣ Annotationib⁹ ⁊ figuris multum splendidis. In Alma Basileorũ vniuersitate exercitata. MS. NOTES. *Per Michaelem Furter impresse:* [*Basel,*] 1507. 4°. **K. 1. h. 4.**

19 *leaves without pagination. Without the folding plate.*

PRATI (ALESSIO) L'École de la Jeunesse ou le Barnevelt Français. Opéra comique en trois Actes. Paroles de M. Anseaume, *etc.* [Full Score.] *Chez M. Henry: Paris*, [1779.] fol. **G. 183.**

PRATONERI (GASPARO) Gasparis Pratonerii cognomento Spiritus Harmonia super aliquos Dauidis Psalmos . . . ad vesperas decantandos cum sex vocibus, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sestus.) 6 pts. *Apud Hieronymum Scotum: Venetiis*, 1569. 4°. **D. 88. a.**

Gasparis Pratonerii . . . Harmonia super omnes Dauidis Psalmos in S. R. Ecclesia in solemnitatibus ad vesperas decantandos, cum Sex Vocibus. Cantus Primus. (Tenor.) (Bassus Primus.) 3 pts. *Apud Jacobum Vincentium: Venetijs*, 1589. 4°. **D. 88.**

PRATT (JONAS) A Set of Anthems and Psalm Tunes in Four, Five, & Six Parts. Figured for the Harpsichord or Organ with Instrumental Basses for a Bassoon, Violoncello, &c. *Printed for the Author: London*, [1755?] *obl.* fol. **E. 556. c.**

PRAXIS. Praxis Pietatis Melica. [Hymns.] *See* CRUEGER (J.)

PRAY. Pray lend me your Ears. *The Progress of Masonry*, a New Song, and very Humourous. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 74. [1760?] fol. **G. 433.**

Pray now John let Jug prevail. *A Dialogue* [in the Kingdom of Birds] the words by Mr. Durfey to the Famous Old Cebell [attributed to G. B. Lulli]. [*London*, 1710?] *s. sh.* fol. **H. 1601. (372.)**

PRAYER. The Prayer of our Saviour Christ in the Garden of Gethsemane. [Anthem, by H. Harington.] *See* JESUS. Jesus said to his Disciples, *etc.* [1800 ?] fol. **G. 805. k. 1.**

PREACH. Preach not me your musty Rules. [Song.] *Sung by Mrs. Clive* [in T. A. Arne's 'Comus']. [*London*, 1745 ?] *s. sh.* fol. **G. 316. a. (39.)**

Preach not me your musty Rules. [Song.] *See* COMUS.

PRECAUTIONED. The Precaution'd Nymph. [Song.] *See* RAMONDON (L.)

PRÉCAUTIONS INUTILES. Les Précautions Inutiles, Opéra-Comique en un Acte [written] par Mr. Achard . . . avec la Musique [by C. A. Chrétien]. *See* THÉÂTRE. Nouveau Théâtre de la Foire, *etc.* Tom. 5. 1763. 8°. **11735. d. 2.**

PRECEPTES. Preceptes Républicains. Ronde. *See* AMIS. Amis jurons le pour jamais, *etc.* [1793 ?] 8°. **B. 362. d. (44.)**

PRECIOUS. Precious Bible! what a treasure. Hymn. *See* E., H.

Precious Goblet. Song. *See* SEE. See the jolly God appears, *etc.* [1795 ?] fol. **H. 2826. c. (32.)**

PREDIERI (LUCA ANTONIO) *See* CONCERTI. Concerti a Cinque . . . del . . . A. Predieri, *etc.* [1730 ?] fol. **g. 35.**

PRÉFÉRONS. Préférons, mes Amis, la Pinte à la Bouteille. Air. *See* MONDONVILLE (J. G. CASSANEA DE)

PREINDL (JOSEPH) Variations pour le Clavecin ou Piano-Forte, *etc.* *Chez Artaria et Comp.: Vienne*, [1785 ?] *obl.* fol. **e. 5. p. (1.)**

PREIS DER DICHTKUNST. Preis der Dichtkunst. [Cantata.] *See* SCHICHT (J. G.)

PREISS. Preiss dir! Gottheit! Hymne. *See* MOZART (W. A.) [2. *König Thamos. Schon weichet dir.*]

PREJUDICE. Prejudice. [Song.] *See* INGRATITUDE. Ingratitude's crime worse than Witchcraft is nam'd. [1780 ?] *s. sh.* fol. **G. 309. (155.)**

PRELLEUR (PIERRE) [Baucis and Philemon.] The Songs and Duetts in Baucis & Philemon. As they are now Perform'd at the New Wells in Goodman's Fields. To which is prefix'd, the Overture in Score. *Printed for the Author: London*, [1740 ?] fol. **G. 217.**

—— [For songs, &c., published anonymously:] *See* BAUCIS AND PHILEMON.

PRELLEUR (PIERRE) [Harlequin Hermit.] Women form'd by Nature coy. *A Song*, Sung by Mr. Nichols in Harlequin Hermit, *etc.* [*London*, 1730 ?] *s. sh.* fol. **H. 1994. (50.)**

—— [Another edition.] Women form'd by Nature coy, *etc.* [*London*, 1730.] *s. sh.* fol. **G. 316. f. (81.)**

An Introduction to Singing. *See* infra: [*The Modern Musick-Master. Part I.*]

A Lesson for a Lover, *etc.* [Song.] [*London*, 1740 ?] *s. sh.* fol. **G. 316. d. (105.)**

Love alone shall here alarm you. *A Song* sung by Mr. Lad at Sadler's Wells, *etc.* [*London*, 1735?] *s. sh.* fol. **G. 315. (13.)**

The Modern Musick-Master. [For editions of this work, by P. Prelleur, published anonymously:] *See* MODERN MUSICK-MASTER.

[The Modern Musick-Master. Part I.] An Introduction to Singing . . . by Mr. Peter Prelleur . . . To which is added a choice Collection of Songs for one and two Voices, by the most Eminent Masters of the Age. *Printed for J. Simpson: London*, [1745 ?] 8°. **D. 647.**

The composers named in this edition are: Howard, Holcombe, J. Corfe, M. C. Festing, J. Eccles, Sr F. H. E. S., H. Purcell, Arne, Hayden, Vincent, M. Wise and Boyce.

—— [Another edition.] An Introduction to Singing . . . To which is Added a Choice Collection of Songs and Duets composed by Several Eminent Masters. [By P. Prelleur.] *S. A. & P. Thompson: London*, [1785 ?]

The composers named in this edition are: Weldon, Pasquali, Carey, Aldridge, Handel, Travers and Hayden. Bound up at the end are some MS. songs and Spanish dances dated 1814.

See also: P., P.

PRELLEUR (PIERRE) and **MOZE** (J. H.) Divine Melody, in Twenty-Four Choice Hymns . . . The first Fifteen were set to Music, in Two Parts, by Mr. Prelleur . . . The rest chiefly by Mr. Moze . . . Who hath also composed a Medius to every Hymn, and Figured all the Bass for the Harpsichord and Organ . . . To which is prefixed One of the most Copious . . . Introductions to Psalmody hitherto Published. *Printed for W. Owen: London*, 1758. 8°. **D. 647. b.**

PRELUDES. Eighteen Preludes or short Fuges for the Organ or Harpsichord proper for Interludes to Psalm Tunes, *etc.* *Printed for C. and S. Thompson: London*, [1770 ?] *obl.* 4°. **e. 174. h. (5.)**

PREMIER. Le Premier Faux-Pas. Romance. *See* COLIN. Colin disoit à Lise un jour, *etc.* [1785?] 8°.
B. 362. b. (108.)

Le premier jour que l'homme fût sur terre. *Les Plaisirs de la Fraternité.* Vaudeville Républicain. Pour le 5ᵉ jour des Sans-culottides. [Written] Par le Cᵉⁿ Piis. *Chez Imbault: Paris,* [1792.] 8°.
B. 362. d. (52.)

Premier objet de ma tendresse. *Chanson à Boire.* [*Paris,*] 1679. *s. sh. obl.* 4°.
P.P. 4482.

Nouveau Mercure Galant, Nov., 1679, *p.* 166.

PRENESTINO (GIOVANNI PETRALOYSIO) *See* PALESTRINA (G. P. da)

PRENONS. Prenons tous le verre en main. Couplets. *See* RIPERT ( )

PREPARE. Prepare British Boys. *A New Song* wrote on the taking of Louisbourg, &c. [*London,* 1758?] *s. sh.* fol.
H. 1994. (51.)

PRÉPARE. Prépare, Dieu des Arts. Chant. *See* KALKBRENNER (C.)

PREPARE. Prepare O Love the happy day. Song. *See* MYRTILLO.

PREROGATIVES. The Prerogatives of Love. [Song.] *See* COURTEVILLE (R.)

PRÈS. Près d'un joli bouton de rose. *La Rose Emblématique.* Air: Je le tiens se Nid de Fauvette. *Chés Camand: [Paris,* 1780?] 8°. **B. 362. b. (14.)**

Près d'un Mari brusque et sauvage. *L'Oiseau, ou les Comparaisons.* [Song.] Air: Chansons, chansons, [words] par M. Roulland. *Chez Camand: Paris,* [1785?] 8°. **B. 362. b. (143.)**

Près d'un Ruisseau la charmante Rosine. *Parodie de Rosine,* ou les dangers de connoitre l'amour. Air: de Rosine [by F. J. Gossec]. *Chez Camand: [Paris,* 1790?] 8°. **B. 362. e. (80.)**

[Another edition.] Près d'un Ruisseau la charmante Rosine. *Parodie de Rosine, etc.* [*Paris,* 1790?] 8°. **B. 362. b. (57.)**

Près de Daphnis une rose Nouvelle. *La Rose.* [Song.] [*Paris,* 1780?] 8°.
B. 362. (124.)

No. 101 *of* "*L'Ariette du Jour.*"

Près de l'éclat de tes yeux. *Chanson.* Bouquet à Mlle. * * *. [*Paris,*] 1762. *s. sh.* 8°. **298. d. 5.**

Mercure de France, Sept., 1762.

Près de la belle Iris. *Chanson à Sifler.* [Words by C. Rivière Du Fresny.] [*Paris,* 1710.] *s. sh. obl.* 4°. **P.P. 4486.**

Mercure Galant, Tome I., p. 204.

Près des bords fleuris. *Le Pêcheur.* Romance. Avec Accompᵗ de Guittarre. *Chez Imbault: Paris,* [1785?] 8°.
B. 362. b. (185.)

PRÉS (JOSQUIN DES) *See* DESPRÉS (J.)

PRESBYTERIAN. A Presbyterian Cat, sat watching of her Prey. [Song.] *Cross: [London,* 1720?] *s. sh.* fol.
H. 1994. b. (65.)

PRESENT. Present Taste. [Song.] *See* ONE. One Day meeting Momus. [1780?] *s. sh.* fol. **G. 310. (280.)**

PRESEPI (PRESEPIO) *pseud.* [i.e. GIUSEPPE ANTONIO PATRIGNANI] Sacri Trattenimenti di Canto, e Suono...sopra I Misterj della S. Infanzia di Gesù Bambino, in questa quarta impressione di Canzonette, e Arie nuove dall' Autore accresciuti, *etc.* *Michele Nestenus: Firenze,* 1722. 8°.
B. 851.

PRESERVATIVE. A Preservative against Love. [Song.] *See* How. How frail alas! we mortals are. [1740.] *s. sh.* fol. **G. 308. (97.)**

PRESS. Press the Grape. [Trio.] *See* HUMMEL (J. N.)

PRESSGANG. The Press Gang forc'd my Love to go. Song. *See* HOOK (J.)

PRESTON AND SON. Preston's Twenty four Country Dances for the Year 1791 with proper Tunes and Directions to each Dance, *etc.* *Preston & Son: London,* [1791.] *obl.* 4°. **a. 252. (3.)**

Preston's twenty four County Dances for the Year 1792, with proper Tunes and Directions to each Dance, *etc.* *Preston & Son: London,* [1792.] *obl.* 4°.
a. 252. (4.)

Preston's Twenty four Country Dances for the Year 1794, with proper Tunes and Directions to each Dance, *etc.* *Preston & Son: London,* [1794.] *obl.* 4°.
a. 252. (5.)

Preston's Twenty four Country Dances for the Year 1797 with proper Tunes and Directions to each Dance, *etc.* *Preston & Son: London,* [1797.] *obl.* 4°.
a. 252. (6.)

Preston's Twenty four Country Dances for the Year 1798 with proper Tunes and Directions to each Dance, *etc.* *Preston & Son: London,* [1798.] *obl.* 4°.
a. 252. (7.)

PRÉSUMANT. Présumant trop de ma lire. *La Croix à la Jeannette.* [Song.] Air: Ce mouchoir belle [Raimonde]. [*Paris,* 1785?] 8°. **B. 362. (232.)**

PRÉTENDUS. Venes, Artiste et Poète. *Air des Prétendus* [by J. B. Le Moyne]. *Chez Imbault: Paris,* [1789.] 8°.
B. 362. c. (93ᵃ.)

Venez jouir d'un sort si beau. Air des Prétendus [by J. B. Le Moyne]. *Chez Imbault: Paris,* [1789.] 8°.
B. 362. c. (93.)

PRÉTENDUS. Vivent les noces pour danser. *Ronde des Prétendus* [by J. B. Le Moyne]. 'Avec Accomp' de Guittare. *Chez Imbault : Paris*, [1789.] 8°.
B. 362. c. 93ᵇ.

Les Prétendus. Comédie Lirique. *See* LE MOYNE (J. B.)

PRETTY. The Pretty Creature. [Song.] *See* LITTLE. A little pretty Creature. [1730?] *s. sh.* fol. **G. 306. (119.)**

Pretty Ladies, pretty Pins. Ballad. *See* SEEDO ( ) [*Hurlothrumbo.*]

Pretty little Sue. Song. *See* HOOK (J.)

Pretty Maid your Fortune's here. [Song.] *See* GIORDANI (G.) or (T.)

Pretty Moggy, why d'ye slight me? *Pretty Moggy.* A Scotch Song. [*London*, 1710?] *s. sh.* fol. **G. 311. (9.)**

Pretty Nell. [Song.] *See* WILLIAMSON (T. G.)

Pretty Poll. Dialogue. *See* FREEMAN (J.)

Pretty Sally. Song. *See* HOOK (J.)

Pretty Wanton come away. *The Lady of the May.* [Song, music by James Corfe.] [*London*, 1750?] *s. sh.* fol. **G. 311. (8.)**

[Another copy.] **G. 303. (22.)**

[Another edition.] Pretty Wanton come away. *The Lady of the May.* [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (66.)**

Pretty Warbler cease to hover. Glee. *See* WEBBE (S.) *the Elder.*

PREU (FRIEDRICH) Lieder fürs Klavier ... Zweytes Heft. *In Commission bey F. G. Jacobäer : Leipzig*, 1785. *obl.* fol. **C. 592.**

PREUS (GEORG) Grund-Regeln von der Structur und den Requisitis einer untadelhaften Orgel, *etc.* *C. W. Brandt : Hamburg*, 1729. 8°. **7898. ee. 25.**

Observationes Musicæ, oder, Musicalische Anmerckungen, welche bestehen in Eintheilung der Thonen, deren Eigenschafft und Wirckung, *etc.* *Gedrukt bey D. B. Starcken : Greiffswald*, [1706.] 4°. **7897. bb. 1. (3.)**

PREUSS (CARL) Vermischte Oden und Lieder fürs Fortepiano mit einer Singstimme, *etc.* *Auf Kosten des Verfassers : Hannover*, 1783. *obl.* fol. **E. 573.**

PREUSS (JOHANN) Hertzliches Seyten-Spiel, oder Geist-reiche und Schrifftmässige Lieder, bey allen Christen ... zu gebrauchen ... neulich geschrieben und hervor gegeben von J. Preussen, *etc.* *Erasmus Rösner : Franckfurt an der Oder*, 1657. 8°. **A. 720.**

PREVOT D'EXIME ( ) Tout est changé. Vaudeville. (Les paroles et la musique sont de M. Prevôt d'Exime.) *Récoquillée : [Paris,]* 1769. *s. sh.* 8°.
297. e. 21.

Mercure de France, Jan., 1769.

PREY. A Prey to tender Anguish. Ballad. *See* HAYDN (F. J.)

PRICE (ROBERT) Six Sonatas for Two Violins and a Thorough Bass. [Separate Parts.] *Printed for J. Johnson : London*, [1760?] fol. **h. 69.**

PRIDE. The Pride of the Ocean. [Song.] *See* DIBDIN (C.) [*Tom Wilkins.*]

PRIÈRE. Prière à l'Être Suprême. [Solo.] *See* ROCHEFORT (J. B.)

PRIEUR ( ) Premier Oeuvre contenant Six Suites de pièces pour la Musette ou Vielle avec la Basse Continue; qui Conviennent aux Flutes, et Hautbois, *etc.* Gravé par De Gland, *etc.* *Chez Mr Chedeville l'ainé : Paris*, [1745?] fol. **g. 96. (4.)**

PRIMA STELLA. Prima Stella. De Madrigali a Cinque Voci, di Orlando Lasso. Di Zanetto di Palestina. Di Giouan Nascho. Di Francesco Roscelli. Et altri eccellentissimi Musici. Nouamente posti in luce. Alto. (Basso.) 2 pts. *Appresso G. Scotto : Vinegia*, 1570. 4°.
D. 13.

The other composers named in this collection are : G. Cartolaio, G. D. de Nolla and J. Corsini.

PRIMAVERA. La Primavera. Canzonet. *See* MAYER (J. S.)

PRIMAVERA (GIOVANNI LEONARDO) Il Primo Libro de Canzone Napolitane a Tre Voci, ... Con alcune Napolitane di Io. Leonardo di L'arpa. Nouamente da lui composte & dato in luce. Canto. (Basso.) 2 pts. *Appresso Girolamo Scotto : Vinegia*, 1566. 8°. **A. 194.**

This collection also contains compositions by Rinaldo Burno and Carlo Tetis.

Il Primo et Secondo Libro de Madrigali a Cinque, et a Sei Voci ... Nouamente ... Composti, & dato in luce. Tenore. *Appresso Girolamo Scotto : Venetia*, 1565. 4°. **D. 193.**

This work also contains a madrigal by Striggio.

PRIMROSE. The Primrose Girl, [Song,] sung by Mrs. Bland, *etc.* [*London*, 1800?] fol. **G. 295. (10.)**

PRINCE. The Prince of the People. Song. *See* HOOK (J.)

The Prince, unable to conceal his pain. Song. *See* HAENDEL (G. F.) [*Alexander's Feast.*]

PRINCE EUGENE. Prince Eugene's Health. [Song, begins: 'You the Glorious Sons of Honour.'] *See* BARRETT (J.) *Organist.*

Prince Eugene's Health. Song [begins: 'Let's all be merry']. *See* GRAVES (J.)

Prince Eugene's March into Italy. [Song.] *See* SHORE (W.)

PRINCE FERDINAND. Prince Ferdinand. Song. *See* GOD. God Bless Prince Ferdinand, *etc.* [1759.] 8°. **P.P. 5438. z.**

Prince Ferdinand. [Three-Part Song.] *See* GOD. God bless Prince Ferdinand. [1760?] *s. sh.* fol. **H. 1994. (28.)**

PRINCE FREDERICK. Prince Frederick. Slow Minuet. [Engraved in figures, with music.] [*Pemberton?: London*, 1725.] fol. **h. 810. a. (5.)**

PRINCE OF ORANGE. The Prince of Orange's March. [Song.] *See* BRAVE. Brave Grenadiers rejoyce. [1734.] *s. sh.* fol. **G. 316. d. (83*.)**

PRINCE OF WALES. The Prince of Wales. A Song. [Dance, engraved in figures, with music.] [*Pemberton?: London*, 1727.] fol. **h. 801. a. (6.)**

PRINCE WILLIAM. Prince William. Rigodon. [Engraved in figures, with music.] [*Pemberton?: London*, 1721. fol. **h. 801. a. (3.)**

PRINCIPESSA D' AMALFI. La Principessa d' Amalfi. Opera. *See* WEIGL (J.)

PRINCIPI DI MUSICA. Principj di Musica. Nei quali oltre le antiche, e solite Regole vi sono aggiunte altre figure di Note, schiarimento di chiavi, scale dei Tuoni, Lettura alla Francese, *etc.* *Presso Giovanni Chiari: Firenze*, [1770?] 4°. **7896. ee. 40.** *Engraved throughout.*

PRINCIPLES. Principles and Power of Harmony. [By B. Stillingfleet. Founded on Tartini's "Trattato di Musica secondo la vera Scienza dell' Armonia."] FEW MS. NOTES [by Sir J. Hawkins]. *J. and H. Hughs: London*, 1771. 4°. **557*. e. 14.**

PRING (JACOB CUBITT) Ally Croaker, with Variations, for the Piano Forte, *etc.* *Printed for the Author: Low Layton*, [1798?] fol. **g. 139. (36*.)**

Eight Anthems as performed at St. Paul's Cathedral, *etc.* *Printed for the Author: London*, [1793?] fol. **G. 502. (7.)**

Damon and Phillis, a favorite Song, *etc.* [Begins: "The Virgin when soften'd by May."] *J. Bland: London*, [1790?] fol. **G. 377. (46.)**

PRING (JACOB CUBITT) Damon and Phœbe; a favorite Song with an Accompanyment for the Forte Piano. *J. Bland: London*, [1790?] fol. **G. 377. (43.)**

The Dying Christian to his Soul. A celebrated Ode by Mr. Pope, set to Music [for three voices], *etc.* *J. Bland: London*, [1794?] fol. **G. 352. (31.)**

Ella. [Song.] The Words by Miss Vaughan, *etc.* *Printed for the Author: London*, [1795?] fol. **G. 366. (53.)**

Fanny of the Dale, *etc.* [Song.] *Printed for the Author: London*, [1798?] fol. **G. 366. (54.)**

A First Book of Glees, Canons, &c. *Printed for the Author: London*, [1797?] *obl.* fol. **D. 400. (9.)**

Easy Progressive Lessons with the fingering mark'd for Young Beginners on the Piano Forte or Harpsichord. *Printed for the Author: Upper Clapton*, [1798?] fol. **g. 132. (10.)**

The Lilly, a New Song, *etc.* *J. Bland: London*, [1790?] fol. **G. 377. (44.)**

Magnificat...in Two Parts, *etc.* *J. Bland: London*, [1790?] fol. **G. 502. (8.)**

The Rose, a favorite Song, *etc.* *J. Bland: London*, [1790?] fol. **G. 377. (45.)**

Six Progressive Sonatinas, for the Harpsichord or Piano Forte, with an accompaniment for the German Flute or Violin ...Book 1st. *Printed for the Author: London*, [1795?] *obl.* 4°. **b. 60. (7.)**

Sonnet for the Birth Day of Two Gentlemen (Twins) upon their attaining the Age of 21 Years, *etc.* *Printed for the Author: London*, [1798?] fol. **G. 366. (55.)**

See GLEES. A Selection of Glees from the MSS. of the Concentores: being the Compositions of...I. C. Pring, *etc.* [1800?] *obl.* fol. **E. 207. a. (1.)**

See HAENDEL (G. F.) Coronation Anthem. arranged...as a Duet...by I. C. Pring. [1795?] fol. **g. 272. o. (10.)**

PRING (JOSEPH) Nancy of the Vale. [Song.] Words by W. Shenstone. [*London,*] 1792. *s. sh.* 4°. **P.P. 5141.** *Lady's Magazine, Nov.*, 1792.

PRINS (HENDRICK JANSZOON) Medenblicker Scharre-Zoodtje, ghevangen en ontweydt van verscheyden Visschers: over-goten met een Sanghers-sausjen, door H. J. Prins, *etc.* *H. J. Prins: Medenblick*, 1650. *obl.* 8°. **A. 1184.**

[Another copy.] **11556. aa. 30.**

Medenblicker Scharre-Zoodtje...Tweeden druck. *J. D. Knyper: Enchuysen*, 1676. *obl.* 8°. **11556. aa. 31.**

PRINTEMPS. Printems. [Song.] *See* AIMABLES. Aimables Rossignols, chantez. 1723. *s. sh.* 4°. **297. a. 3.**

Printems. [Song, begins: 'Le doux Printems revient.'] *See* BAILLEUL ( )

Printemps. [Song.] *See* BELLE. Belle saison tendre, *etc.* 1725. *s. sh.* 4°. **297. a. 14.**

Printems. [Song, begins: 'Pendant le doux Printems.'] *See* BOUTEILLER ( )

Le Printems. Musette. [Begins: 'Dans ce riant Boccage.'] *See* BURY (B. de)

Le Printems. Ariette. [Begins: 'Déja le Zéphir.'] *See* D***, *M.*

Le Printemps. Ariette. [Begins: 'De nos forets.'] *See* MALIDOR (de)

Printems, en Gavotte. [Begins: 'Dans nos Champs glacez.'] *See* NOREL ( )

Printems. [Song, begins: 'L'Hyver ne cache plus.'] *See* MOURET (J. J.)

Printems. [Song.] *See* PETITS. Petits hostes de ces Boccages, *etc.* 1725. *s. sh.* 4°. **297. a. 13.**

Printemps. [Song.] *See* QUE. Que j'aime à voir Iris. 1729. *s. sh.* 4°. **298. a. 5.**

Printems. [Song.] *See* RÉGNEZ. Regnez, Printems. 1745. *s. sh.* 4°. **297. c. 1.**

Le Printems de la Rose. [Song.] *See* CORBAUX ( ) [*La Naissance de la Rose.*]

Le Printemps par son retour. *Printems.* [Song.] [*Paris,*] 1732. *s. sh.* 4°. **298. a. 24.**
Mercure de France, July, 1732.

Printems, par ton retour. Air. *See* MOREL ( )

Printems, qu'attendés-vous. Rondeau. *See* ADNIN ( )

Le Printemps revient tous les ans. Air. *See* MOURET (J. J.)

PRINTER. The Printer's Devil. [Song.] *See* MOULDS (J.)

PRINTER ( ) Soon as the Ev'ning shades prevail. *Solo Part of Mr. Addison's Celebrated Hymn.* Composed and Sung by Mr. Printer, at the Chapel of the Foundling Hospital. *Printed for Harrison and Co.: London,* [1785 ?] *s. sh.* fol. **G. 807. b. (46.)**

PRINTZ (WOLFGANG CASPAR) Exercitationes Musicæ Theoretico - Practicæ Curiosæ de Concordantiis Singulis, Das ist Musicalische Wissenschafft und Kunst-Ubungen von jedweden Concordantien, in welchen Jeglicher Concordantz Natur und Wesen ... beschrieben werden, *etc.* 8 pts. *In Verlegung Johann Christoph Miethens: Dresden,* 1689 (1687–9). **7897. e. 14.**
With a second title-page, engraved. Each part has a separate title-page and pagination. Parts 1–3 *are dated* 1687; *parts* 4 *and* 5, 1688; *parts* 6–8, 1689.

Historische Beschreibung der Edelen Sing- und Kling-Kunst, in welcher Deroselben Ursprung und Erfindung, Fortgang ... mancherley Feinde, und zugleich berühmteste Ausüber von Anfang der Welt biss auff unsere Zeit ... erzehlet ... werden, aus denen vornehmsten Autoribus abgefasset ... von W. C. Printzen, *etc.* *In Verlegung J. C. Mieths: Dresden,* 1690. 4°. **7897. e. 36.**
With a second title-page, engraved.

Musica Modulatoria Vocalis, oder manierliche und zierliche Sing-Kunst, in welcher Alles, was von einem guten Sänger erfordert wird, gründlich und auf das deutlichste gelehret, und vor Augen gestellet wird. *In Druck und Verlag Christian Okels: Schweidnitz,* 1678. 4°. **785. h. 51.**

W. C. Printzens von Waldthurn Phrynis Mitilenæus, oder Satyrischer Componist, welcher ... Die Fehler der ungelehrten ... Componisten höflich darstellet, und zugleich lehret, wie ein Musicalisches Stück rein ... zu componiren ... sey, *etc.* 3 pts. *Verlegts J. C. Mieth und J. C. Zimmermann: Dresden und Leipzig,* 1696. 4°. **557*. d. 25.**
Each part has a separate title-page, engraved frontispiece and pagination.

See TAPINSMUS (M.) *pseud.* and LAEUSIMPELTZ (C.) *pseud.* Refutation des Satyrischen Componistens, oder so genannten Phrynis [of W. C. Printz], *etc.* 1678. 4°. **12305. d. 26.**

PRIOLI (GIOVANNI) Sacrorum Concentuum ... in Duas Partes distributorum. Pars Prima. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) (Septimus.) (Octavus.) (Bassus ad Organum.) 9 pts. *Apud Bartholomeum Magni: Venetiis,* 1618. 4°. **D. 215.**

Sacrorum Concentuum . . . in Duas Partes distributorum Pars Altera. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) (Undecimus.) (Duodecimus.) 12 pts, *Apud Bartholomeum Magni: Venetiis,* 1619. 4°. **D. 215. a.**

PRIOLUS (JOANNES) *See* PRIOLI (G.)

PRISE. La Prise de Tabac. [Song.] *See* GRÉTRY (A. É. M.) [*Le Comte d'Albert.*]

PRISE DE LA GRENADE. Cette Épée, Ami Lavaleur. [Vaudeville.] *De la Prise de La Grenade. Chez M. Nicolet:* [*Paris*, 1780?] 8°. **B. 362. a. (69.)**

PRISONER. The Prisoner. Musical Romance. *See* ATTWOOD (T.)

The Prisoner Released. Ballad. *See* IN. In a gloomy Recess, *etc.* [1790?] fol. **H. 1994. d. (35.)**

PRISONERS' OPERA. The Prisoners' Opera. [By Edward Ward.] To which is added, Several other Entertainments ... perform'd at Sadler's Wells, during the Summer Season, *etc.* (Opera Tunes.) *Printed...at the Wells: London*, 1730. 8°. **Ad. MS. 27,831. ff. 272-286.**

The tunes have separate pagination.

A Starving Life all Day we lead. *The Prisoners Song* sung by Mr. Platt ... at Sadlers Wells. [*London*, 1730.] *s. sh.* fol. **H. 1994. b. (75.)**

PRISONNIER. Lorsque dans une tour obscure. *Romance du Prisonnier.* [By D. Della Maria.] *Frères Meyn: Hamburg*, [1800?] *obl.* fol. **E. 253. d. (22.)**

Le Prisonnier, ou la Ressemblance. Opéra. *See* DELLA MARIA (D.)

PRITHEE. Prithee Billy ben't so silly. *Advice to a Friend in Love.* [Song, words and music by H. Carey.] [*London*, 1735?] *s. sh.* fol. **G. 315. (46.)**

Prithee, ben't so sad and serious. Catch. *See* PURCELL (H.)

Prithee Celia ease my Pain. Song. *See* WELDON (J.)

Prithee Fool be quiet. Song. *See* YOUNG.

Young Jockey sought my Heart to win, *etc.* [1770?] *s. sh.* fol. **G. 314. (96.)**

Prithee foolish Boy give o'er. *The Advice.* [Song, music attributed to J. E. Galliard.] *Printed for J. Simpson:* [*London*, 1735?] *s. sh.* fol. **G. 305. (122.)**

This song is attributed to J. E. Galliard in 'Apollo's Cabinet.'

[Another edition.] Prithee foolish Boy give o'er. *The Advice.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (119.)**

[Another edition.] Prithee foolish Boy give o'er. *The Advice.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. (114.)**

[Another copy.] **G. 311. (5.)**

[Another setting.] Prythee, foolish boy, give o'er. Catch. *See* GREENE (M.)

[Another setting.] Prithee foolish Boy give o'er. Glee. *See* STEVENS (R. J. S.)

PRITHEE. Prithee tell me faithless Swain. Song. *See* OAKES (J.)

PRIVATE. An Excellent New Song, called the Private Encounter between Two Loyal Lovers, *etc.* *See* OH. Oh fye! what mean I foolish Maid, *etc.* [1694.] *s. sh.* fol. **Case 39. k. 6. (6.)**

PRIVATE THEATRICALS. Private Theatricals. Entertainment. *See* DIBDIN (C.)

PRIX. Amis, d'un bonheur que j'envie. *Vaudeville du Prix, ou l'Embarras du Choix.* [Words by A. E. X. Poisson de Lachabeaussière and P. F. N. Fabre d'Églantine, music by T. Lefèvre.] Avec Accompagnement de Guitarre. *Chez Imbault: Paris*, [1788.] 8°. **B. 362. h. (12*.)**

Un Prix se donne tous les ans. [Song.] *Air du Prix ou l'Embarras du Choix.* [Words by A. E. X. Poisson de Lachabeaussière and P. F. N. Fabre d'Églantine, music by T. Lefèvre.] Avec Accompt. de Guittare. *Chez Imbault: Paris*, [1788.] 8°. **B. 362. h. (12.)**

Tourner ainsi la tête. *Air du Prix, ou l'Embarras du Choix*, [words by A. E. X. Poisson de Lachabeaussière and P. F. N. Fabre d'Églantine, adapted to "Oui noir mais pas si diable," by A. E. M. Grétry,] avec Accompagnement de Guitare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. (113.)**

Le Prix de la Constance. [Song.] *See* TU. Tu rejétte mes tendresses, *etc.* [1780?] 8°. **B. 362. c. (33.)**

PRIX DE CYTHÈRE. Le Prix de Cythère, Opéra Comique [written by C. J. Favart and A. R. de Voyer d'Argenson, Marquis of Paulmy. With the voice-parts of four songs]. *Chez Pierre Gosse Junior: La Haye*, 1750. 8°. **242. g. 21.**

Part of the 'Théatre de la Haye,' tom. 4.

PRIX DE LA BEAUTÉ. Le Prix de la Beauté, ou Le Jugement de Paris, Comédie-Balet en un acte en vers, par M. Mailhol...avec la Musique. *Chez Duchesne: Paris*, 1755. 8°. **163. c. 68.**

PRIZE. The Prize. Musical Farce. *See* HORACE (S.)

The Prize Carnation. [Song.] *See* AYRTON (E.)

PRO. Pro Christo affligimur nunquam sat. Motet. *See* STEFFANI (A.)

PROBIN (J.) The Happy Shepherd. A favorite Song, *etc.* *Longman and Broderip: London*, [1795?] fol. **G. 366. (56.)**

PROBIN (J.) When gen'rous Wine; a favorite Song, sung by Mr. Bowden, in the Opera of Robin Hood, *etc.* *J. Bland: London*, [1786?] fol. **H. 131. (41.)**

[Another edition.] When gen'rous Wine, &c., An admired Song [by J. Probin], sung...in Robin Hood. [1790?] fol. *See* ROBIN HOOD. **G. 383. i. (23.)**

PROBUS (ANTONIUS) *See* VULPIUS (M.) Ein schön geistlich Gesangbuch . . . Mit einer Vorrede Antonii Probi, *etc.* 1609. 4°. **C. 99.**

PROCÈS. Le Procès. Ariette. *See* ÉTRANGE. L'étrange Chose qu'un Procès, *etc.* [1780?] 8°. **B. 362. c. (7.)**

PROFE (AMBROSIUS) Erster theil Geistlicher Concerten und Harmonien à 1. 2. 3. 4. 5. 6. 7. &c. Vocibus cum & sine Violinis, & Basso ad Organa: Ausz den berühmbsten Italianischen und andern Autoribus . . . zum öffentlichen Druck befördert durch Ambrosium Profium, *etc.* Altus & Violino 2. *Gedruckt durch Henning Kölern, in Verlegung Christoph Jacob...in Bresslaw: Leipzig*, 1641. 4°. **B. 121.**

The composers named are: A. Grandi, P. Franciscus, F. Sances, T. Merula, G. Rovetta, H. Tarditi, I. Donati, H. Vechi and J. P. Sweling.

Ander Theil Geistlicher Concerten und Harmonien, *etc.* Sexta Vox & Violino II. *Gedruckt by Henning Kölern, in Verlegung des Auctoris und Collectoris: Lepzig*, 1641. 4°. **B. 121. a. (1.)**

The composers named are: G. Rovetta, F. Sances, G. Arigoni, C. Casati, G. Prioli, H. Tarditi, Chinelli, Aloysius [Palestrina?], G. Sabbatini, T. Merula, J. Vierdanck, I. Donati, N. Fontei, C. Monteverde and H. Schütz.

Dritter Theil Geistlicher Concerten und Harmonien, *etc.* Sexta & Viol. II. *Gedruckt bey Henning Kölern, in Verlegung des Auctoris und Collectoris: Leipzig*, 1642. 4°. **B. 121. a. (2.)**

The composers named are: C. Monteverde, T. Merula, M. Pesenti, P. Cornetti, G. Sabbatini, G. Rovetta, R. Honorio, M. Minozzi, N. Fontei, H. Tarditi, A. Grandi, G. Scarani, G. Chinelli, C. Monteverde and H. Praetorius.

Vierdter vnd letzter theil Geistlicher Concerten, *etc.* Violin II. *In Verlegung des Auctoris, Gedruckt bey Timotheo Ritzschen: Leipzig*, 1646. 4°. **B. 121. a. (3.)**

The composers named are: G. Rovetta, F. Turini, A. Rigatti, T. Merula, H. Schiltz and M. Cazati.

PROFE (AMBROSIUS) *See* ALBERT (H.) Arien, Erster (Ander) Theil...zum Druck befördert und verleget, von Ambrosio Profe. 1657. 8°. **A. 29.**

PROFESSOR. The Fashionable Preceptor for the Piano-Forte & Harpsichord... To which is added a Selection of Modern Songs, Favorite Airs & Marches, *etc.* *Printed for W. Hodsoll: London*, [1798?] *obl.* 4°. **b. 110. (1.)**

The composers named are: Mozart, Pleyel, Haydn.

PROGRAMMES. — LONDON. [Programme and Book of the Words of Giardini's 'Ruth,' performed at the King's Concert Room, 22 May, 1799.] [*London*, 1799,] 4°. **7897. i. 24. (28.)**

—— *Concerts of Antient Music.* Concerts of Antient Music. [Books of Words for 1782, 1784–1848.] *London*, 1782-1848. 4° & 8°. **54. b. 1–15. and 11778. a.**

The volumes for 1783 *and* 1811 *are wanting.*

—— *New Musical Fund.* [A Collection of Programmes, Book of the Words, Autograph letters, *etc.* relating to concerts given in aid of the New Musical Fund in 1794, 1805, 1815–41.] MS. NOTES [by Sir George Smart]. *London*, [1794–1841.] 4° & fol. **Case 61. g. 20.**

—— *Westminster Abbey.* Commemoration of Handel [in Westminster Abbey]. Third Performance, The Messiah. Saturday, May the 29th, 1784. [Book of words with list of performers.] *H. Reynell: London*, 1784. 8°. **1344. m. 20.**

NORWICH. Norwich Grand Musical Festival, as it will be performed at St. Peter's Church, on September the 24th, 25th, and 26th, 1788. [Programmes and Books of the Words.] *Crouse & Stevenson: Norwich*, 1788. 8°. **7898. bb. 10. (1.)**

—— Norwich Grand Musical Festival, as it will be performed at St. Peter's Church, and at the Hall, in St. Andrew's, on the 8th, 9th, and 10th of September, 1790. [Programmes and Books of the Words.] *Crouse & Stevenson: Norwich*, 1790. 8°. **7898. bb. 10. (2, 3.)**

OXFORD. Music Room, March 25, 1776. [Programme and Words.] [1776.] *s. sh.* fol. **I. 600. c. (114.)**

VENICE. *Hospital of the Mendicanti.* Nella Chiesa di S. Lazzaro, e Mendicanti. La Quadragesima dell' Anno 1782. [List of the performances of sacred Music to be given by the pupils of the School of Music at the Mendicanti.] [*Venice*, 1782.] *s. sh.* fol. **I. 600. a. (162.)**

PROGRESS. The Progress of Love. A Parody on the...Song of Infancy, *etc.* *See* In. In rip'ning age, the female Breast, *etc.* [1775?] *s. sh.* fol. **G. 309. (159.)**

The Progress of Masonry, a New Song, and very Humourous. *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 74. [1760?] fol. **G. 433.**

PROGRESS OF LOVE. The Progress of Love. [4 Songs.] *See* Dibdin (C.)

PROKRIS UND CEPHALUS. Prokris und Cephalus. [Cantata.] *See* Scheibe (J. A.)

PROMENADE. La Promenade Dangereuse. [Song.] *See* Je. Je fut par certain jour d'hiver, *etc.* [1790?] 8°. **B. 362. a. (142.)**

PROOFS. The Proofs of Passion. Song. *See* Lady.

PROPER. Proper Fanny. Song. *See* My. My Fanny long I woo'd and lov'd, *etc.* [1765.] 8°. **P.P. 5438. z.**

PROPHET. The Prophet. Opera. *See* Shield (W.)

PROPHETIC. The Prophetick Ballad. *See* In. In London stands a fine Pile, *etc.* [1720.] *s. sh.* fol. **H. 1601. (252.)**

PROPHETICAL. The Prophetical Pig. Comic Song. *See* Reeve (W.) [*The Evening Brush.*]

PROPIAC (Cathérine Joseph Ferdinand **GIRARD DE**) La Fausse Paysanne. [For songs, &c. published anonymously:] *See* Fausse Paysanne.

Isabelle et Rosalvo. [For songs, &c., published anonymously:] *See* Isabelle et Rosalvo.

Les Trois Déesses Rivales, on Le Double Jugement de Paris. Comédie lirique en un Acte, en vers mêlée d'Ariettes. Par Mr de Piis, *etc.* [Full Score.] *Chez Des Lauriers: Paris*, [1788.] fol. **G. 142.**

PROSERPINE. Proserpine. Tragédie. *See* Lulli (G. B.)

PROTA (Tomaso) Sei Sonate ovvero Divertimenti da Camera a Due Flauti Traversieri o Due Violini, con il Basso, *etc.* [Separate Parts.] *Printed for E. Chapman:* [*London*, 1760?] fol. **g. 222. (6.)**

PROTESTATION. The Protestation. [Song.] *See* Boyce (W.)

[Another setting.] The Protestation. [Song.] *See* No. No more shall Meads be deck'd with Flow'rs, *etc.* [1770?] *s. sh.* fol. **G. 297. (30.)**

PROTEUS. The Comic Tunes and Songs in the Entertainment call'd Proteus, or Harlequin in China...For the Harpsicord, Violin, &c. [Words by H. Woodward.] *Printed for I. Walsh:* *London*, [1756.] *obl.* fol. and fol. **D. 282. (3.)**

PROTHÉE. Quelle ardeur coule dans mon cœur. *Parodie du Balet de Prothée.* Garde ta raison. *Autre parodie du même Balet.* [*Paris*,] 1724. *s. sh.* 4°. **297. a. 10.**

Mercure de France, Nov., 1724.

PROTOTYPON. Prototypon Longo-Breve Organicum. *See* M., F. X. A.

Proud Woman I scorn you. Dialogue. *See* Mad Lover.

PROVENÇALE. Vonte que la beauta s'esconde. *Air de la Provencale* [an added act to 'Les Fêtes de Thalie,' by J. J. Mouret]. *Récoquilliée:* [*Paris*,] 1770. *s. sh.* 8°. **279. e. 32.**

Mercure de France, May, 1770.

La Provençale. Entrée. *See* Mouret (J. J.) [*Les Fêtes de Thalie.*]

PROVIDENT. The Provident Damsel. [Song.] *See* Clarke (R.) [*The Humours of Oxford.*]

PROVINCIALE. La Provinciale. [Song.] *See* Je. J'arrive à pied de Province. [1785?] 8°. **B. 362. e. (110.)**

PROVOKED HUSBAND. The Fine Ladies Life; or the thoughts of an ambitious Country Girl on the pleasures of the Town, sung in the Provoked Husband by Mrs. Cibber. [Song, begins: "What tho' they call me Country Lass," words and music by H. Carey.] [*London*, 1735?] *s. sh.* fol. **G. 305. (186.)**

[Another copy.] **G. 313. (115.)**

PROVOKED WIFE. Bumpers 'Squire Jones. [Song.] Sung by Mr. Beard in the Provok'd Wife. [*London*, 1744.] 8°. **249. c. 14.**

Gentleman's Magazine, Vol. XIV., p. 612.

Ye Prigs who are troubled with Conscience's Qualms. *A Humerous Drunken Song.* Sung by Mr. Beard, in the Provok'd Wife. [*London*, 1750?] *s. sh.* fol. **G. 316. c. (31.)**

PRUDE. Prude Pallas observ'd to the Demirep Queen. *The Artists.* [Song.] The Words by G. A. Stevens. *P. H*[*odgson*: *London*, 1780?] *s. sh.* fol. **G. 311. (23.)**

PRUDENT. The Prudent Fair. Song. *See* To. To fly like Bird from Grove to Grove, *etc.* [1775?] *s. sh.* fol.
G. 312. (103.)

The Prudent Shepherdess. Ballad.
See POTTER (J.)

PRUDENT ( ) Les Jardiniers, Comédie en deux Actes et en Prose, meslée d'Ariettes; par M. Davesne...avec la Musique [of one Song, by — Prudent].
See RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 7. 1777. 8°.
11735. b. 2.

PRUDENTE. Prudente mi chiedi. [Song.]
See FEDERICI (V.) [*L'Usurpator Innocente.*]

PRUNIER ( ) Je vis l'autre jour Maître Blaise. *Recit de Basse.*
[*Paris,*] 1736. *s. sh.* 4°. **297. b. 12.**
Mercure de France, Feb., 1736.

PSALMS.

ARRANGEMENT.

1. Polyglot.
2. American.
3. Dutch.
4. English.
5. French.
6. French and Dutch.
7. German.
8. German and French.
9. Greek.
10. Hungarian.
11. Icelandic.
12. Italian.
13. Latin.
14. Latin and Dutch.
15. Latin and German.
16. Lettish.
17. Malay.
18. Polish.
19. Portuguese.
20. Romansch.
21. Swedish.
22. Welsh.

The entries under each heading are in chronological order.

1. POLYGLOT.

The Psalmes of David in 4 Languages and in 4 Parts Set to y^e^ Tunes of our church by W[illiam] S[latyer], *etc. Gr., Lat., Heb. & Engl.* 1643. 12°.
See S., W. **E. Pam. 1111. (5.)**

The Psalms of David in 4 Languages and in 4 Parts Set to y^e^ Tunes of our Church with Corrections by W[illiam] S[latyer]. *Gr., Lat., Heb. & Engl.* 1652. 12°.
See S., W. **Case 30. a. 13.**

2. AMERICAN.

A New Version of the Psalms of David: Fitted to the Tunes used in Churches. By N. Brady ...and N. Tate, *etc.* (Appendix, containing a Number of Hymns, *etc.*) 2 pts. *Re-printed by D. and J. Kneeland, for T. Leverett: Boston; New-England,* 1760. 12°. **3433. c. 46.**
The music is engraved.

The Psalms of David, with The Ten Commandments, Creed, Lord's Prayer, &c. In Metre. Also, The Catechism, Confession of Faith, Liturgy, &c. Translated from the Dutch. For the Use of the Reformed Protestant Dutch Church of the City of New-York. 2 pts. *James Parker: New York,* 1767. 8°. **1109. c. 1**

The Psalms of David Imitated in the Language of the New Testament...By I. Watts...The Twenty-sixth Edition.
Mein and Fleeming: Boston [*Mass.*], 1768. 12°. **3435. e. 38.**
The appendix, containing engraved music, is imperfect, wanting fol. 1–4, 7, 11, 12, 14 *and all after* 16. *Fol.* 5, 8 *and* 13 *are mutilated.*

The American Harmony: or Royal Melody Complete...Vol. I. Containing...II. A New...Body of Church Musick, adapted to the most select Portions of the Book of Psalms ... The Sixth Edition ... By W. Tans'ur, *etc.* (The American Harmony ...Containing a Choice...Collection of Psalm and Hymn-Tunes ... by A. Williams, *etc.*) 2 pts. 1771. *obl.* 4°.
See AMERICAN HARMONY. **A. 479. a.**

The Chorister's Companion, containing ...a choice...Collection of Psalm-Tunes ...The Second Edition, *etc.* (Supplement... containing 16 pages of Psalm and Hymn Tunes, newly composed, or not before printed in America.) 2 pts.
(1792.) *obl.* 4°. *See* CHORISTER'S COMPANION. **A. 608.**

3. DUTCH.

Souter Liedekens. [For editions of the Souter Liedekens which first appeared in 1540:] *See* infra: PSALMS. [*Latin and Dutch.*]

26. Psalmen ende ander ghesanghen, die men in de Duydtsche Ghemeynte te Londen, was Ghebruyckende, *etc.* [Translated by J. Utenhove.] (11. Ander psalmē door J. V. ... in rijme, op sanckswijse te samen gestelt, *etc.*) (Andere 26. Psalmē Dauidis nieuwelick toeghemaeckt ... by den seluen Autheur J. V., *etc.*) 3 pts.
Ghedruckt...by Gellium Ctematium: Embden, 1558, 59. 8°. **3434. c. 20. (1.)**
The 3rd part is dated 1559.

[26. Psalmen, *etc.*—Another edition of Pt. II.] 11. Ander psalmē door J. V[tenhove]...in rijme, op sangskswijse te samen ghestelt, *etc.* [*Gellius Ctematius:*] *Embden,* 1559. 8°. **3425. aa. 6.**

Hondert Psalmen Dauids. Mitsgaders het ghesangk Marie, t' ghesank Zacharie, t' ghesank Simeons, de thien Gheboden, de

artikels des Gheloofs, t' ghebed des Heeren &c. ouerghesett in Nederlandsche dichte, door I. Wtenhoue, *etc.* *Jan Daye: Londen*, 1561. 8°. **1220. c. 39. (1.)**

Souter Liedekens. V(–VIII). Het achste (negēste) (thienste) (elfste) musyck boeck mit vier Partien, waer inne begrepen syn xxxi (xxxi) (xxxxiij) (xxviij) Psalmen van Dauid, *etc.* Superius. (Contra Tenor.) 8 pts. 1561. *obl.* 4°. **K. 8. a. 12.**

See MES (G.)

Een Hantboecxken, inhoudēde dē heelē Psalter des H. Propheete Dauid. Eensamelijck den Catechismus, met noch veel schoon Hymnē oft Lofsanghen, ende Gheestelijcke Liedekens, in twee deelē by een geuueckt ... Wt dē Hoochduytschē Bonschen Sanckboeck, in Nedelantscher spraken...ouergeset, *etc.* 2 pts. *Hans de Braeker: Vranckfort*, 1565. 8°. **3089. aaa. 9.**

De Psalmen Dauidis, in Nederlandischer sangs-ryme, door Ian Wtenhoue van Ghentt. Wartoe toegedaen syn de gesangen Marie, Zacharie, Simeonis, mit t' samen den tien geboden ende gebede des Heeren, mit noch anderen, *etc.* 2 pts. *Ian Daye: Londen*, 1566. 16°. **3434. a. 2. (1.)**

Den Geheelen Souter des Koenincklijcken Propheten Dauids, met alle de Compositiones op de Psalmen, ende met de Christelicke Lof-sangen, Gebenden ende Danckliedekens. Vercieret ... met veel schone Lof-sanghen ende geestelicke Liedekens... Vergadert wt veel Sang-boecken. [Translated from the German by Willem van Haagt.] *Wesel*, 1567. 12°. **3433. de. 34.**

De Psalmen Dauids. Ende ander lofsangen, wt den Franscoyschen dichte [by C. Marot and T. Bèze], in Nederlantschen ouerghesedt. Door Petrum Dathenum. Midtsgaders den Christelijcken Catechismo, Ceremonien ende ghebeden. 2 pts. [*Frankenthal*?] 1567. 8°. **3434. c. 21.**

De Psalmen Dauids wt den Fransoysche in Nederlantschen dichte ouerghesedt. [By Petrus Dathenus.] [*Harman Schinckel*?: *Delft*?] 1567. 8°. **3433. e. 22.**

Imperfect, wanting the title-page and following leaf.

De Psalmen Dauids, ende ander Lofsangen. Wt den Fransoyschen Dichte, in Nederlantschen overghesett, Door Petrum Dathenum...Wederom ouersien ende ghecorrigeert. 2 pts. [*Amsterdam*?] 1569. 16°. **A. 620. n.**

De Psalmen Dauids, wt den Franchoyschen dichte in Nederlantschen ouergeset, Door Petrum Dathenum ... Van nieus ouerghesien ende ghecorrigeert, *etc.* *Ferdinande Sampsons: Ghendt*, [1572?] 4°. **3040. b. 21. (2.)**

De CL. Psalmen Dauids, in dichte ghestelt door Willem van Haecht. Hier sijn by ghevoecht de Compositien opde Psalmen, ende de Christelijcke Liedekens, *etc.* (Het Tweede Deel, inhoudende de Psalmen, Lof-Sanghen, Hymnen ende Geestelijcke Liedekens die men meest in der Christelijcke Ghemeynten, ghewoonlijck is te singhen. Ghetrocken wt diuersche Sancboecken, ende nu op een nieu wt de Hoochduytsche inde Nederduytsche Spraeke...ouergeset, *etc.*) 2 pts. *Ghedruct . . . t' en coste van Arnout s' Conincx: T' hantwerpen*, 1579. 12°. **3434. b. 4.**

Het Boeck der Psalmen Dauids. Wt de Hebreische spraecke in Nederduytschen dichte, op de ghewoonlijcke Francoische wyse ouerghesett, door Philips van Marnix, *etc.* *Gillis van den Rade: t'Antwerpen*, 1580. 8°. **3433. e. 24.**

De C.L. Psalmen Dauids, Wt den Fransoyschen dichte, in Nederlandtschen ouergheset, Door P[etrum] D[athenum], *etc.* *Peeter Verhaghen: Dordrecht*, 1581. 4°. **3041. bb. 1. (2.)**

Fol. 2 *is mutilated.*

De Psalmen des Propheten Dauids, Ende ander Lofsanghen, wt den Francoischen dichte in Nederlandtschen Ouergheset, door Petrum Dathenum. [*Aelbert Hendricksz: Delft*, 1581.] 8°. **1004. a. 6. (2.)**

[Another copy.] **3040. dd. 5. (2.)**

De C.L. Psalmen Dauids, Wt den Fransoyschen dichte, in Nederlandtsche ouergheset, Door Petrum Dathenum, *etc.* *Andries Verschout: Leyden*, 1587. 4°. **3040. e. 6. (2.)**

Biblia: Dat is, De gantsche Heylighe Schrift, *etc.* (De Psalmen des Propheten Dauids, Ende ander Lofsanghen, wt den Fransoyschen dichte in Nederlantschen ouergheset, door Petrum Dathenum.) 2 pts. *Jan Paedts Jacobszoon, ende Jan Bouwenszoon: Leyden*, 1589. 8°. **3040. b. 14.**

Biblia: Dat is, De gantsche H. Schrift,... verduytschet, *etc.* (De Psalmen Dauids wt den Fransoychen in Nederlantschen dichte ouergheset.) *Barendt Adriaensz.: Amstelredam*, 1590. 4°. **1411. h. 7.**

Het Boeck der Psalmen. Wt der Hebreisscher sprake in nederduytschen dichte, op de ghewoonlicke oude wijsen van singen, ouergeset. Mitgaders de heylige schriftuerlicke lofsangen, uyt den ouden ende nieuwen Testamente...int duytsche gestelt, Door Philips van Marnix, genaemt, van Sint Aldegonde. 2 pts. *Richard Schilders: Middelburgh*, 1591. 8°. **1408. e. 25. (1.)**

De C.L. Psalmen Dauids: Wt den Fransoyschen dichte in Nederlandtschen ouergheset door P. Dathenum, *etc.*
Aelbrecht Heyndricrsz.: s' Graven-Haghe, 1594. 8°.
3041. aaa. 1. (2.)

Biblia: Dat is, De gantsche H. Schrift, grondelick ende trouwelick verduytschet, *etc.* (De Psalmen Dauids wt den Fransoyschen in Nederlandtschen dichte ouergheset.) *Bruyn Harmanssz Schinckel: Delf*, 1596. 4°. **1411. h. 8.**

Biblia: Dat is, De gantsche Heylige Schrift grondelick ende trouwelick verduytschet, *etc.* (De Psalmen des Propheten Davids, Ende ander Lofsanghen, wt den Fransoyschen dichte in Nederlantsche Tale overgeset: Door Petrum Dathenum.)
Isaack Jansz. Caen, ende Thomas Willemsz. van Orten: Dordrecht, 1597. 8°.
3040. b. 13.

De C.L. Psalmen Davids, wt den Fransoyschen dichte in Nederlantschen overgeset, door Petrum Datherum, *etc.*
Ghedruct ... voor Hubrecht Maesz.: Dordrecht, 1599. 16°. **3035. a. 8.**

Biblia. Dat is: De gantsche Heylighe Schriftuere, grondelijck ende trouwelijck verduytschet, *etc.* (De Psalmen Davids wt den Fransoyschen in Nederlantschen dichte overgheset.) *Fransoys Bosselaer: Dordrecht*, 1613. 4°. **3040. eee. 7.**

Biblia. Dat is De Gansche heylige Schrift Grondelick ende trouwelick Verduijtchet, *etc.* (De Psalmen des Propheten Davids. Ende ander Lofsanghen, wt den Fransoyschen dichte in Nederlantschen overgheset, Door Petrum Dathenum.)
Uldrich Corneliss voor Jan Everss Cloppenburch eñ Isack Ianss Canin: Leyden, 1615. 12°. **3040. a. 17.**

De CL. Psalmen Davids, uyt den Fransoyschen, in Nederlandtschen dichte overgheset, Door Petrum Dathenum ... Item, hier is by ghevoecht op de cant den Duytschen Text, overgeset uyt den Hebreeuschen: door Philips van Marnix, ghenaemt van S. Aldegonde.
Adriaen van de Vivere: Middelburch, 1617. 8°. **3089. bb. 1.**

Het Nieuwe Testament ... Uyt de Oorspronckelijcke Griecksche Tale in onse Nedelandsche... Overgeset. (De Psalmen Des Propheten Davids, ... Ende ander Lof-Zanghen, uyt den Françoyschen Dichte in Nederlandtschen over-gheset door Petrum Dathenum.)
Paulus Aertsz von Ravesteyn: Leyden, 1638. 8°. **1411. d. 2.**

Dat Woërdische Sangboeck. De CL. Psalmen Davids, ende Geestelijcke Liedekens, wtgelesen, mitsgaeders eenige nieuwe, Loff-sangen... Die laetste Editie. [With a preface by J. Ligarius.] *Symon de Vries: Utrecht*, 1647. 12°. **3433. de. 33. (1.)**

De CL Psalmen Des Propheten Davids, Met eenige andere Lof-sangen; uyt den Françoyschen in Nederlandtschen Dichte overgeset door Petrum Dathenum. Geheel op Musijck-Noten ghestelt, ende op een nieuw Oversien en Verbetert, *etc.* 2 pts.
Paulus Aertsz van Ravesteyn: Amsterdam, 1648. 12°. **3025. b. 25. (2.)**

De CL Psalmen Davids, uyt den Françoysen in Nederlandschen dichte overgeset door P. Dathenum. (Catechismus, *etc.*) 2 pts. *Paulus Aertsz van Ravesteyn: Amsterdam*, 1651. 16°. **Case 18. a. 17.**

Biblia. Dat is De gantsche H. Schrifture, *etc.* (De CL Psalmen Des Propheten Davids, Met eenige andere Lof-Sangen: uyt den Françoyschen Dichte in Nederlandtschen overgeset door Petrum Dathenum.) 2 pts. *Paulus van Ravesteyn: Amsterdam*, 1655. 8°. **Case 66. c. 6.**

De CL. Psalmen des Propheten Davids, met Eenige andere Lof-sangen; uyt den Françoyschen in Nederlandtschen Dichte overgeset door Petrum Dathenum, *etc.* (Catechismus, *etc.*) 2 pts.
Johannes Elsevier: Leyden, 1659. 12°. **3035. a. 4. (2.)**

Psalmen, Lof-Sangen, ende Geestelike Liedekens, op Leef- ende Sangh-mate gerijmt, *etc.* 1661. 4°.
See SLUITER (W.) **3436. i. 26.**

Biblia. Dat is: De gantsche H. Schrifture, *etc.* (De CL Psalmen Des Propheten Davids, Met eenige andere Lof-sangen: Uyt den Françoyschen in Nederlandtschen Dichte overgeset door Petrum Dathenum.) (Catechismus, *etc.*) 3 pts.
By de Weduwe wijlen Paulus van Ravesteyn: Amsterdam, 1662. 8°.
Case 46. d. 15.

De CL Psalmen Des Propheten Davids, Met eenige andere Lofsangen: Uyt den Francoyschen in Nederlantschen dichte overgeset door Petrum Dathenum; En tot gemack des Sangers op eenen sleutel gestelt, en gecorrigeert door M^r Cornelis de Leeuw, *etc.* (Catechismus, *etc.*) 2 pts.
By de Erfgenamen wijlen Paulus van Ravesteyn: Amsteldam, 1662. 12°.
1411. b. 1. (2.)

[Another edition.] De CL Psalmen des Propheten Davids, Met eenige andere Lofsangen: Uyt den Françoyschen in Nederlandschen dichte overgeset door Petrum Dathenum. En tot gemack des Sangers op eenen Sleutel gestelt, en door Cornelis de Leeuw gecorrigeert. Mitsgaders De Christelicke Catechismus, *etc.* 2 pts.
By de Erfgenamen wijlen Paulus van Ravesteyn: Amsteldam, 1662. 8°.
1411. d. 15. (2.)

De CL Psalmen Des Propheten Davids, ... in Nederlantschen dichte overgeset door Petrum Dathenum ... op eenen Sleutel gestelt, en gecorrigeert door C. de Leeuw. Mitsgaders De Christelicke Catechismus, *etc.* 2 pts.
Samuel Imbrechts, en Gerbrant Schagen: Amsterdam, 1664. 12°.
Case 46. a. 9. (2.)

[Another copy.] **3049. aa. 10. (2.)**

De CL Psalmen Des Propheten Davids ... overgeset door Petrum Dathenum: En ... op eenen Sleutel gestelt, en door C. de Leeuw gecorrigeert. Mitsgaders De Christelicke Catechismus, *etc.* 2 pts.
By d' Erfgenamen wijlen Paulus van Ravesteyn: Amsteldam, 1664. 12°.
3041. a. 15. (2.)

De CL Psalmen Des Propheten Davids, ... overgeset door Petrum Dathenum; En ... op eenen Sleutel gestelt, volgens de correctie van C. de Leeuw. Mitsgaders De Christelicke Catechismus, *etc.* 2 pts.
Iohannes van Cappel: Gorinchem, 1666. 12°. **3049. b. 10. (2.)**

De CL Psalmen Des Propheten Davids, ... overgeset door Petrum Dathenum; En ... op eenen Sleutel gestelt, volgens de correctie van C. de Leeuw. Mitsgaders De Christelicke Cathechismus, *etc.* 2 pts.
Iohannes van Cappel: Gorinchem, 1669. 12°. **1411. b. 2. (2.)**

De CL Psalmen Des Propheten Davids, Met eenige andere Lofzangen: Uyt den Francoyschen in Nederlandtschen dichte overgeset door Petrum Dathenum: En tot gemack des Sangers geheel op Musijck-Noten en eenen Sleutel gestelt, *etc.*
Dordrecht, By Hendrick- en Jacob-Keur, gedruckt voor Jan Jacobsz Schipper, woonende t' Amsterdam, [1670?] 12°.
335. b. 4. (2.)

[Another copy.] **166. d. 14. (2.)**
This copy, bound in tortoiseshell and silver, formerly belonged to King William III.

De CL Psalmen Des Propheten Davids, ... overgeset door Petrum Dathenum ... op eenen Sleutel gestelt, volgens de correctie van C. de Leeuw. Mitsgaders De Christelicke Catechismus, *etc.* 2 pts.
Helmich en Johannes van Cappel: Gorinchem, 1671. 16°. **219. a. 14. (2.)**

[Another copy.] **3049. aa. 9. (2.)**

De CL. Psalmen Davids, in Nederduytsch Gedicht gestelt, door W. van Haecht. Mitsgaders De Lofsangen, ende Geestelijcke Liederen, die de Christelijcke Gemeynten ... zijn gebruyckende, *etc.*
Christoffel Cunradus: Amstelredam, 1671. 8°. **3040. b. 19. (2.)**

Davids Psalmen, op de gewoonelikke wysen, gerymt door Joannes Six van Chandelier. *Jakob Lescalje: Amsterdam*, 1674. 12°. **3433. de. 32.**

De CL Psalmen Des Propheten Davids ... overgeset door Petrum Dathenum; En...op eenen Sleutel gestelt, volgens de correctie van C. de Leeuw. Mitsgaders De Christelicke Catechismo, *etc.*
Hendrick- en Jacob-Keur: Dordrecht, 1675. 12°. **1411. b. 3. (2.)**

Uytbreyding Over de Psalmen Des Propheten Davids. Na de Fransche dichtmate van C. Marot, en T. de Beze. Door D. Camphuyzen. *Voor Jan Rieuwertz, en Pieter Arentsz.: Amsterdam*, 1679. 12°.
11555. b. 35. (2.)

De CL. Psalmen Des Propheten Davids, ... Overgeset, door Petrum Dathenum. En...op Musijck-Nooten en eenen Sleutel gestelt, Door C. de Leeuw ... En na de correctste Copije Gecorrigeert. Mitsgaders De Christelicke Catechismus, *etc.*
Pieter van Reyschoten, Meyndert Bout, Joannis Schot, Abraham van der Putte, en haer Compagnie: Amsterdam, 1683. 12°.
3436. aaaa. 18.

De CL Psalmen Des Propheten Davids, ... overgeset door Petrum Dathenum; En ... op eenen Sleutel gestelt, volgens de correctie van C. de Leeuw. Mitsgaders De Christelicke Catechismo, *etc.*
Hendrick- en Jacob-Keur: Dordrecht, 1683. 12°. **1411. b. 4. (2.)**

De CL Psalmen Des Propheten Davids ... overgeset Door Petrum Dathenum; En ... op eenen Sleutel gestelt, door C. de Leeuw. Mitsgaders De Christelicke Catechismus, *etc.* *Abraham Wolfgangh, Hendrick en de Weduwe van Dirck Boom: Amsteldam*, 1690. 4°. **463. b. 3. (2.)**

[Another copy.] **1411. k. 12. (2.)**

De CL Psalmen Davids, ... overgeset Door Petrum Dathenum. Met den Duytschen Text op de kant, na de nieuwe Oversettinge...Mitsgaders, de Christelijke Cathechismus ... Alle de voysen der Psalmen zijn op een G sleutel gestelt door P. Matthysz. 2 pts. *Door ordre van d'Ed. ...Bewindhebberen der Oost Indische Compagnie, by d'Erfg. van Paulus Matthysz., gedrukt: Amsterdam*, [1695?] 16°.
1110. a. 38.

De CL. Psalmen Des Propheten Davids, ... Overgeset Door Petrum Dathenum. En ... de Musijcknoten op eenen Sleutel gestelt, en gecorrigeert na de correctste Copije van C. de Leeuw. Midtsgaders Den Christelicken Catechismo, *etc.*
Casparus Loots-Man: Amsterdam, [1698.] 16°. **3035. a. 26. (2.)**

J. Bloems Stigtelyke Zeede-Verssen. Gepast op alle de Zang-Wyzen, begrcepen in de Hondert en Vyftig Psalmen Davids ... Geheel op Nooten gestelld ... door H. G., *etc.* [1700?] 12°. *See* G., H. **A. 137.**

De CL. Psalmen Davids, In Nederduytse Sang-versen, Oude en Nieuwe Rymen: Begrypende d' Oude, . . . eertyds gerymt Door W. van Haagt: En die Nieuwe ... Door J. v. Duisberg. Aldus geheel op bekende Sang-wysen, Benevens Alle de gewone Geestelyke Liederen ... En Met enige Nieuw-geapprobeerde Liederen vermeerdert, *etc.* *Dirk en Hendrik Bruyn, voor Jan van Duisberg: Amsterdam*, 1701. 12°. **3040. aa. 14. (2.)**

De CL Psalmen Des Propheten Davids... overgeset door Petrum Dathenum: En ... al de Musijck-noten op eenen Sleutel gestelt, en gecorrigeert na de Copie van C. de Leeuw. Mitsgaders De Christelicke Cathechismus, *etc.* 2 pts. *Johannes de Geer, in Compagnie met De Weduwe van Gysbert de Groot, en Pieter van Ryschoten: Dordrecht*, 1705. 8°. **3040. b. 15. (2.)**

Enchuyser Lied-Boeksken, behelfende eenige Bruylofts-Psalmen, *etc.* *Meynard Mul: Enchuysen*, [1706?] 24°. **1077. a. 39.**

Den Hoonig-Raat der Psalm-Dichten ofte Davids Psalmen met d' andere Lof-sangen, gestelt op Sangmaate ... door H. Ghysen. Geheel op nooten, en op een sleutel gestelt, naukeurig gecorrigeert, *etc.* 2 pts. *By de Wed: Gysbert de Groot: Amsterdam*, 1708. 12°. **1411. b. 5. (2.)**

Enchuyser Lied-Boecxken, behelfende eenighe Bruylofts-Psalmen ... Op nieuws ... vermeerden ende verbetert, *etc.* *Ian Palensteyn: Enchuysen*, [1708?] 24°. **1077. a. 43.**

De CL Psalmen Des Propheten Davids, . . . overgeset door Petrum Dathenum: En . . . al de Musijck-noten op eenen Sleutel gestelt, en gecorrigeert na de Copie van C. de Leeuw. Mitsgaders De Christelicke Catechismus, *etc.* 2 pts. *Anthoni Hasebroeck, Nicolaas Burgers, Johannes van Heekeren, Bastiaan van Beaumont, Abraham van der Putte, En hare Compagnons: Amsterdam*, 1711. 8°. **3040. b. 20. (2.)**

De CL Psalmen Des Propheten Davids, . . . overgeset door Petrum Dathenum; En . . . op eenen Sleutel gestelt, volgens de correctie van C. de Leeuw. Mitsgaders De Christelicke Catechismo, *etc.* *Jacob- en Pieter-Keur: Dordrecht*, 1712. 18°. **1411. a. 28. (2.)**

Davids Psalmen, in 't Nederduits berijmd. [For the use of the Baptists at Haarlem.] *Izaäk Enschedé: Haarlem*, 1713. 12°. **A. 511. i.**

De CL Psalmen Des Propheten Davids. . . . overgeset door Petrum Dathenum; En . . . op eenen Sleutel gestelt, door C. de Leeuw. Mitsgaders De Christelicke Catechismus, *etc.* 2 pts. *I. van der Putte, Wed. J. van Hekkeren, H. Burgers, P. Verschueren, C. Oterlyk, P. Losel, en J. Spanseerder: Amsterdam*, [1715.] 4°. **3035. c. 8. (2.)**

De CL Psalmen Des Propheten Davids, . . . overgeset door Petrum Dathenum; En . . . op eenen Sleutel gestelt, volgens de correctie van C. de Leeuw. Mitsgaders De Christelicke Catechismus, *etc.* *Pieter Keur: Dordrecht*, 1720. 12°. **1159. d. 1. (2.)**

De CL. Psalmen des Propheten Davids ... Overgeset, Door Petrum Dathenum. De Musijck-Nooten op eenen Sleutel gesteldt door C. de Leeuw ... Mitsgaders de Christelijke Catechismus, *etc.* 2 pts. *Jacobus Konynenberg: Amstelredam*, [1720?] 16°. **3089. a. 27.**

Nieuw verbetert Psalm- en Gezang-Boek, Of de Hondert en Vijftig Psalmen Davids, En alle de gewoone Geestelyke Liederen, Eertijts berijmt Door W. van Haagt En naderhand op bekender Zang-wysen gebracht Door J. van Duisberg ... By dese druk sijn alle Psalmen en Liederen met de eerste vers op nooten verrijkt, en gestelt op de sleutel (Bemol en Beduur) ... soo als deselve nu te Amsterdam in de Lutherse Kerken gesongen werden. Ook is hier by gedrukt De Catechismus Lutheri, *etc.* *Samuel Schoonwald: Amsterdam*, 1725. 4°. **3035. c. 7. (2.)**

De CL Psalmen Des Propheten Davids, . . . overgeset door Petrum Dathenum; En ... op eenen Sleutel gestelt, volgens de correctie van C. de Leeuw. Mitsgaders De Christelicke Catechismo, *etc.* 2 pts. *Pieter- en Jacob-Keur: Dordrecht*, [1727.] 12°. **1411. a. 8. (2.)**

De Zangwysen van de CL. Psalmen Davids, *etc.* [1730?] *obl.* fol. *See* WITVOGEL (G. F.) **e. 1207.**

De CL. Psalmen Davids, In Nederduytse Sang-versen, Oude en Nieuwe Rymen: . . . d' Oude, . . . gerymt Door W. van Haagt: En die Nieuwe, ... op bekende Kerk-sangwysen gestelt en gerymt, Door J. v. Duisberg. Aldus geheel op bekende Sang-wysen, Benevens Alle de gewone Geestelyke Liederen... Met eenige Nieuw-geapprobeerde Liederen vermeerdert, *etc.* 2 pts. *Antoni en Hendrik Bruyn: Amsterdam*, 1734. 12°. **3040. b. 22. (2.)**

De CL Psalmen Des Propheten Davids, . . . overgeset door Petrum Dathenum; En . . . op eenen Sleutel gestelt, volgens de correctie van C. de Leeuw.

Mitsgaders De Christelicke Catechismus, *etc.* 2 pts.
By d' Wed. J. van Heekeren, G. Bouman, I. van der Putte, C. Oterlyk en Compagnie : Amsterdam, 1737. 12°. **1411. d. 19.** (2.)

[Another copy.] **3040. b. 16.** (2.)

[Another edition.] De CL Psalmen Des Propheten Davids, ... overgeset door Petrum Dathenum ; En ... op eenen Sleutel gestelt volgens de correctie van C. de Leeuw. Mitsgaders De Christelicke Catechismo, *etc.* *Pieter- en Jacob-Keur : Dordrecht*, 1737. 12°. **3040. a. 15.** (2.)

De CL. Psalmen Des Propheten Davids, ... overgeset, door Petrum Dathenum, En ... de Musieknoten op eenen Sleutel gestelt, na de correctie van C. de Leeuw ; Mitsgaders De Christelyke Catechismus, *etc.* *Willem Kroon, Pieter Muntendam, Johannes Evelt en Steven Neaulme : Utrecht*, [1741.] 12°. **1411. b. 6.** (2.)

De CL. Psalmen van David, in Nederduitse Zang-verzen ; En alle de gewoone Geestlyke liederen, oude en nieuwe rym : . . . d' Oude, . . . gerymt, Door W. van Haagt ; En de Nieuwe, . . . Door J. van Duisberg, Met eenige Nieuw-geapprobeerde Liederen vermeerdert, *etc.*
H. Burgers, P. Lozel, H. Brandt, D. onder de Linden, O. van Grafhorst, C. Oterlyk, G. d Grootkeur, En hunne Compagnie : Amsteldam, 1751. 12°. **1411. d. 3.** (2.)

Nieuw verbetert Psalm- en Gezang-Boek, Op de Hondert en Vijftig Psalmen Davids, En alle de gewoone Geestelyke Liederen, Eertijts berijmt Door W. van Haagt En naderhand op bekender Zangwyzen gebracht Door J. van Duisberg, ... By deze druk zijn alle Psalmen en Liederen met de eerste vers op nooten verrijkt, en gestelt op de sleutel (Bemol en Beduur) ... zoo als dezelve nu te Amsterdam in de Lutherse Kerken gezongen worden. Ook is hier by gedrukt De Catechismus van Lutherus, *etc.* *P. Losel, H. Brandt, D. Onder de Linden, O. van Grafhorst, G. de Groot, P. Schouten, en Compagnie : Amsterdam*, 1757. 4°. **3041. g. 12.** (2.)

De CL. Psalmen des Propheten Davids, . . . overgeset door Petrum Dathenum ; En ... op eenen Sleutel gestelt, Door C. de Leeuw. Mitsgaders De Christelyke Catechismus, *etc.* *J. Ratelband, en J. Bouwer : Amsterdam*, [1759?] 12°. **1411. d. 4.** (2.)

De CL Psalmen Des Propheten Davids, ... overgeset Door Petrum Dathenum ; En ... op eenen Sleutel gestelt, door C. de Leeuw. Mitsgaders De Christelicke Catechismus, *etc.* 2 pts. *P. Losel, H. Brandt, D. Onder de Linden, O. van Grafhorst, G. de Groot, P. Schouten, en Comp. : Amsterdam*, [1761.] 4°. **1411. k. 14.** (2.)

Het Boek der Psalmen ; nevens de Gezangen, by de Hervormde Kerk in gebruik : allen, volgens de gewoone zangwyzen, op nieuw in dichtmaat gebragt door een Kunstgenootschap onder de zinspreuk, Laus Deo, salus populo. *Pieter Meijer : Amsteldam*, 1761. 12°. **1411. b. 7.** (2.)

De CL. Psalmen Davids, in Nederduitsche Zangverssen, Oude en Nieuwe Rymen, begrypende d' Oude... eertyds gerymt door W. van Haagt : en de Nieuwe ... op bekende Kerkzangwyzen gestelt en gerymt door J. v. Duisberg. Aldus geheel op bekende Zangwyzen, Beneffens Alle gewoone Geestelyke Liederen, . . . Met eenige Nieuw-geapprobeerde Liederen vermeerdert, *etc.* 3 pts. *P. Losel, H. Brandt, D. Onder de Linden, O. van Grafhorst, G. de Groot, P. Schouten, en Compagnie : Amsterdam*, 1761. 12°. **1411. a. 9.** (2.)

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* 2 pts.
H. Brandt, D. Onder de Linden, P. Schouten, de Wed. O. van Grafhorst, J. de Groot, en Compagnie : Amsterdam, 1773. 12°. **1411. b. 8.** (2.)

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik ; door last van de Hoog Mogende Heeren Staaten Generaal der Vereenigde Nederlanden, uit drie berijmingen, in den jaare 1773, gekooren, met de noodige daar in gemaakte veranderingen. 2 pts. *By de Erven de Wed. J. Ratelband, en J. Bouwer : Amsterdam*, 1773. 12°. **3436. f. 34.**

[Another edition.] Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in Gebruik, *etc.* 2 pts. *By de Erven de Wed. J. Ratelband, en J. Bouwer : Amsterdam*, 1773. 12°. **3041. aa. 23.** (2.)
This edition is smaller in size and has smaller type than the other one issued by the same printers in 1773.

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* 2 pts.
H. Brandt, D. onder de Linden, P. Schouten, J. de Groot, en Compagnie : Amsterdam, 1774. 8°. **1411. h. 10.** (2.)

[Another edition.] Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* 2 pts. *Pieter van Thol : 'S Gravenhage*, 1774. 4°. **1411. k. 13.** (2.)

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* 2 pts.
By de Erven de Wed. J. Ratelband, en J. Bouwer : Amsterdam, 1775. 12°. **3040. b. 23.** (2.)

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* *H. Brandt, D. onder de Linden, P. Schouten, de Wed. O. van Grafhorst, J. de Groot, en Compagnie: Amsterdam*, 1776. 12°.
1411. b. 21. (2.)

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik ... Mitsgaders de Christelijke Catechismus, *etc.* 2 pts.
Johannes Enschedé en Zoonen: Haarlem, 1776. 12°. **Case 65. g. 6. (2.)**

Het Boek der Psalmen nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* *By de Erven de Wed. J. Ratelband, en J. Bouwer: Amsterdam*, 1776. 12°. **1411. b. 9. (2.)**

Het Boek der Psalmen nevens Christelyke Gezangen, Ten gebruike der gemeente toegedaan de onveranderde Augsburgsche Geloofsbelydenis, op nieuw in Dichtmaat gebracht, *etc.* (Kerkboek.) 2pts. *H. Brandt, P. Schouten, J. de Groot: en A. Losel: Amsterdam*, [1778.] 8°.
3035. aa. 8. (2.)

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in Gebruik ... Mitsgaders De Christelijke Catechismus, *etc.*
Johannes Enschede en Zoonen: Haarlem, 1778. 12°. **3040. b. 18. (2.)**

Het Boek der Psalmen, nevens Christelyke Gezangen, ten gebruike der Gemeente toegedaan de onveranderde Augsburgsche Geloofsbelydenis, *etc.* (Kerk-Boek.) 2 pts.
Pieter Meijer, Joh. Strander, en Ant. Eichhorn: Amsterdam, 1779. 8°.
3090. ccc. 26.

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik . . . Mitsgaders De Christelijke Catechismus, *etc.*
Johannes Enschede en Zoonen: Haarlem, 1780. 12°. **3041. aa. 6. (2.)**

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* *By de Erven de Wed. J. Ratelband, en J. Bouwer: Amsterdam*, 1786. 8°. **3041. aa. 1. (2.)**

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik; . . . Mitsgaders De Christelijke Catechismus, *etc.*
Joh. Enschede en Zoonen: Haarlem, 1787. 12°. **3040. a. 19. (2.)**

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* *By d' Erven Hendrik van der Putte: Amsterdam, etc.* 1788. 4°. **3434. e. 18. (1.)**
There is a second (engraved) title-page, dated 1774.

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik . . . Mitsgaders De Christelijke Catechismus, *etc.*
Johannes Enschede en Zoonen: Haarlem, 1789. 12°. **1411. b. 11. (2.)**

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* *H. Brandt, D. onder de Linden, J. de Groot, en N. T. Gravius: Amsterdam*, 1792. 12°.
3061. b. 30. (2.)

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* *By de Erven de Wed. J. Ratelband, en J. Bouwer: Amsterdam*, 1792. 12°.
3040. aa. 3. (2.)

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* 2 pts.
J. de Groot, N. T. Gravius, J. Brandt, en de Erve D. onder de Linden, en Compagnie: Amsterdam, 1794. 12°.
1411. b. 12. (2.)

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik, *etc.* *J. Bouwer en de Wed. J. Ratelband: Amsterdam*, 1795. 8°. **3035. a. 6. (2.)**

Het Boek der Psalmen, nevens de Gezangen bij de Hervormde Kerk van Nederland in gebruik; . . . Mitsgaders De Christelijke Catechismus, *etc.*
Johannes Allart: Amsterdam, 1797. 12°.
1411. b. 22. (2.)

4. English.

[The Whole Booke of Psalmes, collected into Englysh metre by T. Starnhold I. Hopkins & others: conferred with the Ebrue, with apt Notes to synge thē withal, Faithfully perused and alowed according to thordre appointed in the Quenes maiesties Iniunctions .˙. ¶ Very mete to be vsed of all sortes of people priuately for their solace & comfort: laying apart all vngodly Songes and Ballades, which tende only to the norishing of vyce, and corrupting of youth, *etc.*] MS. NOTE [by Francis Fry].
[*John Day: Lōdon*, 1562.] 4°.
Case 25. g. 3.
Imperfect, wanting 43 *leaves* (✠ 1 *and* 8; *A*—9 *leaves; B* 1–8; *C* 1, 3, 4–6, 8; *D* 1–8; *L* 2, 7, 8 *and Ee* 1–7) *supplied in facsimile, also Ee* 8 (*probably blank*). ✠ 7 *is mended and restored* (*partly in facsimile*).

Contra Tenor (Tenor) (Medius) (Bassus) of the whole psalmes in foure partes, whiche may be song to al musicall instrumentes, set forth for the encrease of vertue: and

abolishyng of other vayne and triflyng ballades. 4 pts. *John Day: London*, 1563. *obl.* 4°. **K. 1. e. 2.**
The Contra Tenor is imperfect, wanting the last two leaves. The following composers are named: R. Brimle, W. Parsons, T. Caustun, N. Southerton, J. Hake, Talys, R. Edwards and Shepherd.

[Another copy. Tenor.] **K. 1. e. 3.**

[Another copy. Medius.] **Case 40. m. 9. (2.)**
Imperfect: wanting all but title, pp. 71–72, 75–78, 145, 146.

The Whole Booke of Psalmes collected into Englyshe Meter, by T. Sternhold J. Hopkins, and others, . . . with apt Notes to sing them withal . . . whereunto is added a short introduction to learne to syng the Psalmes, *etc.* *John Day: London*, 1564. 8°. **Case 36. a. 14.**

[The Courte of Vertu: contayninge many holy or spretuall songes, Sonettes, psalmes, ballettes shorte sentences as well of holy scriptures as others.] B. L. [Written by John Hall.] *Thomas Marshe: London*, 1565. 8°. **Case 57. aa. 33.**
Wanting all quire A except the two inmost leaves. The title, which is also missing in both the other known copies, is here given from the entry in the Stationers' Registers.

The Whole Booke of Psalmes, collected into English Meter by T. Sternhold, I. Hopkins and others: cōferred with the Hebrue, with apt Notes to syng them withall. Faithfully perused and allowed accordyng to the Quenes Maiesties Iniunctions, *etc.* *Iohn Day: London*, 1565. fol. **Case 12. i. 1. (3.)**

The whole booke of Psalmes, collected into Englishe Meter by T. Sternhold, J. Hopkins and others, . . . with apt Notes to sing them withall. Newly set forth and allowed to be song in all Churches, of all the people together, before & after morning & euenyng prayer: as also before and after the Sermō, and moreouer in priuate houses for their godly solace and comfort, laying aparte all vngodly songes and balades, which tend onely to the nourishing of vice, and corrupting of youth, *etc.* *John Day: London*, [1567.] fol. **3407. e. 7. (2.)**
Wanting all after sig. S ii.

The Whole Psalter translated into English Metre [by Archbishop Parker], which contayneth an hundreth and fifty Psalmes, *etc.* [With four-part settings of the eight Tunes by T. Tallis.] *Iohn Daye: London*, [1567?] 4°. **Gren. 12025.**
424 *numbered pages, preceded by* 25 *unnumbered leaves. Page* 424 *is followed by* 24 *unnumbered leaves. This work was never published, a few presentation copies only having been distributed.*

[Another copy.] **Case 10. a. 3.**
Imperfect; wanting the last eight leaves.

[Another copy.] **Case 24. a. 5.**
Imperfect; wanting the title-page and first six leaves. The title and six stanzas of the address to the reader are supplied in MS.

[The Whole Booke of Psalmes collected into English Meter by T. Sternhold, J. Hopkins and others, *etc.*] *Iohn Day: London*, 1569, 16°. **3090. aaaa. 4.**
Imperfect; wanting the title-page and fol. a. viii.

The Whole Booke of Psalmes, Collected into Englishe Metre by T. Sternh. I. Hopkins and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Daye: London*, 1572. 4°. **3434. d. 2. (2.)**
This edition is printed with Day's 'new Print of Note,' with letters 'ioyned by euery Note.'

The Whole Booke of Psalmes, Collected into Englishe Metre by T. Sternh. I. Hopkins and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Daye: London*, 1573. 4°. **337. b. 3. (2.)**
Printed with Day's 'new Print of Note.' Imperfect, wanting all after p. 62.

[The Whole Booke of Psalmes . . . with apt Notes to sing them withall, *etc.*] [*J. Day: London*, 1573?] fol. **Case 25. m. 4. (3.)**
Imperfect, wanting sig. A i and all after sig. P iii.

The Whole Booke of Psalmes Collected into Englishe Metre by T. Sternh. I. Hopkins and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Daye: London*, 1574. 4°. **337. b. 4. (2.)**
Imperfect, wanting sig. H ij, pp. 97, 98 *and all after* 106.

The Whole Boke of Psalmes collected into Englishe Metre by T. Sternhold, W. Whitingham, I. Hopkins, and others, . . . with apt Notes to syng them withall, *etc.* *Iohn Daye: London*, [1575?] 4°. **3405. b. 11. (2.)**
Wanting the last leaf: pp. 1–4 *are mutilated.*

The Whole Booke of Psalmes, collected into englishe meter by T. Sternh. I. Hopkins and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Day: London*, 1576. fol. **347. c. 5. (2.)**

The Whole Booke of Psalmes, Collected into Englishe Metre by T. Sternh. I. Hopkins and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Daye: London*, 1576. 8°. **3434. e. 45.**
Imperfect, wanting all after p. 101.

The Whole Booke of Psalmes, collected into Englishe Metre by T. Sterh. [*sic*] I. Hopkins and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Daye: London*, 1578. 4°. **465. a. 4. (2.)**
Imperfect, wanting H 1 *and all after sig. H* 7.

The Psalmes of David in English meter with Notes of foure partes set vnto them by Guilielmo Daman, *etc.* Tenor. (Bassus). 2 pts. 1579. *obl.* 4°. *See* DAMON (W.) **K. 4. c. 5.**

The Whole Boke of Psalmes, collected into Englishe Metre by T. Sternhold, W. Whitingham, I. Hopkins, and others: ... with apt Notes to sing them withall, *etc.* *Iohn Daye: London*, 1579. 4°. **3434. c. 11.**

The Whole Booke of Psalmes, collected into englishe meter by T. Sternh. I. Hopkins and others, ... with apt Notes to sing them withall, *etc.* *Iohn Day: London*, 1580. fol. **3406. e. 11. (2.)**

The Whole Booke of Psalmes, collected into English meter by T. Sternhold, I. Hopkins and others, ... with apt Notes to sing them withall, *etc.* *Iohn Daye: London*, 1580. 4°. **347. a. 3. (2.)**

[Another copy.] **218. e. 19. (3.)**

The Whole Booke of Psalmes collected into English meeter, by T. Sternehold, I. Hopkins, and others: . . . with apte notes to sing them withall, *etc.* *Iohn Daye: London*, 1581. 8°. **Case 36. b. 18.**

The Whole Booke of Psalmes, collected into English meter by T. Sternh. I. Hopkins and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Day: London*, 1583. fol. **3434. g. 9.**

[Another edition.] The Whole Booke of Psalmes, collected into englishe meter by T. Sternh. I. Hopkins and others, ...with apt Notes to sing them withall, *etc.* *Iohn Day: London*, 1583. fol. **342. b. 2. (2.)**
Imperfect, wanting sig. I iii, iv, and all after I v.

[Another edition.] The Whole Booke of Psalmes: Collected into english meeter by T. Sternhold, I. Hopkins & others: ... with apt Notes to sing them withall, *etc.* *John Day: London*, 1583. 8°. **3434. f. 25.**

[Another edition.] The Whole Booke of Psalmes. Collected into english meeter by T. Sternhold, I. Hopkins & others: ... with apt Notes to sing them withall, *etc.* *John Day: London*, 1583. 4°. **675. e. 18. (2.)**

Seuen Sobs of a Sorrowfull Soule for Sinne: Comprehending those seuen Psalmes of . . . Dauid, commonly called Pœnitentiall: ... reduced into meeter by W. Hunnis, *etc.* 1583. 12°. *See* HUNNIS (W.) **Case 37. a. 7.**

The Whole Booke of Psalmes, collected into Englishe Metre by T. Sternhold, W. Whitingham, I. Hopkins, and others: ... with apt Notes to sing them withall, *etc.* *Iohn Daye: London*, 1584. 4°. **Case 65. l. 2. (2.)**

[Another edition.] The whole Booke of Psalmes, Collected into English Metre by T. Stern. I. Hopk. and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Daye: London*, 1584. 8°. **3433. bbb. 5.**

The Whole Booke of Psalmes. Collected into English meter by T. Sternh. I. Hopkins and others, ... with apt Notes to sing them withall, *etc.* *Printed by the assignes of Richard Day: London*, 1585. fol. **3425. dd. 3.**

[Another edition.] The Whole booke of Psalmes. Collected into English meeter by T. Sternh. I. Hopkins and others, ... with apt notes to sing them withal, *etc.* *Printed by the Assignes of Richard Day: London*, 1585. 4°. **Case 27. f. 8. (2.)**

[Another edition.] The Whole Book of Psalms...by T. Sternhold, I. Hopkins, *etc.*] [*The Assignes of Richard Day?: London*, 1585?] 16°. **3405. a. 17.**
Imperfect, wanting sig. A 1 *and all after H h* 6.

Musike of Six, and Fiue partes. Made vpon the common tunes vsed in singing of the Psalmes, *etc.* 1585. *obl.* 4°. *See* COSYN (J.) **K. 8. b. 6.**

The Whole Booke of Psalmes, collected into English meeter by T. Sternhold, I. Hopkins and others, ... with apt Notes to sing them withall, *etc.* *Iohn Wolfe, for the Assigns of Richard Day: London*, 1586. fol. **468. b. 11. (3.)**
Wanting all after p. 194.

[Another edition.] The whole booke of Psalmes, collected into English Metre by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *I. Wolfe for the Assignes of R. Day: London*, 1586. 8°. **Harl. MS. 987. ff. 261-315.**

The Whole Booke of Psalmes, Collected into English meetre by T. Sternhold, I. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Wolfe, for the Assignes of Richard Day: London*, 1587. 4°. **3436. i. 14.**

Seuen Sobs of a Sorrowfull Soule for Sinne: Comprehending those seuen Psalmes of . . . Dauid, commonlie called Pœnitentiall: . . . reduced into meeter by W. Hunnis, *etc.* 1587. 12°.
See HUNNIS (W.) **Case 39. a. 59.**

The Whole booke of Psalmes Collected into English meetre by T. Sternhold, J. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.* *Printed for the Assignes of Richard Day: London*, 1588. 4°. **3089. ff. 18.**

The whole booke of Psalmes, collected into English Metre by T. Sternhold, I. Hopkins, and others, . . . with apt notes to sing them withall, *etc.* *Iohn Wolfe, for the Assignes of Richard Day: London*, 1591. 8°. **3435. bb. 29.**

The former Booke of the Musicke of Mr. William Damon . . . conteining all the tunes of Dauid's Psalmes . . . composed into 4. parts. In which Sett the Tenor singeth the Church tune, *etc.* (The second Booke . . . In which . . . the highest part singeth the Church tune, *etc.*) Cantus. 2 pts. 1591. 4°. *See* DAMON (W.) **K. 3. m. 4.**

The Whole Booke of Psalmes. Collected into English meter by T. Sternh. I. Hopkins and others: . . . with apt Notes to sing them withall, *etc.* *Iohn Windet, for the Assignes of Richard Day: London*, 1592. fol. **3408. i. 10. (2.)**

[Another edition.] The Whole Booke of Psalmes. Collected into English meetre, by T. Sternhold, J. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.* *John Windet for the Assignes of Richard Daye: London*, 1592. 4°. **3433. d. 10.**

The Whole Booke of Psalmes: with their Wonted Tunes, as they are song in Churches, composed into foure parts: All which are so placed that foure may sing, ech one a seueral part in this booke. Wherein the Church tunes are carefully corrected, and thereunto added other short tunes vsually song in London . . . Compiled by Sondry Authors, *etc.* [With a Dedication and Preface by T. Est.]
T. Est, the assigné of W. Byrd: London, 1592. 8°. **K. 2. c. 7.**
The composers named are: I. Farmer, W. Cobbold, E. Blancks, E. Hooper, G. Kirby, I. Douland, R. Allison, M. Cavendish E. Jhonson and G. Farnaby.

The Whole Booke of Psalmes: With their Wonted Tunes, . . . composed into foure parts . . . Compiled by X. Sondry Authors, *etc.* *Thomas Est, assigne of William Byrd: London*, 1594. 8°. **Gren. 12151.**

Songs and Psalmes composed into 3. 4. and 5. parts, *etc.* 1594. 4°.
See MUNDY (J.) **K. 2. a. 3.**

The Whole Booke of Psalmes. Collected into English meetre, by T. Sternhold, J. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.*
John Windet for the Assignes of Richard Daye: London, 1594. 4°.
1411. e. 1. (3.)

The Whole Booke of Psalmes, Collected into English meeter by T. Sternhold, I. Hopkins and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Windet, for the Assignes of Richard Day: London*, 1595. fol. **468. b. 10. (3.)**
Imperfect, wanting all after fol. P 6.

[Another copy.] **Case 25. m. 5. (1.)**
Imperfect, wanting all after p. 149.

The Whole Booke of Psalmes. Collected into English meetre, by T. Sternhold, J. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.* *John Windet for the Assignes of Richard Daye: London*, 1595. 4°. **3433. cc. 2. (1.)**

The Whole Booke of Psalmes. Collected into English meeter by T. Sternhold, I. Hopkins and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Windet, for the Assignes of Richard Day: London*, 1597. fol. **464. c. 5. (3.)**
Imperfect, wanting all after p. 90.

The Whole Booke of Psalmes. Collected into English meetre, by T. Sternhold, J. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.* *John Windet for the Assignes of Richard Daye: London*, 1598. 4°. **3051. cc. 6. (3.)**
Imperfect, wanting the last leaf.

[Another edition.] The Whole booke of Psalmes collected into English meetre by T. Sternhold, W. Whittingham, I. Hopkins, and others . . . with apt notes to sing them withall, *etc.* *Iohn Windet, for the Assignes of Richard Daye: London*, 1598. 4°. **Case 25. h. 7. (2.)**

[Another edition.] The Whole booke of Psalmes. Collected into English meetre by T. Sternhold, W. Wittingham, I. Hopkins, and others . . . with apt notes to sing them withall, *etc.*
Iohn windet, for the Assignes of Richard Daye: London, 1598. 4°. **1220. f. 29.**
Wanting 7 leaves at the end, containing prayers and the table.

[The Whole Book of Psalms . . . by T. Sternhold, J. Hopkins, and others, *etc.*]
[*J. Windet?: London*, 1598?] fol. **Case 25. l. 10. (2.)**
Imperfect, wanting all before fol. 9 and after S iiii.

The Whole Booke of Psalmes. With their woonted Tunes, as they are sung in Churches, composed into foure parts. Compiled by sundrie Authors, *etc.*
W. Barley, the assigne of T. Morley: London, [1599?] 16°. **3434. a. 47.**

The whole Booke of Psalmes. Collected into English meeter by T. Sternehold, I. Hopkins, and others: . . . with apt Notes to sing them withall, *etc.* *Iohn Windet, for the assignes of Richard Day: London*, 1599. 32°. **Case 18. a. 19.**

The Booke of Psalmes: Collected into English Meeter, by T. Sternhold, I. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.* [*Deputies of Christopher Barker?: London*, 1599?] 4°. **1111. h. 16. (2.)**

[Another copy.] **1111. h. 1. (3.)**

[Another edition.] The Booke of Psalmes: Collected into English Meeter, by T. Sternhold, I. Hopkins, and others: . . . with apt Notes to sing them withall, *etc.* [*Deputies of Christopher Barker?: London*, 1599?] 4°. **346. a. 5. (2.)**

Printed with red lines on each page.

[Another edition.] The Booke of Psalmes: Collected into English Meeter, by T. Sternehold, I. Hopkins, and others: . . . with apt Notes to sing them withall, *etc.* [*Deputies of Christopher Barker?: London*, 1599?] 4°. **3051. d. 11. (2.)**

[Another copy.] **3053. e. 2. (2.)**

The Psalmes of Dauid in Meter, The plaine Song, being the common tunne to be sung and plaide vpon the Lute, Orpharyon, Citterne or Base Violl, seuerally or altogether, the singing part to be either Tenor or Treble to the Instrument, according to the nature of the voyce, or for fowre voyces: With tenne short Tunnes in the end, to which for the most part all the Psalmes may be vsually sung . . . By Richard Allison, *etc.* *William Barley, the Assigne of Thomas Morley: London*, 1599. fol. **K. 7. f. 10.**

The Booke of Psalmes: Collected into English Meeter, by T. Sternehold, I. Hopkins, and others: . . . with apt Notes to sing them withall, *etc.* [*Deputies of Christopher Barker?: London*, 1600?] 4°. **3052. bb. 18. (2.)**

[Another copy.] **03051. f. 2. (2.)**

[Another copy.] **337. b. 10. (2.)**

The Whole Booke of Psalmes. Collected into English meetre, by T. Sternhold, J. Hokins [*sic*], and others, . . . with apt Notes to sing them withall, *etc.* *John Windet for the Assignes of Richard Daye: London*, 1601. 4°. **3052. cc. 9. (4.)**

[Another edition.] The whole booke of Psalmes, collected into English Metre by T. Sternhold, I. Hopkins, and others, . . . with apt notes to sing them withall, *etc.* *Iohn Windet, for the Assignes of Richard Day: London*, 1601. 8°. **3408. bb. 5. (2.)**

The CL. Psalmes of David in Meter, with the Prose. For the vse of the Kirk of Scotland, *etc.* *Richard Schilders: Middelburgh*, 1602. 8°. **Case 25. c. 11.**

The Psalmes of David in Metre, with Divers Notes, and Tunes augmented to them. Also with the prose on the margen, *etc.* *Richard Schilders: Middelburgh*, 1602. 8°. **Gren. 20001.**

The Whole booke of Psalmes, collected into English Metre by T. Sternhold, I. Hopkins, and others, . . . with apt notes to sing them withall, *etc.* *Iohn Windet, for the Assignes of Richard Day: London*, 1602. 8°. **339. a. 4. (2.)**

The Whole Booke of Psalmes. Collected into English meetre, by T. Sternhold. J. Hopkins, and others . . . with apt Notes to sing them withall, *etc.* *John Windet for the Assignes of Richard Daye: London*, 1602. 4°. **3434. f. 26.**

The Whole Booke of Psalmes, Collected into English meeter by T. Sternhold, I. Hopkins and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Windet, for the Assignes of Richard Day: London*, 1603. fol. **3405. d. 5. (2.)**

Wanting all after sig. Q 3.

[Another copy.] **3408. i. 12.**

Imperfect; wanting sigs. A 5, *B* 5, *C* 1, *E* 1, *M* 2–5, *O, and all after P* 6.

The Whole Booke of Psalmes. Collected into English meetre by T. Sternhold, J. Hopkins, and, others, . . . with apt Notes to sing them withall, *etc.* *John Windet for the Assignes of Richard Daye: London*, 1603. 4°. **340. b. 11. (3.)**

Wanting all after sig. G 6.

The Whole booke of Psalmes, collected into English Metre by T. Sternhold, I. Hopkins, and others, . . . with apt notes to sing them withall, *etc.* *Iohn Windet, for the Assignes of Richard Day: London*, 1604. 8°. **3433. b. 10.**

The Whole Booke of Psalmes. Collected into English meeter by T. Sternh., I. Hopkins and others, . . . with apt notes to sing them with all, *etc.* *Thomas Este for the Companie of Stacioners: London*, 1604. 4°. **Case 25. h. 13.**

The Whole Booke of Psalmes. Collected into English meeter by T. Sternhold, J. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.* *Iohn Windet for the Company of Stationers: London*, 1604. 4°. **1214. e. 2. (2.)**

The Whole Booke of Psalmes: With their Wonted Tunes, . . . composed into foure parts: Being so placed, that foure may sing each one a seuerall part in this booke . . . Compiled by X. Sundry Authors, *etc.* *Thomas Este, for the companie of Stacioners: London*, 1604. 8°. **3433. b. 11.**

The Whole Booke of Psalmes. Collected into English meeter by T. Sternhold, J. Hopkins, and others, ... with apt Notes to sing them withall, *etc.* *Imprinted for the Company of Stationers: London*, 1605. 4°. **3433. d. 11.**

The colophon is dated 1607.

The Psalmes of David in Meetre, With diuers Notes and Tunes augmented to them, *etc.* *Printed for the Companie of Stationers: London*, 1605. 8°. **3433. b. 12.**

The Whole Book of Psalmes, Collected into English meeter by T. Sternhold, I. Hopkins and others, ... with apt Notes to sing them withall, *etc.* *Printed for the Companie of the Stationers: London*, 1605. fol. **3434. g. 10.**

The Whole Booke of Psalmes, Collected into English meeter by T. Sternhold, I. Hopkins and others, ... with apt Notes to sing them withall, *etc.* *Printed for the Company of Stationers: London*, 1606. fol. **3434. g. 11.**

Wanting sigs. P 1 *and all after P* 5.

The Whole Booke of Psalmes. Collected into English Meeter by T. Sternhold, I. Hopkins and others, ... with apt Notes to sing them withall, *etc.* *Imprinted for the Company of Stationers: London*, 1606. 4°. **Case 47. f. 2. (2.)**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1606. 8°. **335. a. 11.**

[Another edition.] The Whole booke of Psalms collected into English Meetre by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1606. 8°. **3436. aaa. 26.**

The Whole Booke of Psalmes, Collected into English meeter by T. Sternhold, I. Hopkins and others, ... with apt Notes to sing them withall, *etc.* *Printed for the Company of Stationers: London*, 1607. fol. **3425. n. 9.**

The Whole booke of Psalmes collected into English meetre by T. Sternehold, W. Whittingham, I. Hopkins, and others ... with apt notes to sing them withall, *etc.* *Printed for the company of Stationers: London*, 1607. 4°. **3433. d. 12.**

The Booke of Psalmes. Collected into English Meetre by T. Sternhold, I. Hopkins and others, ... with apt Notes to Sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1608. 4°. **3433. f. 7.**

The whole booke of Psalmes collected into English meeter by T. Sternhold I. Hopkins, W. Whitingham, and others, ... with apt notes to singe them withall, *etc.* *Printed for the companie of Stationers: London*, 1608. 16°. **3435. a. 44.**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternehold, I. Hopkins, and others ..., with apt Notes to sing them withall, *etc.* *Printed for the Companie of Stacioners: London*, 1609. 4°. **3433. f. 8.**

The colophon is dated 1627.

The Booke of Psalmes, Collected into English meeter, by T. Sternhold, I. Hopkins, and others: ... with apt Notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1610. 4°. **3433. d. 13.**

The Whole Booke of Psalmes. Collected into English meeter by T. Sternhold I. Hopk. and others: ... with apt notes to sing them withall, *etc.* *Printed for the Company of Stationers: London*, 1610. 8°. **3435. aa. 36.**

The Whole Booke of Psalmes. Collected into English meeter by T. Sternhold, I. Hopkins, and others. *Imprinted for the Company of Stationers: London*, 1610. 32°. **Case 27. a. 32.**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1611. 8°. **339. a. 6. (2.)**

The Whole Booke of Psalmes. Collected into English Meeter by T. Sternhold, I. Hopkins and others, ... with apt Notes to Sing them withall, *etc.* *Printed for the Company of Stationers: London*, 1612. fol. **341. d. 9. (2.)**

The Booke of Psalmes, Collected into English Meetre by T. Sternhold, I. Hopkins and others: ... with apt Notes to sing them withall, *etc.* *Imprinted for the Companie of Stationers: London*, 1612. 4°. **3433. g. 3.**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternehold, I. Hopkins, and others, ... with apt Notes to sing them withall, *etc.* *Printed for the Company of Stationers: London*, 1612. 4°. **464. b. 1. (3.)**

Wanting all after p. 84 (*which is mutilated*).

The Book of Psalmes: Englished both in Prose and Metre. With Annotations ... By H. A. (Henry Ainsworth.) *Giles Thorp: Amsterdam*, 1612. 4°. **3436. cc. 35.**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1612. 8°. **3433. c. 25.**

The Whole Booke of Davids Psalmes. Both in Prose and Meetre: With apt Notes to sing them withall. *Printed for the Company of the Stationers: London*, 1612. 16°. **Case 65. b. 13.**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1613. 8°. **3434. b. 5.**

[Another copy.] **Case 65. l. 6. (3.)**

[Another copy.] **1004. b. 6. (2.)**

[Another copy.] **3053. b. 9. (2.)**
Wanting pp. 99–102.

[Another edition.] The Whole Booke of Psalmes ... collected into English Meeter by T. Sternhold, I. Hopkins, and others: ... with apt Notes to sing them withall, *etc.* *Printed for the Company of Stationers: London*, 1613. 8°. **1221. d. 17.**
Wanting the last leaf of the table.

[Another copy.] **3437. cc. 12.**

The Whole Booke of Psalmes: Collected into English meeter, by T. Sternhold, I. Hopkins, and others: ... with apt Notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1614. fol. **3406. e. 6.**
Wanting all after fol. sig. Q 3.

The Booke of Psalmes, Collected into English Meetre by T. Sternhold, I. Hopkins and others: ... with apt Notes to sing them withall, *etc.* *Imprinted for the Companie of Stationers: London*, 1614. 4°. **1008. c. 12. (4.)**
Wanting all after fol. sig. H 7.

[Another edition.] The Whole Booke of Psalmes, Collected into English meetre by T. Sternehold, W. Whittingham, I. Hopkins, and others ... with apt notes to sing them withall, *etc.* *Printed for the Company of Stationers: London*, 1614. 4°. **3406. c. 9. (2)**

The Psalmes of David in Scottish meter: After the forme that they are vsed to be song in the Kirk of Scotland.
Andro Hart: Edinburgh, 1614. 8°. **3053. bbb. 32. (2.)**

The Whole Booke of Davids Psalmes, Both in Prose and Meetre: With apt Notes to sing them withall. *Printed for the Company of the Stationers: London*, 1615. 16°. **Case 65. a. 2. (2.)**
Wanting all after fol. sig. E 26, [*p.* 453.]

[Another copy.] **1410. a. 24. (2.)**
Wanting all after p. 384.

[Another edition.] The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1615. 8°. **1220. d. 4.**

The CL. Psalmes of David, in Prose and Meeter: With their whole vsuall Tunes, newly corrected and amended, *etc.*
Andro Hart: Edinburgh, 1615. 8°. **Case 65. k. 6.**

Sacred Hymns. Consisting of Fifti Select Psalms of David and others ... set to be sung in Five parts, *etc.* 1615. 4°.
See TAILOUR (R.) **K. 2. h. 14.**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternehold, I. Hopkins, and others, ... with apt Notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1614. 4°. **1411. e. 2. (4.)**
Wanting all after fol. sig. G 7.

[Another edition.] The Whole Booke of Psalmes, Collected into English Meeter, by T. Sternehold, I. Hopkins, and others, ... with apt Notes to sing them withall, *etc.* *Printed for the Company of Stationers: London*, 1616. 4°. **341. b. 6. (3.)**
Wanting all after fol. sig. G 5.

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternehold, I. Hopkins, and others, ... with apt Notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1617. 4°. **3435. f. 19.**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1617. 8°. **3433. c. 26.**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternhold, I. Hopkins, and others, ... with apt Notes to Sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1618. fol. **346. d. 2. (4.)**

The Whole Booke of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1618. 12°. **3408. a. 43. (2.)**

The Booke of Psalmes. Collected into English Meeter, by T. Sternhold, I. Hopkins, and others: ... with apt Notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1619. 4°. **1411. e. 3. (2.)**

[Another copy.] **Case 47. g. 4. (3.)**

[Another copy.] **1409. i. 1. (2.)**

[Another edition.] The Booke of Psalmes. Collected into English Meeter, by T. Sternehold, I. Hopkins and others: ... with apt Notes to sing them withall, *etc.*
Imprinted for the Company of Stationers: London, 1619. 4°. **Case 45. e. 15. (4.)**
Wanting all after p. 110.

The Whole Booke of Psalmes. Collected, into English Meeter, By T. Sternhold, I. Hopkins, and others: ... with apt Notes to Sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1619. fol. **3406. e. 14. (3.)**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1619. 8°. **3408. bbb. 1. (2.)**

[Another edition.] The Whole Booke of Psalmes. Collected into English meeter by T. Sternhold, I. Hopk. and others: ... with apt notes to sing them withall, *etc.*
Printed for the Company of Stationers: [London, 1619.] 8°. **3435. b. 21.**

The Whole Booke of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1619. 24°. **3051. a. 5. (2.)**

The Whole Book of Psalmes: Collected into English meeter, by T. Sternhold, I. Hopkins, and others ...: with apt notes to sing them withall.
Printed for the Companie of Stationers: London, 1620. 4°. **Case 66. e. 17. (2.)**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1620. 8°. **3051. b. 20. (3.)**

The Whole Book of Psalmes: Collected into English meeter, by T. Sternhold, I. Hopkins, and others ...: with apt notes to sing them withall.
Printed for the Companie of Stationers: London, 1621. 4°. **Case 64. dd. 1. (3.)**
Wanting all after fol. 89.

The Whole Booke of Psalmes: with the Hymnes Evangelicall ... Composed into 4. parts by sundry Authors, *etc.* 1621. 8°.
See RAVENSCROFT (T.) **K. 8. c. 23.**

[Another copy.] **K. 8. c. 24.**

The Whole Booke of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1621. 12°. **Case 65. i. 1. (2.)**

The Whole Booke of Psalmes; Collected into English meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1621. 16°. **3437. a. 12.**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1622. 8°. **3433. b. 13.**

[Another edition.] The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1622. 8°. **3090. i. 9.**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternhold, I. Hopkins, and others, ... with apt Notes to sing them withall.
Printed for the Company of Stationers: London, 1622. 12°. **1016. d. 18.**

The Whole Booke of Psalmes: Collected into English Meeter, by T. Sternhold, I. Hopkins, and others, ... with apt Notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1623. 4°. **1008. c. 13. (4.)**

The Whole Booke of Psalmes: Collected into English Metre, with apt Notes to sing them withall, *etc.* *Cantrell Legge: Cambridge*, 1623. 8°. **1016. d. 19.**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1623. 8°. **3090. i. 8.**

[Another edition.] The Whole Booke of Psalmes, with the Prose on the Margin. Collected into English Meeter by T. Sternhold, I. Hopkins, and others ... with apt notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1623. 8°. **Case 47. c. 20.**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternehold, I. Hopkins, and others, ... with apt Notes to Sing them withall, *etc.*
Imprinted for the Companie of Stationers: London, 1624. fol. **3052. eee. 11. (2.)**

The Whole Booke of Psalmes: Collected into English Meeter, by T. Sternehold, I. Hopkins, and others, ... with apt Notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1624. 8°. **3089. ff. 14.**

[Another edition.] The Whole Booke of Psalmes. Collected into English meeter

by T. Sternhold, I. Hopk. and others: ... with apt notes to sing them withall, *etc.*
Printed for the Company of Stationers: [*London,*] 1624. 8°.
3090. aaaa. 3. (3.)

The Whole Booke of Psalmes. Collected into English meeter, by T. Sternhold, I. Hopkins, and others: . . . with apt Notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1625. fol. **Case 25. m. 10.** (2.)

The Whole Book of Psalmes: Collected into English meeter, by T. Sternhold, I. Hopkins, and others . . .: with apt notes to sing them withall.
Printed for the Companie of Stationers: London, 1625. 4°. **3437. g. 38.**

[Another edition.] The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternhold, I. Hopkins, and others, . . . with apt Notes to sing them withall, *etc. Printed for the Company of Stationers: London*, 1625. 4°. **3089. ff. 17.**

The Whole Booke of Davids Psalmes. Both in Prose and Meetre. With apt notes to sing them withall.
Printed for the Company of Stationers: London, 1625. 16°. **3090. a. 19.**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternhold, I. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1626. 4°. **1411. e. 5.** (4.)
Imperfect, wanting all after fol. sig. G 7.

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1626. 8°. **217. a. 7.** (2.)

[Another edition.] The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ...with apt notes to sing them withall, *etc. Printed for the Companie of Stationers: London*, 1626. 8°. **3405. bb. 24.** (2.)

The Whole Booke of Psalmes; Collected into English meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1626. 16°. **3437. b. 9.**

[Another copy.] **Case 65. i. 6.**
In this copy the colophon is dated 1627.

The Whole Booke of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham, and others, ... with apt notes to sing them withall, *etc.*
Printed for the company of Stationers: London, 1626. 24°. **3436. a. 19.**

The Whole Booke of Psalmes. Collected into English meeter, by T. Sternhold, I. Hopkins, and others: ... with apt Notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1627. fol. **3434. g. 12.**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1627. 8°. **3050. a. 43.** (4.)

The Whole Booke of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham, and others, ... with apt notes to sing them withall, *etc. Imprinted for the Company of Stationers: London*, 1627. 24°.
Case 65. i. 7. (1.)

The Whole Booke of Psalmes. Collected into English meter by T. Sternhold, I. Hopkins, and others.
Imprinted for the Company of Stationers: London, 1627. 32°. **3434. a. 49.**

The Whole Booke of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1628. 8°. **3407. a. 14.** (2.)
Wanting pp. 93–4.

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others ... with apt notes to sing them withall, *etc.*
Printed by the Printers to the Universitie of Cambridge: [*Cambridge,*] 1628. 8°.
3436. bbb. 44.

The Whole Booke of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham, and others, ...with apt notes to sing them withall, *etc. Imprinted for the Company of Stationers: London*, 1628. 12°. **Case 48. a. 3.**

The Whole Booke of Davids Psalmes, Both in Prose and Meetre. With apt Notes to sing them withall.
Printed for the Company of Stationers: London, 1628. 16°. **3435. a. 42.**

The Whole Book of Psalmes: Collected into English Meeter, by T. Sternhold, J. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Thomas and John Buck: Cambridge, 1629. fol. **4. d. 9.** (2.)

[Another copy.] **3035. c. 3.** (3.)

The Whole Booke of Psalmes: Collected into English Meeter, by T. Sternhold, I. Hopkins, and others: . . . with apt Notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1629. fol. **1896. a. 13.** (3.)

The Whole Booke of Psalmes. Collected into English meeter, by T. Sternhold, I. Hopkins, and others: . . . with apt Notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1629. fol. **3406. e. 15. (2.)**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternhold, I. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1629. 4°. **Case 47. f. 13. (4.)**

The Whole Booke of Psalmes, with the Prose on the Margin. Collected into English Meeter by T. Sternhold, I. Hopkins. Set forth . . . to be sung in all Churches, *etc.* *Printed for the Company of Stationers: London*, 1629. 8°.
1221. d. 20.
The 'Prose on the Margin' has been cut by the binder throughout.

The Whole Booke of Psalmes. Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham, and others, . . . with apt notes to sing them withall, *etc.* *Imprinted for the Company of Stationers: London*, 1629. 12°.
Case 38. b. 40. (2.)

[The Whole Booke of Psalmes. Collected into English meeter, by T. Sternhold, J. Hopkins, and others . . . with apt notes to sing them withall, *etc.*] [*Printed for the Company of Stationers: London*, 1629?] 4°.
1220. h. 18. (2.)
Wanting the title-page and all after sig. K6. This edition closely resembles the quarto of 1630 (3433. d. 14), *but some pages are differently set up.*

The Whole Booke of Psalmes. Collected into English meeter, by T. Sternhold, I. Hopkins, and others: with apt Notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1630. fol. **3434. g. 13.**

The Whole Book of Psalmes: Collected into English meeter, by T. Sternhold, J. Hopkins, and others, . . . with apt notes to sing them withall, *etc.*
Thomas and John Buck: Cambridge, 1630. 4°. **3051. cc. 7. (4.)**

The Whole Booke of Psalmes: Collected into English meeter, By T. Sternhold, I. Hopkins, and others . . . with apt notes to sing them withall, *etc.* *Printed for the Company of Stationers: London*, 1630. 4°.
3433. d. 14.

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, . . . with apt notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1630 8°.
3435. e. 10.

[Another edition.] The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, . . . with apt notes to sing them withall, *etc.* [*Printed for the Companie of Stationers: London*, 1630.] 8°.
1005. b. 3. (6.)
Wanting the last leaf. The title-page is mutilated.

The Whole Booke of Psalmes Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham; . . . with apt notes to sing them withall, *etc.*
Imprinted for the Company of Stationers: London, 1630. 12°. **Case 65. b. 8. (2.)**
Wanting pp. 178–182.

[Another copy.] **Case 65. i. 2. (2.)**

The Whole Booke of Psalmes. Collected into English meeter, by T. Sternhold, I. Hopkins, and others: . . . with apt Notes to sing them withall, *etc.*
Printed for the Companie of Stationers: London, 1631. fol. **3434. g. 14.**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternhold, I. Hopkins, and others, . . . with apt Notes to sing them withall, *etc.* *W. S., for the Company of Stationers: London*, 1631. 4°.
3053. dd. 8. (3.)
Wanting all after fol. sig. G6.

The Whole Booke of Davids Psalmes, Both in Prose and Meetre. With apt Nots [*sic*] to sing them withall.
W. S., for the Company of Stationers: London, 1631. 16°. **3434. a. 50.**

The Whole Booke of Psalmes. Collected into English meeter by T. Sternhold, I. Hopkins, and others. *Imprinted for the Company of Stationers: London*, 1631. 32°.
Case 65. a. 6.
The colophon is dated 1632.

All the French Psalm tunes with English words. Being a Collection of Psalms Accorded to the verses and tunes generally vsed in the Reformed Churches of France and Germany, *etc.* *Thomas Harper, with permission of the Company of Stationers: London*, 1632. 12°. **3435. aaa. 27.**

The Whole Booke of Psalmes. Collected into English Meeter by T. Sternhold, I. Hopkins and others, . . . with apt Notes to Sing them withall, *etc.* *R. Badger for the Company of Stationers: London*, 1632. fol.
341. d. 7. (2.)

[Another copy.] **344. a. 8.**
Wanting the last leaf.

[Another copy.] **3405. g. 11. (3.)**
With red lines on each page. Wanting the last leaf.

[Another copy.] **1894. a. 7. (4.)**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *G. M. for the Companie of Stationers: London*, 1632. 8°.
3433. d. 15.

[Another copy.] **3052. b. 23. (3.)**
Wanting pp. 85–94.

[Another edition.] The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1632. 8°. **3434. d. 35.**

The Whole Booke of Psalmes. Collected into English meeter, by T. Sternhold, I. Hopkins, and others: ... with apt Notes to sing them withall, *etc.* *Printed for the Companie of Stationers: London*, 1633. fol.
3405. d. 4. (2.)

The Booke of Psalmes, Collected into English Meeter, by T. Sternhold, I. Hopkins, and others: ... with apt Notes to sing them withall, *etc.* *I. L. for the Company of Stationers: London*, 1633. 4°.
1411. e. 10. (4.)

The Whole Booke of Psalmes: ... Composed into 4. parts by sundry Authors ... Newly corrected and enlarged, *etc.* 1633. 8°. *See* RAVENSCROFT (T.)
B. 520. a.

[Another copy.] **3434. b. 9.**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *G. M. for the Companie of Stationers: London*, 1633. 8°.
3090. de. 20.

The Whole Booke of Psalmes. Collected into English meeter by T. Sternhold, I. Hopkins, and others. *Imprinted for the Company of Stationers: London*, 1633. 32°.
Case 17. b. 27.
In an embroidered binding and bag, with a silk bookmarker with woven portraits of Charles I. and the inscription: 'From Prison Bring Youre Captive King." A pair of embroidered gloves of the period, acquired at the same time as the Psalter, are kept with it.

The Psalms of David, in Prose and Metre: With the Forme of Discipline, and Prayers, according to the Church of Scotland, *etc.* *Edward Raban, For David Melvill: Aberdene*, 1633. 8°.
221. c. 7.

[Another copy.] **473. a. 1.**

[The Whole Book of Psalms: collected into English metre by T. Sternhold, J. Hopkins, and others ... with apt notes to sing them withall, *etc.*]
Imprinted for the Company of Stationers: London, 1634. 4°. **340. b. 7. (4.)**
Wanting title-page, sig. G 4 and 5.

The Whole Booke of Psalmes Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham, and others; ... with apt notes to sing them withall, *etc.* *Imprinted for the Company of Stationers: London*, 1634. 12°. **Case 36. a. 28. (2.)**

[Another copy.] **Case 65. a. 15. (2.)**
In a chased silver binding.

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *G. M. for the Companie of Stationers: London*, 1634. 8°.
335. b. 1. (4.)

The CL Psalmes of David, in Prose and Meeter: with their whole usuall Tunes newly corrected and amended. *The Heires of Andrew Hart: Edinburgh*, 1634. 16°. **3433. a. 13.**

The Psalmes of David in Prose and Meeter. With their whole Tunes in foure or mo parts, and some Psalmes in Reports, *etc.* *The Heires of Andrew Hart: Edinburgh*, 1635. 8°. **3433. c. 27.**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternhold, I. Hopkins and others, ... with apt Notes to sing them withall, *etc.* *A. G. for the Company of Stationers: London*, 1635. 4°.
3434. f. 27.

[Another edition.] The Whole Booke of Psalmes: Collected into English meeter, By T. Sternhold, I. Hopkins, and others ... with apt notes to sing them withall, *etc.* *T. P. for the Company of Stationers: London*, 1635. 4°. **3433. d. 16.**

The Whole Booke of Davids Psalmes, Both in Prose and Meeter. With apt notes to sing them withall. *T. C. for the Company of Stationers: London*, 1635. 16°.
Case 46. a. 19. (2.)

[Another copy.] **Case 27. a. 33.**

The Booke of Psalmes, Collected into English Meeter, by T. Sternhold, I. Hopkins and others: ... with apt Notes to sing them withall, *etc.* *I. L. for the Company of Stationers: London*, 1635. 4°.
1215. h. 7. (2.)
Wanting the last leaf.

[Another copy.] **341. b. 1. (4.)**
With red lines on each page.

The Whole Book of Psalmes. Collected into English Meeter, By T. Sternhold, I. Hopkins and others ... with apt notes to sing them withall. *Printed for the Company of Stationers: London*, 1636. 4°.
3407. c. 16. (2.)

[Another copy.] **3405. bbb. 3.**

The Psalmes of King David: translated by King James. *Thomas Harper: London*, 1636. fol. **Case 36. g. 2. (3.)**

[Another copy.] **6. d. 1.**

[Another copy.] **Gren. 12088. (3.)**

[Another copy.] **Case 36. g. 1.**

[The Whole Book of Psalms. Collected into English metre by T. Sternhold, J. Hopkins, and others...with apt notes to sing them withall, *etc.*] [*London*, 1636?] fol. **468. b. 12. (3.)**
Wanting the title-page and all after p. 145.

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others,...with apt notes to sing them withall, *etc.*
G. M. for the Companie of Stationers: London, 1636. 8°. **3020. aaa. 12.**

[Another edition.] The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ...with apt notes to sing them withall, *etc. G. M. for the Companie of Stationers: London*, 1636. 8°. **3433. d. 17.**

The Whole Booke of Psalmes. Collected into English Meeter by T. Sternhold, I. Hopkins, W. Whittingham, and others ...with apt Notes to sing them withall, *etc. Imprinted for the Company of Stationers: London*, 1636. 24°. **Case 65. i. 3. (2.)**

[Another edition.] The Whole Book of Psalmes: Collected into English metre, by T. Sternhold, J. Hopkins, and others, ...with apt notes to sing them withall, *etc.* B. L. *The printers to the Universitie of Cambridge: [Cambridge,]* 1637. 4°. **3405. c. 1. (2.)**

The Whole Book of Psalmes: Collected into English metre, by T. Sternhold, J. Hopkins, and others,...with apt notes to sing them withall, *etc. Thomas Buck, and Roger Daniel: Cambridge*, 1637. 4°. **3052. cc. 7. (2.)**

The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternhold, I. Hopkins and others...with apt notes to sing them withall.
Printed for the Company of Stationers: London, 1637. 4°. **472. a. 10. (2.)**

[Another edition.] The Whole Booke of Psalmes. Collected into English Meeter, by T. Sternehold, J. Hopkins, and others, ...with apt Notes to sing them withall, *etc.* B. L.
A. G. for the Company of Stationers: London, 1637. 4°. **3053. e. 1. (4.)**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others,...with apt notes to sing them withall, *etc.*
G. M. for the Companie of Stationers: London, 1637. 8°. **Case 15. a. 7. (5.)**

[Another edition.] The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, with apt notes to sing them withall, *etc.*
G. M. for the Companie of Stationers: London, 1637. 8°. **3406. b. 10. (2.)**

The Whole Booke of Psalmes. Collected into English Meetre by T. Sternhold, I. Hopkins, and others:...with apt notes to sing them withall, *etc.* B. L.
Printed for the Company of Stationers: [London,] 1637. 8°. **3022. c. 3. (2.)**
The colophon reads: 'London. Printed by T. P. for the Company of Stationers, 1637.'

The Whole Booke of Psalmes; Collected into English Meeter by T. Sternhold, I. Hopkins, and others,...with apt notes to sing them withall, *etc.*
Printed for the Company of Stationers: London, 1637. 16°. **3435. a. 7.**

The Whole Booke of Psalmes. Collected into English meeter by T. Sternhold, I. Hopkins, and others.
Imprinted for the Company of Stationers: London, 1637. 32°. **Case 65. h. 5.**
Wanting the last leaf, containing the colophon.

The Whole Booke of Psalmes. Collected into English Meeter by T. Sternehold, J. Hopkins and others,...with apt Notes to Sing them withall, *etc. E. Griffin and I. Raworth, for the Company of Stationers: London*, 1638. fol. **466. g. 2. (5.)**

The Whole Book of Psalmes, Collected into English metre, by T. Sternhold, J. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
Thomas Buck and Roger Daniel: Cambridge, 1638. fol. **3053. g. 9. (3.)**

The Whole Book of Psalmes. Collected into English Meeter by T. Sternhold, I. Hopkins, and others:...with apt notes to sing them withall, *etc.*
I. H. for the Company of Stationers: London, 1638. fol. **3434. g. 8.**
Wanting fol. sig. Q 1 *and all after Q* 3.

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others,... with apt notes to sing them withall, *etc.*
G. M. for the Companie of Stationers: London, 1638. 8°. **676. a. 2. (2.)**

[Another copy.] **3050. b. 37. (3.)**

[Another edition.] The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
G. M. for the Companie of Stationers: London, 1638. 8°. **1409. e. 18. (2.)**
[Another copy.] **3050. b. 36. (3.)**
[Another copy.] **Case 65. l. 4. (3.)**

The Whole Booke of Psalmes: Collected Into English Meter by T. Sternhold, J. Hopkins, W. Whittingham, and others, ... with apt Notes to sing them withall, *etc.*
Imprinted for the Company of Stationers: London, 1638. 24°. **3405. aa. 5. (2.)**

A Paraphrase upon the Psalmes ... Set to new Tunes, *etc.* 1638. fol.
See LAWES (H.) **3104. c. 8.**

The Whole Book of Psalmes, Collected into English metre, by T. Sternhold, J. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *Thomas Buck and Roger Daniel: Cambridge*, 1639. 4°.
3433. d. 19.

The Booke of Psalmes, Collected into English Meeter, by T. Sternhold, I. Hopkins and others: ... with apt Notes to sing them withall, *etc.* *Printed for the Company of Stationers: London*, 1639. 4°. **3049. d. 1. (2)**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.* *G. M. for the Companie of Stationers: London*, 1639. 8°. **339. a. 11. (4.)**

[Another edition.] The Whole Booke of Psalmes. Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
G. M. for the Companie of Stationers: London, 1639. 8°. **3433. c. 28.**

The Whole Booke of Psalmes. Collected into English Meeter by T. Sternhold, I. Hopkins, and others: ... with apt notes to sing them withall, *etc.*
E. G. for the Company of Stationers: London, 1640. fol. **3434. g. 15. (2.)**
[Another copy.] **3407. e. 8. (3.)**
[Another copy.] **Case 61. k. 5. (2.)**

The Whole Book of Psalmes. Collected into English Meeter By T. Sternhold, I. Hopkins, and others ... with apt notes to sing them withall. *Printed for the Company of Stationers: London*, 1640. 4°. **692. d. 5. (2.)**
The colophon gives the name of the printer, I. Okes.

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
G. M. for the Companie of Stationers: London, 1640. 8°. **339. a. 10. (3.)**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others: ... with apt notes to sing them withall, *etc.* *R. Bishop for the Company of Stationers: London*, 1640. 8°. **219. g. 13. (3.)**

The Whole Book of Psalmes, in Prose and Meeter, *etc.* (The CL. Psalmes of David, In Prose and Meeter: With their whole usuall Tunes newly corrected & amended.) 2 pts. *James Bryson: Edinburgh*, 1640. 16°. **843. c. 8.**

The Whole Booke of Psalmes: Collected into English Meter by T. Sternhold, J. Hopkins, W. Whittingham, and others, ... with apt Notes to sing them withall, *etc.*
I. L. for the Company of Stationers: London, 1640. 24°. **3433. a. 14.**

A Psalme of Thanks-giving to be sung by the Children of Christs Hospitall on Monday in the Easter Holy-dayes ... 1641. 1641. *s. sh.* fol. *See* WHEN. When exil'd Hagars waters fail'd.
669. f. 4. (5.)

A Psalme of Thanks-giving to be sung by the Children of Christs Hospitall, on Tuesday in the Easter Holy-dayes ... 1641. 1641. *s. sh.* fol. *See* WHEN. When Iacobs heires thou didst direct.
669. f. 4. (6.)

The whole Booke of Psalmes, Collected into English Meeter, by T. Sternehold, I. Hopkins, and others, ... with apt Notes to sing them withall, *etc.*
E. G. for the Company of Stationers: London, 1641. 4°. **346. a. 1. (3.)**

The Whole Book of Psalmes. Collected into English Meeter, By T. Sternhold, I. Hopkins, and others ... with apt notes to sing them withall.
Printed for the Company of Stationers: London, 1641. 4°. **473. a. 10. (2.)**
The colophon reads: 'Printed by I. Okes, for the Company of Stationers 1640.'

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
G. M. for the Companie of Stationers: London, 1641. 8°. **683. c. 13. (4.)**
[Another copy.] **335. b. 5. (2.)**

The Whole Booke of Psalmes: Collected into English Meter by T. Sternhold, J. Hopkins, W. Whittingham, and others, ... with apt Notes to sing them withall, *etc.*
M. F. for the Company of Stationers: London, 1641. 24°. **Case 65. i. 9.**

The Whole Booke of Psalmes: Collected Into English Meter by T. Sternhold, J. Hopkins, W. Whittingham, and others, ... with apt Notes to sing them withall, *etc.*
M. F. for the Company of Stationers. 1642. 24°. **3434. a. 51.**

A Psalme of thanks-giving, to be sung by the Children of Christs Hospitall, on Munday in the Easter Holy dayes ... 1643. 1643. *s. sh.* fol. *See* By. By teares spent Mothers in distresse, *etc.*
Case 20. f. 4. (42.)

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, ... with apt notes to sing them withall, *etc.*
G. M. for the Companie of Stationers: London, 1642. 8°. **3021. aa. 17. (2.)**

The Whole Booke of Davids Psalmes Both in Prose and Meeter. With apt notes to sing them withall.
R. C. for the Company of S[t]ationers: London, 1643. 16°. **3436. a. 45.**

[Another copy.] **Case 17. a. 24.**

The Booke of Psalmnes: Englished both in Prose and Metre. With Annotations, ...By H. Ainsworth. 2 pts.
Thomas Stafford: Amsterdam, 1644. 8°.
3089. bb. 6.

The Whole Book of Psalmes: Collected into English metre, by T. Sternhold, I. Hopkins, and others,...with apt notes to sing them withall, *etc.* *Roger Daniel: Cambridge*, 1645. 4°. **3050. ee. 4. (2.)**

The Book of Psalms in Metre, lately translated, with many whole ones, and choice Collections of the old Psalms added to the first Impression ... And now much augmented...all following the common Tunes at this day used in, and about London...By William Barton, *etc.*
Printed for G. M.: London, 1645. 12°.
3436. bbb. 4.

The Book of Psalms in Metre, Lately translated...Now much augmented and amended with the cream and flower of the best Authors, all following the common Tunes at this day used in, and about London...By W. Barton, *etc.* *G. M.: London*, 1645. 12°. **3436. bbb. 4.**

The Whole Book of Psalmes, Collected into English Meeter by T. Sternhold, I. Hopkins, and others,...with apt notes to sing them withall, *etc.* *G. M. for the Companie of Stationers: London*, 1646. 8°.
3433. bbb. 6.

[Another edition.] The Whole Booke of Psalmes. Collected into English Meetre by T. Sternhold, I. Hopkins, and others: with apt notes to sing them withall, *etc.*
I. L. for the Company of Stationers: [*London,*] 1646. 8°. **3434. de. 3.**
The colophon reads: 'London, Printed by W. Wilson, for the Company of Stationers, 1646.'

The Whole Booke of Psalmes: Collected into English Metre by T. Sternhold, I. Hopkins and others...with apt notes to sing them withall, *etc.* *E. G. for the Company of Stationers: London*, 1646. 16°.
Case 65. hh. 3.
The colophon reads: 'London, Printed by W. Wilson, for the Company of Stationers, 1646.' In a contemporary embroidered binding.

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others,...with apt notes to sing them withall, *etc.* *A. M. for the Companie of Stationers: London*, 1647. 8°.
3053. aaa. 25. (3.)

[Another edition.] The Whole Booke of Psalmes. Collected into English Metre by T. Sternhold, I. Hopkins, and others ... with apt notes to sing them withall, *etc.*
I. L. for the Company of Stationers: London, 1647. 8°. **3433. b. 16.**

Choice Psalmes put into Musick, for Three Voices, *etc.* 1648. 4°.
See Lawes (H.) and (W.) **K. 3. h. 18.**

A Paraphrase upon the Psalmes of David, by G[eorge] S[andys]. Set to new Tunes, *etc.* 1648. 8°. *See* Lawes (H.) **11623. c. 6.**

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others,...with apt notes to sing them withall, *etc.* *A. M. for the Companie of Stationers: London*, 1648. 8°.
3433. b. 17.

The Whole Book of Psalmes: Collected into English Meeter, by T. Sternhold, J. Hopkins and others, *etc.* *Printed for the Companie of Stationers: London*, 1649. 8°. **3435. cc. 2.**

All the French Psalm tunes with English Words. Being a Collection of Psalms According to the verses and tunes generally vsed in the Reformed Churches of France and Germany, *etc.* [*London*?] 1750. 16°. **3438. ee. 25.**

The Psalmes of David, from The New Translation of the Bible Turned into Meter: To be Sung after the Old Tunes used in the Churches. *Ed. Griffin: London*, 1651. 12°. **E. Pam. 1280.**
With a second (engraved) title-page.

The Whole Book of Psalmes: Collected into English Meeter by T. Sternhold, I. Hopkins, and others, *etc.* *A. M. for the Companie of Stationers: London*, 1653. 8°.
1407. g. 7. (3.)

The Book of Psalms in Metre...translated by W. Barton. To be sung in usuall and known Tunes. Fitted for the ready use, and understanding of all good Christians. By W. Barton, *etc.* *R. Daniel and W. Du-Gard: London*, 1654. 12°.
3434. b. 12.

Choice Musick to the Psalmes of Dauid for Three Voices with a continuall Base, *etc.* 1656. *obl.* 12°. *See* CHILD (W.)
K. 8. a. 11.

The Whole Booke of Psalmes Collected into English Meeter by T. Sternhold, J. Hopkins, and others:...with apt notes to sing them withall, *etc.* *S. G. for the Company of Stationers: London*, 1661. fol.
3406. e. 17. (2.)

The whole Book of Psalms Collected into English Meeter by T. Sternhold, J. Hopkins, and others:...with apt Notes to Sing them withall, *etc.* *T. N. for the Company of Stationers: London*, 1669. fol.
468. b. 13. (3.)

Psalms & Hymns in Solemn Musick of Foure Parts on the Common Tunes to the Psalms in Metre, *etc.* 1671. fol.
See PLAYFORD (J.) **K. 1. i. 19.**

A Paraphrase upon the Psalms...By G. Sandys. Set to New Tunes...And in this Edition...Revised and Corrected...by J. Playford. 1676. 8°. See LAWES (H.)
1076. m. 7.

The Whole Book of Psalms...in Three Parts, *etc.* 1677. 8°. *See* PLAYFORD (J.)
C. 6.

The Psalms of David in Metre. Newly Translated. With Amendments: By W. Barton,...And Sett to the best Psalm-Tunes In Two Parts, viz. Treble and Bass; ...By T. Smith, *etc.* *J. Brent and S. Powell: Dublin*, [1680?] 12°.
3438. e. 59.

The Book of Psalms in Metre...To be sung in usual and known Tunes. Newly Translated with Amendments . . . By William Barton, *etc.* 2 pts. *Printed for the Company of Stationers: London*, 1682. 12°. **3434. b. 15.**

[Another copy. Pt. 1.] **1411. b. 15.**

A New and Easie Method to Learn to Sing by Book ... furnished with variety of Psalm Tunes in Parts, *etc.* 1686. 8°.
See METHOD. **1042. d. 13.**

The whole Book of Psalms. Collected into English Meter, by T. Sternhold, J. Hopkins, and others ... with apt Notes to Sing them withal, *etc.*
J. M. for the Company of Stationers: London, 1687. fol. **3434. h. 2.**

The Whole Book of Psalms, As they are now sung in the Churches: with the Singing Notes of Time and Tune Set to every Syllable, *etc.* [With a Dedication signed: T. M.] *R. Everingham for the Company of Stationers: London*, 1688. 12°. **3433. b. 22.**

The Whole Book of Psalms ... The Second Edition, Corrected and Amended.
1695. 8°. *See* PLAYFORD (J.) **C. 6. a.**

The Book of Psalms in Metre. Close and Proper to the Hebrew: Smooth and Pleasant for the Metre. To be Sung in Usual and Known Tunes. Newly Translated ... By W. Barton, *etc.*
Tho. Snowden, for the Company of Stationers: London, 1696. 12°. **843. f. 2.**

The Whole Book of Psalms ... The Third Edition, Corrected and Amended.
1697. 8°. *See* PLAYFORD (J.) **C. 6. b.**

The Whole Book of Psalms ... The Fourth Edition, Corrected and Amended.
1698. 8°. *See* PLAYFORD (J.) **C. 6. c.**

The Psalms of David, in English Metre; Translated from the Original, And Suited to all the Tunes now Sung in Churches: with the Additions of several New. By L. Milbourne, *etc.* *Printed for W. Rogers, etc.: London*, 1698. 12°.
3434. b. 21.

The Psalms of David in Metre: Fitted to the Tunes used in Parish-Churches. By J. Patrick, *etc.* (The Tunes of the Psalms.) 2 pts. *Printed for A. and J. Churchill ... and L. Meredith: London*, 1698. 12°. **3434. bb. 37.**

[Another copy.] **3434. aaa. 29.**
Wanting pp. 225–6.

[Another copy.] **3433. b. 25.**

A New Version of the Psalms of David, Fitted to the Tunes Used in Churches. By N. Tate and N. Brady. The Second Edition corrected. (The Tunes of the Psalms.) 2 pts.
M. Clark, for the Company of Stationers: London, 1698. 12°. **3434. bbb. 59.**
The 'Tunes of the Psalms' are 'Printed by J. Heptinstall for Henry Playford.'

[Another copy.] **3434. b. 20.**
Wanting pp. xiii, xiv, xxiii *and* xxiv.

The Whole Book of Psalms ... The Fifth Edition, Corrected and Amended.
1699. 8°. *See* PLAYFORD (J.) **C. 6. d.**

The Psalm-Singer's Necessary Companion: Being, A Collection of most Single and Double Psalm-Tunes now in Use, with Full Directions how to Sing them; with the Bassus, Counters, Trebles and Medius's. Composed by able Masters ... The Second Edition.
J. Heptinstall, for Henry Rhodes: London, 1700. 8°. **A. 620. w.**

A Choice Collection of Psalm-Tunes ... Taught by W. Anchors. [1700?] *obl.* 8°.
See ANCHORS (W.) **A. 1019.**

The Psalme Tunes. In Four Parts...the fourth Edition, *etc.* (The Second Book. Containing the Treble and Conter-Tenor, *etc.*) 2 pts. 1700. 12°. *See* BARBER (A.)
3406. aaaa. 23. (2.)

The Whole Book of Psalms ... The Sixth Edition, Corrected and Amended.
1700. 8°. *See* PLAYFORD (J.) **C. 6. e.**

The Psalms of David in Metre: fitted to the Tunes used in Parish-Churches. By J. Patrick, *etc.* (The Tunes of the Psalms.) *Printed for L. Meredith: London*, 1701. 12°. **218. b. 9.**

The Whole Book of Psalms ... The Seventh Edition, Corrected and Amended. 1701. 8°. *See* PLAYFORD (J.) **C. 6. f.**

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate; Containing, The usual Hymns, Creed, Lords Prayer, Ten Commandments, with their Tunes: Hymns for the H. Sacrament, &c. Psalms of Particular Metre's with Tunes and Gloria Patri's. Also a Collection of the Proper and Common Tunes ... The 3d Edition Corrected and Enlarg'd. *W. Pearson, for Daniel Brown: London*, 1702. 12°. **A. 620. u.**

The Whole Book of Psalms ... The Eighth Edition, Corrected and Amended. 1702. 8°. *See* PLAYFORD (J.) **C. 6. g.**

The Metre Psalm Tunes, *etc.* 1702. *obl.* 4°. *See* WANLESS (T.) **a. 121.**

The Christians Daily Manual of Prayers and Praises. In Two Parts ... The Second containing a Course of Select Psalms and Hymns, with their Proper Tunes, *etc.* *J. Heptinstall for Tho. Newborough: London*, 1703. 12°. **3457. d. 29. (1.)**

The Book of Psalms in English Metre. The Newest Version fitted to the Common Tunes. By C. Darby, *etc.* *S. Bridge, for T. Parkhurst: London*, 1704. 12°. **3436. g. 18.**

Select Psalms and Hymns for the Use of the Parish-Church and Chappel of St. James's, Westminster. The Sixth Edition. *J. Heptinstall, for the Company of Stationers: London*, 1704. 12°. **A. 511. g.**

The Book of Psalms in Metre... To be sung in usual and known Tunes. Newly translated, with Amendments ... By William Barton, *etc.* *Ann Snowden, for the Company of Stationers: London*, 1705. 12°. **Case 65. e. 12.**

The Psalms of David in Metre ... Newly Translated ... By W. Barton ... Set to the best Psalm-Tunes, In Two Parts, Viz. Treble and Bass; ... The Second Edition, Corrected and Amended. With the Basses. By T. Smith, *etc.* *J. Brocas, for E. Dopson, T. Servant ... and P. Lawrence: Dublin*, 1706. 12°. **3425. aa. 11.**

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate; ... The Sixth Edition, Corrected, and much Enlarged: With the Addition of Plain Instructions ... near 30 New Tunes, composed by several of the Best Masters; and a Table of Psalms, *etc.* *John Nutt: [London,]* 1708. 8°. **1220. g. 4. (2.)**

The Divine Companion ... Being a Choice Collection of New and Easy Psalms, Hymns and Anthems ... The Third Edition, *etc.* 1709. 8°. *See* PLAYFORD (H.) **B. 655. a.**

The Whole Book of Psalms ... The Tenth Edition, Corrected and Amended. 1709. 8°. *See* PLAYFORD (J.) **C. 6. j.**

A Sett of New Psalm Tunes, in Four Parts, *etc.* [1710?] 8°. *See* BISHOP (J.) *of Winchester.* **C. 523.**

A Collection of Psalm Tunes in Four Parts. Fitted to the Old or New Version. With Five Anthems in Four Parts. Cantus. (Counter Tenor.) (Tenor.) (Bassus.) 4 pts. *London*, 1711. 8°. **C. 524.**

The Devout Singer's Guide; containing all the Common Tunes now in Use, with Select Portions of the Psalms adapted to each Tune, *etc.* 1711. 8°. *See* WARNER (D.) **A. 468.**

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate; containing the Psalms in Particular Measures; the usual Hymns ... with Gloria Patri's, and Tunes (Treble and Bass), proper to each of them ... The Seventh Edition, Corrected, *etc.* *J. Nutt: In the Savoy [London]*, 1712. 18°. **3434. b. 2. (2.)**

The Whole Book of Psalms ... The Twelfth Edition, Corrected and Amended. 1713. 8°. *See* PLAYFORD (J.) **C. 6. l.**

The Whole Book of Psalms ... The Thirteenth Edition, Corrected and Amended. 1715. 8°. *See* PLAYFORD (J.) **C. 6. m.**

The Whole Book of Psalms ... The Fourteenth Edition, Corrected and Amended. 1717. 8°. *See* PLAYFORD (J.) **C. 6. n.**

A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate; ... The Eight Edition, Corrected, *etc.* *Eliz. Nutt: In the Savoy [London]*, 1717. 12°. **3433. aaa. 11.**

[Another edition.] A Supplement to the New Version of Psalms. By Dr. Brady and Mr. Tate; ... the Eighth Edition, Corrected, *etc.* *R. Ware: London*, [1717?] 8°. **3434. e. 46.**

The Psalms of David in Metre: Fitted to the Tunes used in Parish-Churches. By J. Patrick, *etc.* *Printed for W. Churchill, etc.: London*, 1718. 12°. **3433. aaa. 12.**

The Psalm-Singer's Necessary Companion. Containing ... above Sixty ... Psalm-Tunes in Two Parts, *etc.* 1718. 8°. **a. 95.**

A Book of Psalmody, containing Variety of Tunes for all the Common Metres of the Psalms in the Old and New Versions . . . All set in Four Parts . . . By J. Chetham. 1718. 8°.
See CHETHAM (J.) **B. 611. f.**

A Collection of Tunes, suited to the various Metres in Mr. Watts's Imitation of the Psalms of David, or Dr. Patrick's Version; . . . To which is added an Introduction to Psalmody, . . . with several Tunes never before Published. [Edited by W. L.]
W. Pearson, for J. Clark, etc.: London, 1719. 18°. **A. 620.**

The Whole Book of Psalms . . . The Fifteenth Edition, Corrected and Amended. 1719. 8°. *See* PLAYFORD (J.) **C. 6. o.**

A Further Guide to Parish Clarks: . . . Being a full account of all the Psalm Tunes, and what Psalms are sung to each of them, *etc.* 2 pts. [1720?] 8°.
See WARNER (D.) **K. 4. c. 17.**

Melodies Proper to be Sung to any of the Versions of y^e^ Psalms of David, Figur'd for the Organ; . . . the Treble of each Melody Transpos'd for the Flute. [Edited by P. Hart.] *Printed and Sold at the Musick-Shops: London,* [1720.] 12°.
a. 120.

The composers named are: P. Hart, Dr. Crofts, J. Milton, S. Stubbs, Courtivill, T. Ravenscroft, J. Dowland, G. Farnaby and Kerby.

[Another copy.] **a. 120. a.**

Melopeia Sacra or a Collection of Psalms and Hymns by Mr. Addison and S^r^ John Denham, *etc.* [1721.] fol.
See RONER (A.) **I. 198.**

The Divine Companion . . . The Fourth Edition, with large Additions. 1722. 8°.
See PLAYFORD (H.) **B. 655. b.**

The Whole Book of Psalms . . . The Sixteenth Edition, Corrected and Amended. 1722. 8°. *See* PLAYFORD (J.) **C. 6. p.**

A Book of Psalmody, *etc.* 1723. 8°.
See BARBER (R.) and (J). **C. 492. b.**

An Introduction to Psalmody . . . To which is added a select Number of y^e^ best Psalm Tunes extant, *etc.* [1723?] 8°.
See CHURCH (J.) **B. 834.**

The Christian Sacrifice of Praises, Consisting of Select Psalms and Hymns, with . . . Proper Tunes. For the Use of the Religious Society of Romney. Collected by the Author of the Christian's Daily Manual. *William Pearson, for John Wyat: London,* 1724. 12°. **3434. cc. 6.**

[Another copy.] **3457. d. 29. (2.)**

The Psalms of David in Metre: With the Tunes used in Parish Churches. By J. Patrick. . . . The Seventh Edition.
Printed for D. Brown: London, 1724. 12°.
1018. k. 6.

A Book of Psalmody, *etc.* The Third Edition. 1724. 8°. *See* CHETHAM (J.)
B. 611.

An Introduction to the Skill of Musick . . . Anthems, Hymns and Psalm-Tunes, *etc.* 1724. 4°. *See* BETTS (E.) **B. 376.**

The Spiritual Man's Companion. Containing . . . Tunes fitted to all the different Measures of Psalms, *etc.* [1724?] 4°.
See HOLDROYD (I.) **B. 639.**

The Whole Book of Psalms . . . The Seventeenth Edition, Corrected and Amended. 1724. 8°. *See* PLAYFORD (J.) **C. 6. q.**

A Supplement to the New Psalm Book, *etc.* [1725.] *See* BISHOP (J.) *of Winchester.*
B. 616.

The Divine Musick Scholar's Guide, with the Famous Mr. Tho. Ravenscroft's Psalm tunes . . . To which is added a Choice Collection of new Psalm tunes, *etc.* [1725?] *obl.* 4°. *See* TIMBRELL (F.)
A. 980.

A Book of Psalmody, Containing . . . a select number of Psalm-tunes, *etc.* [1725?] *obl.* 4°. *See* WILKINS (M.)
A. 992. a.

The Psalm Singer's choice Companion, *etc.* 1727. 8°. *See* BARBER (R.) *of Castleton.*
C. 492 a. (1.)

A Choice Collection of Psalm-Tunes, *etc.* 1728. 8°. *See* BIRCH (J.) *Psalmodist.*
B. 615.

The Psalms of David, Imitated in the Language of the New Testament . . . By I. Watts . . . The Seventh Edition. (Tunes in the Tenor Part Fitted to the Several Metres, *etc.*) *Printed for J. Clark . . . R. Hett . . . and R. Ford: London.* 1729. 12°. **3437. f. 4.**

The tunes are engraved and have separate pagination.

The Pious Recreation: containing a New Sett of Psalm-Tunes, in Three Parts, *etc.* 1729. 8°. *See* RICHARDSON (W.)
C. 496.

The Whole Book of Psalms . . . The Eighteenth Edition . . . Corrected and Amended. 1729. 8°. *See* PLAYFORD (J.)
C. 6. r.

A Book containing great Variety of Anthems . . . likewise, a Sett of Psalm-Tunes, *etc.* [1730?] 8°. *See* STREET (J.)
C. 102. a.

A Book of Psalmody, Containing a choice Collection of Psalm-Tunes, *etc.* [1730?] *obl.* 4°. *See* WILKINS (M.)
A. 992.

Harmonia Perfecta: A . . . Collection of Psalm Tunes, *etc.* 1730. 8°.
See GAWTHORN (N.) **C. 708.**

A New Book of Psalmody, *etc.* [1730?] 8°.
See HILL (J.) *of Lydd.* **E. 1385.**

Select Psalms and Hymns for the Use of the Parish-Church, and Chappels belonging to the Parish of St. James's Westminster. With proper Tunes in three Parts.
W. Pearson, for the Company of Stationers: London, [1730?] fol. **C. 566. gg.**

A Book of Psalmody . . . The Fourth Edition, *etc.* 1731. 8°. *See* CHETHAM (J.) **B. 611. a.**

Psalmody Epitomiz'd: Being a Brief Collection of . . . Psalm-Tunes . . . In Four Parts . . . The Second Edition, *etc.* 1731. 8°. *See* STANFIELD (E.) **C. 732. h.**

The Spiritual Man's Companion . . . Containing . . . Tunes fitted to . . . the different Measures of the Psalms . . . The Third Edition, *etc.* 1733. 4°. *See* HOLDROYD (I.) **B. 639. a.**

The Psalms of David . . . By I. Watts . . . The Ninth Edition. (Tunes in the Tenth Part Fitted to the Several Metres, *etc.*) MS. ADDITIONS.
Printed for R. Ford . . . and R. Hett: London, 1734. 12°. **3433. bb. 10.**
The tunes are engraved and have separate pagination.

A Book of Psalmody . . . The Fifth Edition, *etc.* 1736. 8°. *See* CHETHAM (J.) **B. 611. b.**

Divine Recreations, Being a Collection of Psalms, Hymns, and Canons, in Two, Three, and Four Parts: with Easy, Grave, and Pleasant Tunes adapted to each of them. To be continued Quarterly. Part I.(–III.) *etc.* 3 pts. *A. Pearson: London*, 1736(–7). 8°. **C. 478.**
The pagination is continuous. The only composers named are H. Purcell, W. Bird, Jeremiah Clarke, St. Jefferis, Creighton and Tallis.

The Psalms of David . . . By I. Watts . . . The Eleventh Edition. (Tunes in the Tenor Part Fitted to the Several Metres, *etc.*) *Printed for R. Ford . . . and R. Hett: London*, 1737. 12°. **3436. bbb. 10.**
The tunes are engraved and have separate pagination.

A Book of Psalmody . . . The Ninth Edition, *etc.* 1738. 8°. *See* GREEN (J.) **C. 73. a.**

A Sett of New Psalm-Tunes, *etc.* 1738. 8°. *See* KNAPP (W.) **B. 647. d.**

The Whole Book of Psalms . . . The Nineteenth Edition . . . Corrected and Amended, *etc.* 1738. 8°. *See* PLAYFORD (J.) **C. 6. s.**

Sacred Mirth: or The Pious Soul's Daily Delight. Being, a Choice . . . Collection of Psalms, *etc.* 1739. 8°. *See* TANS'UR (W.) **C. 101.**

A Choice Collection of Twenty-four Psalm-Tunes . . . Collected . . . by M. Broome, *etc.* [1740?] *obl.* 4°. *See* BROOME (M.) **A. 902.**

The Divine Companion . . . Being a Choice Collection of Psalms, *etc.* [1740?] 8°. *See* DIVINE COMPANION. **C. 111.**

The Divine Musick Scholar's Guide. Being a Choice Collection of Psalm-Tunes, *etc.* 1740. 8°. *See* SREEVE (J.) **B. 677.**

The Psalms of David in Metre. Collected out of the principal Versions now in Use. To which are Added, Hymns, particularly designed for the Lord's-Supper.
S. Powell, for A. Bradley: Dublin, 1740. 12°. **3436. g. 24.**

Select Psalms and Hymns for the Use of the Parish-Church, and Chapels belonging to the Parish of St. James Westminster. With proper Tunes in three parts.
B. Creake, for the Company of Stationers: London, [1740?] 12°. **3437. c. 30.**

A Supplement to the New Version of Psalms, by Dr. Brady, and Mr. Tate . . . The Tenth Edition, Corrected, *etc.*
A. Pearson, for R. Ware: London, [1740.] 12°. **3433. b. 7.**
[Another copy.] **3405. aaa. 2. (3.)**

The Compleat Psalmodist, *etc.* 1741. 8°. *See* ARNOLD (J.) **C. 380. h.**

The Psalms of David in Metre: With the Tunes used in Parish-Churches. By J. Patrick . . . The Eighth Edition. 2 pts.
Printed for J. Walthoe, etc.: London, 1742. 12°. **7437. c. 17.**

A Compleat Melody: . . . In Three Books. Containing . . . II. The Psalms of David New Tun'd, *etc.* 1743. *obl.* 4°. *See* TANS'UR (W.) **A. 479. c.**

A Book of Psalmody . . . The Seventh Edition, *etc.* 1745. 8°. *See* CHETHAM (J.) **B. 611. g.**

A Collection of Church Musick, *etc.* [1745?] *obl.* 4°. *See* WILKINS (E.) **A. 904.**

A Collection of Psalm Tunes with Basses fitted for the Voice and figured for the Organ, for the Use of Gosport in Hampshire. [With a dedication by C. Woodmanson.] *J. Simpson: London*, [1745?] 8°. **B. 370. r. (1.)**

A Collection of Tunes in three Parts, that are now us'd in the several dissenting Congregations in London fit to bind up with Dr. Watts's Psalms, Together with an Introduction for the use of Learners.
Printed for . . . Thos. Knibb: London, [1745?] 8°. **A. 511. e.**

Psalmody: or a Collection of Psalm Tunes, *etc.* [1745?] *obl.* 4°. *See* ALCOCK (J.) *Doctor in Music.* **A. 1014.**

The Spiritual Man's Companion: Containing...Tunes fitted to...the different Measures of the Psalms...The Fourth Edition, *etc.* 1746. 4°.
See HOLDROYD (I.) **B. 639. c.**

A Book containing great Variety of Anthems...Likewise a Set of Psalm-Tunes, in Four Parts...The Second Edition, with Additions. 1746. 8°.
See STREET (J.) **C. 102.**

The Whole Book of Psalm-Tunes, in Four Parts, and the Names of the several Authors who composed Them. Collected by T. Ravenscroft...Newly done in a Fair Large Character: the Whole being drawn out in Score...corrected from several gross Errors in the former Edition. By W. Turner. To which is added, An Historical Account of Music in General, *etc.* *Printed for J. Buckland: London*, 1746. 4°. **C. 112.**

The Psalms of David...By I. Watts... The Fifteenth Edition. With the Preface and Notes. (Tunes in the Tenor Part Fitted to the Several Metres, *etc.*) *Printed for J. Oswald...and J. Buckland: London*, 1748. 12°. **3436. h. 22.**
The tunes are engraved and have separate pagination.

A Book of Psalmody, *etc.* [1750?] *obl.* 4°.
See BEESLY (M.) **A. 1023.**

The Second Edition of the First Book of the Voice of Melody, *etc.* (The Second Book of the Voice of Melody, being a Collection of...Psalm-Tunes, *etc.*) 1750. *obl.* 4°. **A. 914.**

The Psalm Singer's Pocket Amusement, Being a Collection of Psalm Tunes in two Parts, *etc.* [1750?] 8°. *See* MILNER (A.) **A. 414. a.**

The Whole Book of Psalms, for one, two, three, four and five Voices with a Thorough Bass for the Harpsichord, *etc.* [1750?] fol. *See* TRAVERS (J.) **G. 104.**

The Psalms of David...By I. Watts... The Seventeenth Edition, *etc.* (Tunes in the Tenor Part Fitted to the Several Metres, *etc.*) *Printed for T. Longman, etc.: London*, 1751. 12°. **3436. bbb. 37.**
The tunes are engraved and have separate pagination.

A Compleat Book of Psalmody, *etc.* 1751.
See EVISON (J.) **C. 494.**

A Book of Psalmody...The Eighth Edition, *etc.* 1752. 8°.
See CHETHAM (J.) **B. 611. c.**

The Psalm-Singer's Compleat Tutor, *etc.* The Second Edition. [1752.] *obl.* 8°.
See MOORE (T.) *of Glasgow.* **A. 1043.**

Select Psalms, for the Use of the Parish-Church of New S^t^ Michan's in Dublin. *S. Powell: Dublin*, 1752. 12°. **1220. c. 23.**

A Collection of twenty-eight Psalm Tunes ...by several Authors, *etc.* 1753. 8°.
See BROOME (M.) **D. 866.**

The Divine Psalmist's Companion. Being, in three Parts, A Collection of the best... Tunes now extant: made more fitt for publick Worship, by the Alteration of the most difficult Or less harmonious Notes in each Part...adapted to Dr. Watts's Psalm's, *etc.* *Printed for John Clipsham: M^kt^ Harborough*, 1753. *obl.* 4°. **A. 511. f.**

The Psalms of David...By I. Watts... The Eighteenth Edition. (Tunes in the Tenor Part Fitted to the Several Metres.) *R. Taylor: Berwick*, 1753. 12°. **3090. i. 11.**
The tunes are engraved and have separate pagination.

The Psalms of David...By I. Watts... The Eighteenth Edition. (Tunes in the Tenor Part fitted to the Several Metres.) *Printed for W. Charnley: Newcastle*, [1753?] 12°. **3433. aaa. 13.**
The tunes are engraved and have separate pagination.

A New and Correct Set of Church Tunes ...The Third Edition, *etc.* 1753. *obl.* 12°.
See TAIT (A.) **A. 529.**

A New Version of the Psalms of David, by N. Tate & N. Brady, *etc.* 1753. 4°.
See TRIEMER (J. Z.) **E. 1472.**

[Another edition.] A New Version of the Psalms of David, *etc.* 1753. 12°.
See TRIEMER (J. Z.) **3434. cc. 7.**

The Spiritual Man's Companion...Containing...IV. A Set of Psalm-Tunes... The Fifth Edition, with large Additions, *etc.* 1753. 4°. *See* HOLDROYD (I.) **B. 639. b.**

The Psalms of David, Imitated in the Language of the New Testament...By I. Watts. The Eighteenth Edition. (Tunes in the Tenor Part fitted to the several Metres.) 2 pts. *Printed for T. Longman, etc.: London*, 1753. 12°. **3434. aaaa. 2. (1.)**

New Church Melody; being a Set of Anthems, Psalms, Hymns, &c. 1754. 8°.
See KNAPP (W.) **B. 647.**

The Sacred Melody...Containing a Select number of Psalm-Tunes, *etc.* 1754. *obl.* 4°. *See* EAST (W.) **A. 914. a.**

A Set of New Psalms and Anthems in Four Parts...The Sixth Edition, *etc.* 1754. 8°. *See* KNAPP (W.) **B. 647. b.**

Divine Harmony, or the Psalm-Singer instructed. Containing...II. A Select Collection of Church-Musick, consisting of Fifty-five Psalm-Tunes, *etc.* 1755. 8°.
See CRISP (W.) **C. 493.**

The Psalm-Singer's Pocket Companion, *etc.* 1755. 8°. *See* DAVENPORT (U.) **C. 519.**

The Royal Melody Compleat ... Containing ... A New ... Body of Church-Musick, adapted to the most select Portions of the Book of Psalms, *etc.* 1755. *obl.* 4°. *See* TANS'UR (W.) **A. 479. b.**

A Set of Anthems and Psalm Tunes in Four, Five, & Six Parts, *etc.* [1755?] *obl.* fol. *See* PRATT (J.) **E. 556. c.**

[A 1st] Set of Services, Anthems & Psalm Tunes, *etc.* (Book the Second. Containing Twelve Anthems and Twelve Psalm Tunes, *etc.*) 2 pts. [1755?] fol. *See* SMITH (J.) *of Market Lavington.* **H. 3272. a.**

The Psalms of David ... By I. Watts ... The Twentieth Edition, *etc.* (Tunes in the Tenor Part fitted to the Several Metres.) *Printed for T. Longman, etc.: London,* 1756. 12°. **3433. d. 28.**
The tunes are engraved and have separate pagination.

The Whole Book of Psalms ... The Twentieth Edition, Corrected, with considerable Improvements, *etc.* 1757. 8°. *See* PLAYFORD (J.) **C. 6. t.**

A Collection of Psalm-Tunes in Four Parts. Neatly engraved on Copper. To which is prefixed, A short Introduction, &c. [With a preface by W. Gray.] *Sands, Donaldson, Murray, and Cochran, for Gray and Peter: Edinburgh,* 1758. 8°. **A. 620. z.**

The Psalm-Singer's Pocket Companion ... Second Edition. 1758. 8°. *See* DAVENPORT (U.) **C. 519. a.**

The Young Psalmsinger's Complete Guide ... Containing ... A Set of Psalm-Tunes, *etc.* 1759. *obl.* 4°. *See* FRENCH (J.) **A. 1027.**

The Leicestershire Harmony. Containing a Set of ... Psalm-Tunes, *etc.* 1759. 8°. *See* ARNOLD (J.) **C. 380. f.**

The Psalmist's New Companion ... The Sixth Edition ... corrected by A. Adams, *etc.* [1760?] *obl.* 4°. *See* ADAMS (A.) **A. 133.**

A Collection of Tunes, *etc.* [1760?] *obl.* 4°. *See* ASHWORTH (C.) **A. 891.**

The Psalmodists Exercise, or a Set of Psalm Tunes, *etc.* [1760?] fol. *See* COLE (W.) *of Witnesham?* **H. 832.**

Harmonia-Sacra, or a choice Collection of Psalm and Hymn Tunes, *etc.* [1760?] *obl.* fol. *See* HARMONIA SACRA. **A. 629.**

A Choice Collection of Psalm and Hymn Tunes set for the Cetra or Guitar, *etc.* [1760?] *obl.* 4°. *See* HINTZ (F.) **A. 861.**

A Third Set of Services, Anthems and Psalm Tunes, *etc.* [1760?] fol. *See* SMITH (J.) *of Market Lavington.* **G. 517. h. (3.)**

A Small Collection of Psalms to the Old Tunes, sung by the Charity Children of the City of Chichester, *etc.* MS. ADDITIONS. *W. Faden: London,* 1761. 8°. **B. 370. d.**

A Choice Collection of Church Music ... containing Twenty Psalm-Tunes, *etc.* 1761. *obl.* 8°. *See* CATCHPOLE (R.) **C. 116.**

A Collection of Psalm and Hymn-Tunes As they are performed at the Magdalen and Foundling Chapels, Properly set for the Organ, Harpsichord and Guittar by Several Eminent Masters. *John Phillips: London,* [1762?] 8°. **D. 620. b.**
This is the pirated edition referred to in the preface to T. Call's Magdalen Hymns.

The Tunes & Hymns as they are used at the Magdalen Chapel, *etc.* [1762.] 4°. *See* CALL (T.) **D. 577.**

The Psalm-Singer's Delightful Pocket Companion, Containing ... between Three and Fourscore of the best Psalm-Tunes, *etc.* [1762?] 8°. *See* MOORE (T.) *of Glasgow.* **B. 651.**

Parochial Music Corrected ... To which are added, A Scarce and Valuable Collection of Psalm Tunes, *etc.* 1762. 4°. *See* RILEY (W.) **556. c. 18.**

The Psalms of David ... By I. Watts ... The Twenty-Fifth Edition, *etc.* (Tunes in the Tenor Part fitted to the Several Metres.) *Printed for T. Longman, etc.: London,* 1764. 8°. **3436. bbb. 26.**
The tunes are engraved and have separate pagination.

[Another copy.] **3436. bbb. 13.**

The Royal Melody Compleat ... Containing ... II. A New ... Body of Church-Musick, adapted to the most select Portions of the Book of Psalms, *etc.* The Third Edition. 1764. *obl.* 4°. *See* TANS'UR (W.) **A. 479.**

The Psalms of David ... By I. Watts ... The Twenty-Sixth Edition. (Tunes in the Tenor Part fitted to the Several Metres.) *Printed for J. Buckland, etc.: London,* 1765. 12°. **3535. ccc. 22.**
The tunes are engraved and have separate pagination.

Church Music Reformed ... Containing ... II. Select Portions of the Psalms of David, ... adapted to a Set of grave and solemn Psalm-Tunes, *etc.* 1765. 8°. *See* ARNOLD (J.) **C. 380. j.**

Psalms Hymns & Spiritual Songs, *etc.* [1765?] fol. *See* BRODERIP (J.) **G. 517. b. (1.)**

Harmonia-Sacra, or a choice Collection of Psalm and Hymn Tunes, *etc.*
[1765?] *obl.* fol. *See* HARMONIA SACRA.
B. 771. a.

A Set of Hymns and Psalm Tunes in Three and Four Parts, *etc.*
[1765?] *obl.* fol. *See* HARWOOD (E.)
E. 1404.

A Second Collection of Psalms and Hymns used at the Magdalen Chapel, *etc.*
[1765?] 8°. *See* ARNE (T. A.)
E. 602. y. (1.)

An Introduction to Singing ... To which is added ... a Collection of ... Psalm Tunes, *etc.* 1765. 8°. *See* HEWITT (J.)
E. 594.

The Psalm Singers Help, being a Collection of Tunes in three Parts, that are now us'd in the several dissenting Churches & dissenting Congregations in London, with a Thorough Bass for the Harpsicord or Organ, *etc.* [1765?] 12°.
See KNIBB (T.) **A. 857.**

A New Version of the Psalms of David, by N. Tate & N. Brady, *etc.* 1765. 4°.
See TRIEMER (J. Z.) **3090. e. 41. (1.)**

[Another edition.] A New Version of the Psalms of David, by N. Tate & N. Brady, *etc.* (Hymns adapted to Christian Worship, *etc.*) 2 pts. 1765. 12°.
See TRIEMER (J. Z.) **3436. f. 33.**

The Universal Psalmodist, *etc.* The Third Edition, *etc.* 1765. *obl.* 4°.
See WILLIAMS (A.) **A. 622.**

A Collection of Church-Music; consisting of new Setts of the Common Psalm-Tunes ... adapted to the Several Metres in the Version authorized by the General Assembly, *etc.* 1766. *obl.* 4°.
See HOLDEN (J.) **C. 657.**

A Collection of Psalm Tunes, *etc.*
[1766.] *obl.* fol. *See* WAINWRIGHT (J.)
D. 461.

A Book of Psalmody ... the Ninth Edition, *etc.* 1767. 8°. *See* CHETHAM (J.)
B. 611. d.

A Collection of Melodies for the Psalms of David, According to the Version of C. Smart ... By the most Eminent Composers of Church Music. *Printed for I. Walsh: London,* [1768?] fol. **E. 485.**
The composers named are: S. Howard, Boyce, J. Stanley, J. Baildon, S. Long, B. Cooke, Nares, Randall, E. Ayrton, T. Wood, J. Bennett and G. Berg.

The Psalms of David ... By I. Watts ... The Twenty-eighth Edition. (Tunes in the Tenor Part fitted to the Several Metres.) *Printed for H. Woodfall, etc.: London,* 1768. 12°. **1220. d. 3. (1.)**
The tunes are engraved and have separate pagination.

A Collection of Psalm and Hymn Tunes, *etc.* [For the use of the Chapel of the Lock Hospital.] [1769.] *obl.* fol.
See MADAN (M.) **E. 1429.**

Sacra Concerto: or the Voice of Melody. Containing ... forty-one Psalm-Tunes, *etc.* The Second Edition, *etc.* 1769. 4°.
See WEST (B.) **D. 591.**

The Psalms of David ... By I. Watts, *etc.* (Tunes in the Tenor Part fitted to the Several Metres.) *Printed for J. and F. Rivington, etc.: London,* 1770. 12°. **3437. aaa. 49.**
The tunes are engraved and have separate pagination.

The Psalm-Singer's Help, being a Collection of Tunes, in three parts ... A New Edition. [1770?] 12°.
See KNIBB (T.) **A. 620. b.**

A Collection of Psalm Tunes in three Parts, *etc.* [1770?] *obl.* 8°.
See SMITH (I.) **A. 621.**

The Universal Psalmodist ... Fourth Edition, *etc.* (1770.) *obl.* 4°.
See WILLIAMS (A.) **A. 622. b.**

Williams's New Universal Psalmodist ... The Fifth Edition, *etc.* (1770.) *obl.* 4°.
See WILLIAMS (A.) **A. 622. d.**

The Psalms of David ... By I. Watts, *etc.* (Tunes in the Tenor Part fitted to the Several Metres.) *Printed for J. and F. Rivington, etc.: London,* 1772. 12°. **3437. aaa. 34.**
The tunes are engraved and have separate pagination.

Church Harmony: or, Psalm-Tunes, in Four Parts, *etc.* 1772. 8°.
See BREMNER (R.) **a. 108.**

A Short and Easy Introduction to Psalmody: with a Collection of Plain Psalm-Tunes ... Designed for the Use of a Society of Protestant Dissenters.
1772. 8°. *See* INTRODUCTION.
A. 620. y.

Melodia Sacra: or the Devout Psalmist's New Musical Companion. Being a Choice Collection of Psalm-Tunes for Divine Service ... The Second Edition, *etc.*
1772. *obl.* 12°. *See* TANS'UR (W.)
A. 479. e.

A New Version of the Psalms of David, by N. Tate & N. Brady. Together with some Hymns ... as used in the English established Church in Amsterdam, *etc.*
1772. 4°. *See* TRIEMER (J. Z.)
3050. eee. 9. (2.)

[Another edition.] A New Version of the Psalms of David, by N. Tate and N. Brady, *etc.* 1772. 12°.
See TRIEMER (J. Z.)
3436. ccc. 1. (1.)

The Psalms of David...By I. Watts, *etc.* (Tunes in the Tenor Part fitted to the Several Metres.)
Printed for J. and F. Rivington, etc.: London, 1773. 12°. **3436. c. 27.**
The tunes are engraved and have separate pagination.

Divine Harmony...a Collection in score of Psalms and Anthems, *etc.* 1774. fol.
See LANGDON (R.) **H. 879. a. (1.)**

The Gentleman and Lady's Musical Companion. Containing a Variety of Excellent Anthems, Psalm Tunes, &c.
[1774.] *obl.* 4°. *See* STICKNEY (J.) **A. 849.**

Psalms, Hymns & Anthems, used in the Chapel of the Hospital for the Maintenance & Education of Exposed & Deserted Young Children.
[*London*,] 1774. 8°. **D. 596. a.**
The composers named are: Smith, Evance, Heighington, Green, Worgan, Cook, Byrd, Stanley, Heron and Greenville.

The Psalms of David,...By I. Watts, *etc.* (Tunes in the Tenor Part fitted to the Several Metres.)
Printed for J. and F. Rivington, etc.: London, 1775. 12°. **3436. c. 34.**
The tunes are engraved and have separate pagination.

The Psalmist's New Companion ... The Tenth Edition. [1775?] *obl.* 4°.
See ADAMS (A.) **A. 133. a.**

The Organist's Universal Companion... Containing, a New...Collection of... Psalm-tunes, *etc.* 1775. *obl.* 8°.
See CHAPMAN (T.) **B. 580. i. (2.)**

The Complete Organist's Pocket Companion, containing a choice Collection of Psalm-Tunes, *etc.* [1775?] *obl.* 4°.
See GOODWIN (S.) **b. 326.**

Sixteen Psalms selected from the Rev. Mr. Merrick's new Version, *etc.*
[1775?] *obl.* fol. *See* HAYES (W.) **E. 217. f.**

The First Twelve Psalms in Four Parts; Composed by...Claude le Joane...Adapted to the English Versions, *etc.* [1775?] fol.
See LE JEUNE (C.) **G. 807. a. (8.)**

Psalmody Improved: in a Collection of Psalm Tunes and Anthems, *etc.*
1775. 8°. *See* NEWTON (J. W.) **C. 565.**

Church Harmony Sacred to Devotion. Being a choice Set of New Anthems & Psalm Tunes, *etc.* The 4th Edition.
[1775?] fol. *See* STEPHENSON (J.) **H. 3288.**

Williams's New Universal Psalmodist... The Sixth Edition, with Additions.
[1775?] *obl.* 4°. *See* WILLIAMS (A.) **A. 622. c.**

The Psalms of David...By I. Watts, *etc.* (Tunes in the Tenor Part fitted to the Several Metres.)
Printed for J. Buckland and T. Longman: London, 1776. 12°. **3433. bbb. 8.**
The tunes are engraved and have separate pagination.

[Another edition.] The Psalms of David ...By I. Watts...A New Edition, Corrected. (Tunes in the Tenor Part fitted to the Several Metres.)
Collins and Johnson: Salisbury, 1776. 12°. **3434. bb. 39.**
The tunes are engraved and have separate pagination.

Sacred Music...being an entire new... sett of Psalm and Hymn Tunes, *etc.*
[1776.] *obl.* 8°. *See* PEARCE (S.) **B. 584.**

An Abridgment of the New Version of the Psalms, for the Use of Charlotte-Street and Bedford Chapels: With proper Tunes adapted to each Psalm;...by Mr Alison, Dr Bowland [or rather, Dowland], Dr Crofts, Mr Cortiville, Mr Carey, Mr Jer. Clark, Mr Dupuis, Dr Gibbons, Dr Howard, Mr Handel, Mr Kirby, Dr Nares, Mr Ravenscroft, Mr Wm. Wheale and other ... Masters. With Bases...figured for the Organ and Harpsichord, *etc.* [Edited with a Preface by T. Johnson.] *Thomas Johnson: London*, [1777.] 8°. **A. 511. d.**

The Psalms of David...By I. Watts, *etc.* (Tunes, in the Tenor Part, fitted to the several Metres.) *Printed for J. Coote: London*, 1777. 12°. **3436. a. 47.**
The tunes, without pagination, are inserted between sig. A 4 and A 5.

[Another edition.] The Psalms of David ...By I. Watts, *etc.* (Tunes in the Tenor Part.)
Printed for J. F. and C. Rivington, etc.: London, 1777. 12°. **3090. aaaa. 10.**
The tunes are engraved and have separate pagination.

Parochial Harmony, *etc.* 1777. fol.
See ALCOCK (J.) *the Younger.* **H. 866. (2.)**

The Psalm Singer's Assistant, or a Key to Psalmody. Containing . . . a . . . Collection of Psalm Tunes, *etc.* 1778. *obl.* 4°.
See CROMPTON (J.) **A. 1020.**

Psalmody in Miniature. In III Books... A New Edition, *etc.* (Supplement to Psalmody in Miniature, *etc.*) 4 Bks.
1778. *obl.* 32°. *See* WILLIAMS (A.) **A. 622. a.**

The Harmony of Sion, or a Collection of ... Psalm-Tunes, *etc.* [1779.] 8°.
See ALCOCK (J.) *Doctor in Music.* **E. 343. d.**

The Psalms of David ... By I. Watts, *etc.* (Tunes in the Tenor Part.) *Printed for J. F. and C. Rivington, etc.: London,* 1780. 12°. **1216. a. 26. (1.)**

The tunes are engraved and have separate pagination.

Amphion or the Chorister's Delight, containing a Select number of Psalm Tunes, *etc.* [Compiled by J. Burger Junr and C. Tiebcut.] [1780?] *obl.* 4°.
See AMPHION. **A. 828.**

Psalmody Improved, containing upwards of seventy Portions of the Psalms of David ... adapted to ... old & modern Melodies ... The Words ... chiefly selected from the Version of Tate & Brady, *etc.* [1780?] *obl.* 8°.
See GRESHAM (W.) **A. 838.**

A Collection of Psalms and Hymns for the Use of Parish Churches, *etc.* [1780?] 4°.
See HELLENDAAL (P.) *the Elder.* **E. 588.**

Twelve Psalm Tunes ... for four Voices. [1780?] *obl.* 4°. *See* JACKSON (T.) **A. 511. b. (2.)**

Select Harmony. Containing ... a Collection of Psalm Tunes, Hymns and Anthems, *etc.* [1780?] *obl.* 4°. *See* LAW (A.) **A. 816.**

The Psalm-Singer's Amusement, *etc.* 1781. *obl.* 4°. *See* BILLINGS (W.)

Harmonia Sacra. Or, a Collection of Psalm Tunes, *etc.* 1781. *obl.* 4°
See GAWLER (W.) **B. 440. (5.)**

Songs, Hymns, and Psalms, ... adapted to ... the Religious Part of the Education of the Scholars of the County Naval Free-Schools, *etc.* 1783. fol. *See* H., J. **I. 231.**

Select Psalms for the use of Portman-Chapel, *etc.* *J. Rivington, Junr.: Clerkenwell,* 1784. 8°. **E. 556. k.**

Sacred Harmony, or a Collection of Psalm Tunes, Ancient and Modern, *etc.* [1784–91.] *obl.* 4°. *See* HARRISON (R.) **B. 632.**

The Psalmist's New Companion ... the Eleventh Edition, *etc.* [1785?] *obl.* 4°.
See ADAMS (A.) **A. 133. b.**

The Essex Harmony Containing ... the ... Rules of Psalmody. To which are annexed, a variety of plain and fugeing Psalm and Hymn Tunes, *etc.* 1785. *obl.* 4°. *See* BAYLEY (D.) *the Elder.* **A. 134.**

The Psalm-Singer's Companion ... Third Edition. 1785. 8°.
See DAVENPORT (W.) **C. 519. b.**

The Hymns and Psalms used at the Asylum ... for Female Orphans. [1785.] 4°. *See* GAWLER (W.) **E. 585.**

A Verse Anthem ... To which are added Ten New Psalm Tunes, *etc.* [1785?]
See MARSH (J.) **H. 2815. d. (3.)**

A Collection of Anthems ... likewise a Set of Psalm-Tunes, in four Parts ... The Third Edition, with Additions. 1785. 8°.
See STREET (J.) **C. 102. b.**

Twenty Psalms, set to Music for Two, Three and Four Voices, *etc.* [1785?] *obl.* fol. *See* TREMAIN (T.) **E. 602. f. (4.)**

Thirty Psalm Tunes in four Parts, with Symphonies, Interludes, and an Instrumental Bass, *etc.* [1785?] *obl.* 4°.
See VALENTINE (J.) **B. 440. (2.)**

Select Portions of the Psalms of David ... The Music from the most approved Compositions. The Second Edition. In which are inserted Words selected from the New Version, and adapted to the several Tunes. *Printed for H. Gardner: London,* 1786. *obl.* 4°. **5. a. 21.**

The composers named are: J. Clark, Croft, W. Hayes, Ravenscroft, T. Tomkyns, Courtiville, R. Allison, M. Luther and Gilding.

[Another copy.] **B. 370. n.**

Select Psalms and Hymns, for the use of the Parish Church of Cardington, in the County of Bedford. *J. W. Galabin: London,* 1786. 8°. **C. 566. j.**

[Another copy.] **3437. g. 17.**

[Another copy.] **C. 732. b.**

A Book of Psalmody ... The Eleventh Edition, *etc.* 1787. 8°.
See CHETHAM (J.) **B. 611. e.**

A Psalm of Thanksgiving to be sung by the Children of Christ's Hospital, *etc.* 1787. *s. sh.* fol. *See* HUDSON (R.) **I. 600 (133.)**

Select Psalm and Hymn Tunes, *etc.* 1787. *obl.* 4°. *See* MACVITY (J.) **A. 1046.**

Select Psalms and Hymns for the use of the Parish Church of Cardington, in the County of Bedford. *W. Smith: Bedford,* 1787. 16°. **3437. e. 19.**

The New Harmony of Zion ... To which is added ... A choice Collection of ... Psalm and Hymn Tunes, *etc.* 1788. *obl.* 4°.
See BAYLEY (D.) *the younger.* **A. 452.**

Twenty Psalms and Hymns, *etc.* [1788?] fol. *See* DALMER (W.) **H. 1187. o. (1.)**

Hill's Church Music, containing Psalm Tunes and Anthems, *etc.* [1788–91.] fol.
See HILL (J.) *of Rugby.* **H. 3117.**

The Worcester Collection of Sacred Harmony ... Containing ... A large Number of ... Psalm and Hymn Tunes, *etc.* 1788. *obl.* 4°. *See* THOMAS (I.) **A. 854.**

A Psalm of Thanksgiving to be sung by the Children of Christ's Hospital, *etc.* 1789. *s. sh.* fol. *See* HUDSON (R.) **I. 600. (18.)**

Select Psalms of David, in the Old Version, set to Music in two Parts, Tenor and Bass, *etc.* *W. Harrod: Stamford*, 1789. 4°. **C. 732. a.**
The composers named are: Croft, J. Clark, Handel, J. Bowland [Dowland], H. Purcel and Blow.

Psalmodia Christiana, a Collection of Sacred Music . . . Containing 200 . . . Psalm Tunes . . . Harmonized & . . . composed by W. Dixon, *etc.*
[1789.] *obl.* 4°. *See* DIXON (W.) **B. 775.**

A New Sett of Hymns and Psalm Tunes, *etc.* [1789.] *obl.* 4°. *See* LEACH (J.) **B. 844. (1.)**

Sacred Harmony: or A choice Collection of Psalm and Hymn Tunes, *etc.*
[1789.] 8°. *See* SACRED HARMONY. **B. 483.**

[Another edition.] Sacred Harmony, *etc.*
[1789?] 8°. *See* SACRED HARMONY. **B. 483. a.**

Psalmodia Evangelica. A Collection of Psalm & Hymn-Tunes, *etc.*
1789. *obl.* 4°. *See* WILLIAMS (T.) **A. 811. a.**

The Psalmist's New Companion . . . The Twelfth Edition, *etc.* [1790?] *obl.* 4°.
See ADAMS (A.) **A. 133. c.**

Bland's Collection of Divine Music, consisting of Psalms, Hymns & Anthems, *etc.* [1790?] fol. *See* BLAND (J.) **H. 817.**

Twelve Psalm Tunes (in four Parts), *etc.*
[1790?] fol. *See* COOKE (M.) **G. 517. b. (4.)**

The Hymns and Psalms used at the Asylum . . . for Female Orphans, *etc.*
[1790?] 8°. *See* GAWLER (W.) **E. 585. a. (1.)**

Sixteen Psalms, *etc.* Selected from Merrick's Version, *etc.* [1790?] *obl.* fol.
See HAYES (P.) **E. 218. b.**

Parochial Music Corrected . . . Being . . . Rules for . . . the . . . Performance of Psalmody . . . with Psalms, Hymns, and Anthems, *etc.* 1790. 4°.
See HERON (H.) **D. 437. (2.)**

The Psalms of David for the use of Parish Churches, *etc.* [1790.] 8°.
See MILLER (E.) **E. 402.**

Divine Harmony: a Collection of Hymn and Psalm Tunes, *etc.* [1790?] fol.
See PEACE (J.) **H. 1187. o. (4.)**

Four Setts of new Psalm and Hymn Tunes, *etc.* [1790?] *obl.* fol.
See RADIGER (A.) **E. 1477.**

The Divine Harmonist's Assistant, being a Collection of Psalm Tunes, *etc.*
[1790?] *obl.* 4°. *See* RILEY (W.) **B. 788. (2.)**

A Collection of Psalm Tunes in Three Parts . . . Fifth Edition, *etc.*
[1790?] *obl.* 4°. *See* SMITH (I.) **A. 621. a.**

The Essex Melody . . . comprising . . . Six Psalm Tunes, *etc.* [1790?] fol.
See WRIGHT (J.) **G. 973.**

The Psalm Tunes and Hymns used, and taught by the Editor, in Bedford Chapel, *etc.* *Printed for the Editor: London*, [1791.] 8°. **1018. k. 33. (2.)**

The Psalms of David for the Use of Parish Churches, *etc.* 1791. fol.
See ARNOLD (S.) and CALLCOTT (J. W.) **H. 1174.**

The Psalms of David in Metre . . . the Words selected from the New Version of Tate & Brady . . . & others . . . The Music . . . Selected & Adapted by H. Bond, *etc.*
[1791?] 4°. *See* BOND (H.) **E. 579.**

A Selection of Psalms and Hymns . . . for the Use of Bedford Chapel, *etc.*
(1791.) 4°. *See* COSTELLOW (T.) **C. 725.**

A Selection of Psalm and Hymn Tunes, *etc.* [1791?] *obl.* 4°. *See* RIPPON (J.) **A. 481. (1.)**

Twelve Psalm & Hymn Tunes.
1792. *obl.* 4°. *See* BANISTER (C. W.) **B. 451. (3.)**

A new, and improved Edition of the Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital, *etc.* [1792.] *obl.* fol. *See* MADAN (M.) **E. 1429. a.**

The Book of Common Prayer reformed according to the plan of the late D^r^ Samuel Clarke. Together with the Psalter or Psalms of David . . . The Fourth Edition. (Psalm Tunes.) *Printed for J. Johnson: London*, 1793. 12°. **843. e. 3.**
The tunes are engraved and have separate pagination.

Four Anthems . . . To which are added Sixteen Psalm or Hymn Tunes, *etc.*
(1793.) *obl.* fol. *See* BEAUMONT (J.) **F. 964. a.**

A Selection of Twelve Psalms and Hymns, Set to Music according to the Rules laid down for the Church, *etc.* (1793.)
See BERTIE (W.) *Earl of Abingdon.* **E. 577.**

A Select Collection of Psalm and Hymn Tunes, *etc.* [1793.] *obl.* 8°.
See BOYD (H.) **A. 909.**

The Psalm-Singer's Assistant, *etc.*
1793. 8°. *See* GILMOUR (R.) **A. 1026.**

A Selection of Twelve Psalms and Hymns, *etc.* [1793.] *obl.* fol. *See* MONZANI (T.) **E. 1334.**

A Second Sett of Hymns and Psalm Tunes, *etc.* [1794.] *obl.* 4°.
See LEACH (J.) **B. 844. (2.)**

A Collection of Psalm & Hymn Tunes, *etc.* 1794. *obl.* 12°. *See* RANDALL (J.)
A. 742.

Improved Psalmody. Vol. I, the Psalms of David, from a Poetical Version by... J. Merrick...with New Music collected from the most Eminent Composers, *etc.* 1794. *obl.* fol. *See* TATTERSALL (W. D.)
5. a. 18.

Select Portions of Psalms and Hymns Set to Music with the Thorough Basses... arranged for the Organ or Piano Forte, as sung at Oxford, Welbeck & Portland Chapels, S^t^ Mary-le-Bone. The Second Edition, *etc.* [With a dedication signed: Jane Clarke.] *R^t^ Birchall: London*, [1795?] 8°. **F. 550. d.**

Federal Harmony; containing . . . the Rudiments of Psalmody; together with a Collection of Church Music, *etc.* [1795?] *obl.* 4°. *See* BENHAM (A.)
A. 636. (1.)

Portions of Psalms, Selected from The Version of Brady and Tate...adapted to Fifty Tunes... by...J. Broderip... and R. Broderip, *etc.* [1795?] *obl.* 4°. *See* BRODERIP (J.) and (R.) **B. 593. (1.)**

Select Portions of the Psalms... The Tunes selected, arranged, and composed by M. Cooke, *etc.* [1795?] 8°. *See* COOKE (M.) **D. 582.**

A First Collection of Four Anthems & Eight Psalms arranged for Four Voices, *etc.* [1795?] fol. *See* FIGG (W.)
G. 503. (2.)

Parochial Harmony, consisting of a Collection of old Psalm Tunes harmonized for Four Voices, *etc.* [1795?] fol. *See* FRIEND (J.) **H. 3078.**

Eight Tunes...Adapted to the Selection of Psalms...of Ebury Chapel, *etc.* [1795?] *obl.* fol. *See* SMITH (T.)
E. 1498. g. (5.)

Twenty-Four Tunes...Composed chiefly to D^r^ Watts's Psalms and Hymns. [1795?] *obl.* fol. *See* STANLEY (S.)
C. 853. (1.)

Sacred Melody, being Fifty Psalm & Hymn Tunes, *etc.* [1796?] fol. *See* MORETON (J.) **G. 503. (6.)**

Social Harmony: containing...The Rudiments of Psalmody, *etc.* (1798.) *obl.* 4°. *See* BENHAM (A.) **A. 636. (2.)**

Divine Harmony, being a Collection of Psalm & Hymn Tunes, *etc.* 1798. 8°. *See* HENLEY (P.) and SHARP (T.) **E. 481.**

The Psalms & Hymns with the Ode or Anthem sung at the Magdalen Chapel, adapted for the Voice, Harpsichord, &c. A New Edition, *etc.* 2 pts. *Printed for Henry Thompson: London*, [1800?] 8°. **E. 1498. 1.**
The pagination is continuous.

A Selection of Psalms & Hymns as set on the Organ, the Gift of...the Marquis of Buckingham, to the Parish Church of Stowe, *etc.* *Flight & Robson: London*, [1800?] 16°.
3435. g. 24.

The Anthems, Hymns, Psalms and Sentences sung at the Asylum Chapel, *etc.* [1800?] *See* CALLCOTT (J. W.)
H. 894. a.

The Portsmouth Harmony, containing Fifty Psalm Tunes, *etc.* *See* CUZENS (B.) [1800?] *obl.* 4°. **a. 109.**

The Melksham Harmony, containing Fifty original Tunes adapted to the New Version Psalms, *etc.* [1800?] *obl.* 4°. *See* HARVEY (W.) **B. 466.**

An Original Anthem...with a Selection of Thirty-eight...Psalm Tunes, *etc.* [1800?] fol. *See* HOWGILL (W.)
H. 879. k. (2.)

Eight Anthems...Book I. (Seven Anthems...Book II.) (Five Anthems... Twenty Psalm Tunes...Book III.) (Five Anthems...Ten Psalm Tunes...Book IV.) [1805?–1800?] fol. *See* KEY (J.)
G. 521.

Sacred Melody: a General Collection of Psalm & Hymn Tunes, *etc.* Ninth Edition. [1800?] *obl.* 4°. *See* MAJOR (S.) **A. 621. b.**

A Selection of Psalm and Hymn Tunes, *etc.* [1800?] 8°. *See* PEASTON (W.)
B. 580. a.

Psalmodia Britannica, or a Collection of Psalm Tunes, *etc.* [1800?] *obl.* 4°. *See* RIDER (C.) **a. 263.**

Ancient Church-Music: being a...Selection of the best...Psalm-Tunes, drawn from the works of the most esteemed old Masters . . . and set in three parts, *etc.* [1800?] 8°. *See* SAMPSON (R.)
C. 522.

Nineteen Psalm, Hymn & Charity Hymn Tunes, *etc.* [1800?] *obl.* fol. *See* STANLEY (S.) **C. 853. (2.)**

Sacred Harmony...Consisting of a variety of New Psalm & Hymn Tunes, *etc.* [1800?] *obl.* 4°. *See* WELSH (J.)
B. 469.

5. FRENCH.

Pseaulmes LXXXIII de Dauid...à quatre parties, *etc.* 1554. *obl.* 16^mo^. *See* BOURGEOIS (L.) **K. 8. i. 4. (16.)**

Le Second Liure [de]s Pseaulmes [et] Sentences, tirees tant du Psau[tier] Royal que des autres Saincts Prophetes: Mis[es en Musique] en forme de Motetz, par diuers [excellens Musiciens]. (Tiers Liure. Ou sont contenues Plusievrs Chansons tirees du Recueil: des meilleures Tant anciennes que modernes, composees de diuers excellens Musisciens: desquelles

auons changé la verbe lubrique, en lettre spirituelle & chrestienne. Le tout à quatre parties, & en quatre liures.) Superius. [With dedicatory verses by P. Vallete.] 2 Bks. *Simon du Bosc, et Guillaume Gueroult.* 1555. *obl.* 16mo.
K. 8. i. 10.

The editor's name occurs in the dedicatory verses in Livre II. The composers named in Livre II. are: F. Gindron, C. Goudimel, Archadelt and B. le Bel. No names occur in Livre III. The title-page of Livre II. is mutilated.

La Bible, *etc.* (Pseaumes de David, mis en rime par C. Marot et T. de Besze.) (La forme des prières ecclésiastiques.) 3 pts. *De l'Imprimerie de F. Iaquy, A. Dauodeau, & I. Bourgeois:* [*Geneva,*] 1560. 4°. **3022. i. 1.**

Premier Liure contenant Soixante Pseaumes de Dauid, *etc.* 1561. *obl.* 12°. *See* CHAMPION (T.) called *Mithou.*
K. 1. a. 4.

Le Nouueau Testament, *etc.* (Les Pseaumes mis en Rime Francoise, par C. Marot, et T. de Beze.) 2 pts. *François Perrin:* [*Geneva,*] 1562. fol. **464. b. 7.**

Les Pseaumes mis en rime Françoise, par C. Marot, & T. de Beze. (La forme des Prieres Ecclesiastiques, *etc.*) 2 pts. *Ian de Tournes. Pour Antoine Vincent: Lyon,* 1563. 8°. **3433. c. 63.**

La Bible, *etc.* (Les Pseaumes mis en Rime Francoise, par C. Marot, and T. de Beze.) (Prieres Ecclesiastiques.) 2 pts. *François Perrin: Geneve,* 1564. 8°.
1159. d. 6.

Wanting sigs. FF 1, 8, *HH* 8, *and probably three leaves at the end; sig. MM* 4 *is mutilated.*

Les CL. Pseaumes de Dauid, mis en Rime Francoise, par C. Marot, et T. de Bèze, *etc.* 1564. *obl.* 4°.
See JAMBE DE FER (P.) **A. 63.**

Pseaumes de Dauid, mis en rime francoise. A sauoir, Quaranteneuf par Clement Marot, auec le Cãtique de Simeon, Les dix Commandemẽs, & le Cantique de Moyse. Et Le reste des autres Par Theodore de Besze de Vezelay en Bourgongne. (Pierre Vallete a tous Fidelles desirans chanter les louanges du Seigneur, *etc.*) (La Forme des Prières ecclesiastiques, *etc.*) 2 pts. [1565?] 8°. **690. a. 12.**

The last four leaves of Part II. are mutilated.

Les Pseaumes mis en Rime Francoise par C. Marot, & T. de Beze. (La Forme des Prieres Ecclesiastiques.) 2 pts. *Iean Bonnefoy. Pour Antoine Vincent:* [*Lyons,*] 1566. 16°. **1018. a. 2.**

La Bible, *etc.* (Les Pseaumes mis en Rime Francoise, par C. Marot, et T. de Beze.) (La Forme des Prieres Ecclesiastiques.) (Confession de Foy, *etc.*) 2 pts. *Loys Rabier: Orleans,* 1566. 8°.
3022. cc. 2.

The 'Confession de Foy' has a title-page dated 1567.

La Bible, *etc.* (La Forme des Prieres Ecclesiastiques.) (Les Pseaumes mis en Rime Francoise, par C. Marot, & T. de Beze.) 3 pts. *Zacharie Durant: Geneve,* 1566. 8°.
Case 48. d. 13.

La Bible, *etc.* (Les Pseaumes mis en Rime Francoise par C. Marot & T. de Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 2 pts. *Francois Perrin, pour Antoine Vincent:* [*Geneva,*] 1566. 8°. **1105. c. 5.**

Les CL. Pseaumes de David, mis en rime françoise par C. Marot, & T. de Besze. (La Forme des Prieres Ecclesiastiques, *etc.*) *Abel Clemence:* [*Orleans,*] 1566. 16°.
3433. a. 7.

Pseaumes mis en Rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques, *etc.*) *Thomas Courteau, pour Antoine Vincent:* [*Lyons,*] 1566. 24°. **3434. a. 38.**

Printed in caractères de civilité.

La Bible, *etc.* (Les Pseaumes mis en Rime Francoise par C. Marot, & T. de Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts. *François Estienne:* [*Geneva,*] 1567. 8°.
676. a. 5. (2.)

This copy has the arms and monogram of J. A. de Thou and his second wife, Gasparde de la Chastre, stamped on the binding.

La Bible, *etc.* (Les Pseaumes mis en Rime Francoise par C. Marot & T. de Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts. *François Perrin, pour Antoine Vincent:* [*Lyons,*] 1567. 8°. **1409. e. 1.**

Wanting pp. 1–81 *of Part II.* (*containing the Apocrypha*) *and* 3 *leaves at the end.*

Les Pseaumes mis en Rime Francoise, par C. Marot, & T. de Besze. *Iean Baptiste Pinereul. Pour Antoine Vincent:* [*Geneva,*] 1568. 16°.
1410. a. 27. (2.)

La Bible, *etc.* (Les Pseaumes mis en Rime Francoise par C. Marot, et T. de Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts. *Iean Marescal: Lyon,* 1569. 8°. **1409. e. 2.**

Part II. (*the New Testament*) *is printed by Pierre Bernard.*

La Bible, *etc.* (Les Pseaumes mis en Rime Francoise par C. Marot, et T. de Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts. *Pour Estienne Anastase:* [*Geneva,*] 1570. 8°. **3025. b. 21.**

The title-page of the New Testament has the imprint 'Par Pierre Bernard, 1569.' Wanting 16 *leaves at the end, sig. Ii* 3–*Kk* 10.

La Bible, *etc.* (Les Pseaumes mis en Rime Françoise. Par C. Marot, & T. de Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts. *Pour Sebastien Honorati: Geneve,* 1570. 16°. **Case 36. a. 29–31.**

Les Pseaumes de David, Mis en rime Françoise par C. Marot, & T. de Beze. Avec la prose en marge, & vne Oraison à la fin d'vn chacun Pseaume, *etc.*
Abel Riuery: Geneve, 1577. 16°.
3090. aa. 20.

Cent Cinquante Pseaumes de Dauid, *etc.* 1583. *obl.* 4°. *See* L'Estocart (P. de)
A. 62.

Les CL. Pseaumes de David mis en Rime Francoise, Par C. Marot, & T. de Beze. Avec la Forme des Prieres Ecclesiastiques, *etc.* *Ieremie des Planches: Geneve,* 1587. 8°. **1409. e. 5. (2.)**

[Another copy.] **Case 48. d. 16. (2.)**

[Another copy.] **Case 46. c. 23. (2.)**

Les Pseaumes de Dauid, mis en Rime Francoise. Par C. Marot & T. de Beze. (La Forme des Prieres Ecclesiastiques, *etc.*) *Hierosme Haultin: La Rochelle,* 1590. 12°. **1220. b. 1.**

Les CL. Pseaumes mis en Rime Françoise, par C. Marot, & T. de Bèze, *etc.* *Pierre de Saint-André: Geneve,* 1592. 8°. **B. 367.**

Cinquante Pseaumes de Dauid, auec la musique a cinq parties d'Orlande de Lassus. Vingt autres Pseaumes à cinq et six parties, *etc.* 1597. *obl.* 4°.
See Lasso (O. di) [*8. Psalms.*]
K. 2. a. 4.

Les Pseaumes Mis en Rime Françoise. Par C. Marot & T. de Beze. Mis en Musique à quatre parties, *etc.* (La Forme des Prieres Ecclesiastiques, *etc.*) (Confession de Foy, *etc.*) 1602. 8°.
See Goudimel (C.) **K. 8. i. 11.**

Premier Liure, Contenant Cinquante Pseaumes de Dauid, Mis en Musique a III. Parties, *etc.* Moienne. (Basse.) 2 pts. 1602. *obl.* 4°. *See* Le Jeune (C.)
B. 283. a.

Cinquante Pseaumes de Dauid...à 4, 5, 6, & 7 parties, *etc.* 1604. *obl.* 4°.
See Sweelinck (J. P.) **K. 2. e. 1. (1.)**

Les CL. Pseaumes de David mis en Rime Francoise, par C. Marot, & T. de Besze. Avec la Forme des Prieres Ecclesiastiques, *etc.* *Matthieu Berjon: Geneve,* 1605. 8°.
Case 65. l. 4. (2.)

Les Pseaumes de Dauid, mis en rime Françoise, par Marot, & T. de Bèze. (La Forme des Prieres Ecclesiastiques, *etc.*) *Pour Estienne Gamonet:* [*Geneva,*] 1606. 8°.
3025. b. 23. (2.)

Les Pseaumes de David, mis en Rime Françoise. Par C. Marot & T. de Bèze. (La Forme des Prieres Ecclesiastiques, *etc.*) *Chez Thomas Estienne: Diepe,* 1606. 12°.
3436. ee. 36.

Pseaumes en Vers mezurez mis en Musique, à 2. 3. 4. 5. 6. 7. & 8. parties, *etc.* Haute-Contre. (Taille.) (Basse-Contre.) 3 pts. 1606. *obl.* 4°. *See* Le Jeune (C.)
B. 283. b.

Cinquante Pseaumes de Dauid, mis en vers François par P. Des-Portes...Et mis en Musique à 3. 4. 5. 6. 7. & 8. parties, *etc.* Basse-Contre. 1607. 8°.
See Caignet (D.) **B. 737.**

Les CL. Pseaumes de Dauid, mis en rime par C. Marot, & T. de Besze. Auec les XVI. Cantiques du Vieil & Nouueau Test. *Pour Mat. Berjon:* [*Geneva,*] 1608. 16°.
03025. de. 7. (2.)

Second Liure, Contenant Cinquante Pseaumes de Dauid, Mis en Musique à III. Parties. Haute. (Moyenne.) (Basse.) 3 pts. 1608. *obl.* 4°. *See* Le Jeune (C.)
B. 283. f.

Troisieme Liure des Pseaumes de Dauid, mis en Musique à III. Parties, *etc.* Haute. (Moyenne.) (Basse.) 3 pts. 1610. *obl.* 4°. *See* Le Jeune (C.)
B. 283. g.

Les Pseaumes de David, Mis en rime Françoise par C. Marot & T. de Beze. (La forme des Prieres Ecclesiastiques, *etc.*) *Iean de Tournes:* [*Lyons,*] 1611. 8°. **Case 30. c. 14.**

Pseaumes, Hymnes et Cantiques. Usitéz en l'Église françoise de Francfort sur le Mein...Mis en rime françoise, selon la rime & mélodies Allemandes. Par M. Matthieu Barthol, *etc.*
Erasme Kempffer: Francfort sur le Mein, 1612. 16°. **3425. a. 4.**

Liure Second des Pseaumes de Dauid... à 4, 5, 6, 7, 8, parties, *etc.* 1613. *obl.* 4°.
See Sweelinck (J. P.) **K. 2. e. 1. (2.)**

Liure Troisieme des Pseaumes de Dauid ...à 4, 5, 6, 7, 8, parties, *etc.* 1614. *obl.* 4°. *See* Sweelinck (J. P.)
K. 2. e. 1. (3.)

La Bible, *etc.* (Les Pseaumes de David. Mis en rime Françoise, par C. Marot, & T. de Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts.
Les Heritiers de Hierosme Haultin: Geneve, 1615. fol. **3022. l. 2.**

La Bible, *etc.* (Les Pseaumes mis en Rime Françoise, par C. Marot, & T. de Beze. Avec la forme des prieres Ecclesiastiques, *etc.*) 3 pts. *Corneille Hertman: La Rochelle*, 1616. 8°. **676. b. 19.**

La Bible...Auec les Indices des editions precedentes...Item les Pseaumes en rime [by C. Marot and T. de Beze], & les prieres ecclesiastiques. 3 pts. *Thomas Portau: Saumur*, 1619. fol. **3015. g. 11.**

XXI. Pseaumes de Dauid, Accommodés pour chanter & jouer du Luth ensemble, *etc.* 1619. *obl.* 4°. *See* VALLET (N.) **K. 3. g. 2.**

Regia Pietas hoc est Psalmi Dauidici concinne aptati ad modulantes fides. (Pieté Royalle c'est a dire: Les Cent Cinquante Pseaumes de Dauid, accommodez pour iouer sur le luth, *etc.*) 1620. *obl.* 4°. *See* VALLET (N.) **K. 4. b. 14.**

La Bible, *etc.* (Les Pseaumes de David mis en Rime Francoise par C. Marot, & T. de Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts. *Imprimé pour Pierre & Iaques Chouet: Geneve*, 1622. 4°. **464. b. 8.**

Les Pseaumes de David, Mis en rime Françoise, Par C. Marot, & T. de Beze. (La Forme des Prieres Ecclesiastiques, *etc.*) *Pierre Pié de Dieu: La Rochelle*, 1623. 16°. **3022. d. 13. (2.)**

Les Pseaumes de Dauid, mis en Musique a quatre & cinq parties. Superius. (Haute contre.) (Tenor.) (Basse contre.) (Cinquiesme partie.) 5 pts. 1627. 4°. *See* LE JEUNE (C.) **K. 3. i. 1.**

Les Pseaumes de David, mis en Rime Françoise. (La Forme des Prieres Ecclesiastiques, *etc.*) *Iean Iannon: Sedan*, 1633. 16°. **3090. de. 21.**

La Bible, *etc.* (Les Pseaumes de David, mis en Rime Francoise par C. Marot, et T. de Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts. *Chez Henri Laurents: Amsterdam*, 1635. 8°. **1409. e. 6. (2.)**

Les Pseaumes de David, mis en Rime Françoise, Par C. Marot & T. de Beze. *Anthoine Cellier: Paris*, 1645. 12°. **3433. b. 61.**

Les Pseaumes de David en rime, Reueus par I. Diodati. *Pierre Couët: Geneve*, 1646. 12°. **3090. i. 39.**

Les Pseaumes de David, Mis en rime Françoise, Par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques, *etc.*) 2 pts. *Pierre Des-Hayes: Charenton*, 1647. 12°. **3049. aa. 19. (2.)**

Les Cent Cinquante Pseaumes de Dauid, mis en Musique à quatre parties, *etc.* Basse-contre. 1650. *obl.* 12°. *See* LE JEUNE (C.) **A. 143. a.**

Airs à Quatre Parties, sur la Paraphrase des Pseaumes de Messire Antoine Godeau, *etc.* 1650. *obl.* 8°. *See* GOUY (J.) **K. 3. b. 14.**

Paraphrase des Pseaumes de Dauid, en vers françois. Par A. Godeau, *etc.* 1655. 12°. *See* LARDENOIS (A.) **843. f. 5.**

Les CL Pseaumes de David. Mis en Rime Françoise, par C. Marot, et T. de Beze. Les Nottes de la Musique sont mises sur un Clef. (La Forme des Prieres Ecclesiastiques, *etc.*) *Chez la véve de Paul de Ravesteyn: Amsterdam*, 1659. 16°. **3090. a. 26.**

Paraphrase des Pseaumes de David, en Vers François, par A. Godeau...Cinquiéme Edition, reueue & corrigée. 1659. 12°. *See* GOBERT (T.) **1410. d. 1.**

Les Pseaumes de Dauid, mis en rime Françoise par C. Marot et T. De Beze. Reduits...à vne briéue et facile methode pour apprendre le chant ordinaire de l'Eglise, *etc.* 1659. 12°. *See* LARDENOIS (A.) **Case 46. a. 6. (2.)**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques.) *Anthoine Cellier: Charenton*, 1660. 12°. **Case 65. c. 24. (2.)**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques.) *Anthoine Cellier: Charenton*, 1661. 12°. **3025. c. 7. (2.)**

[Another copy.] **1159. d. 10. (2.)**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot et T. de Beze. (La Forme des Prieres Ecclesiastiques.) *Estienne Lucas: Charenton*, 1662. 12°. **3022. aaa. 19. (2.)**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. Auec vn Calendrier Historial, & Figures en Tailles douces. (La Forme des Prieres Ecclesiastiques.) 2 pts. *Louis Vendosme* (*Anthoine Cellier*): *Charenton*, 1664. 12°. **1016. c. 3.**

There is a second (*engraved*) *title-page. The Psalms have a separate title-page, on which, as on the engraved title-page, A. Cellier's name appears.*

Les Pseaumes de Dauid, Rime & Prose. (La Forme des Priere Ecclesiastiques.) 2 pts. *Anthoine Cellier: Charenton*, 1665. 4°. **463. b. 6. (2.)**

La Bible, *etc.* (Les Pseaumes de David, Mis en rime Françoise, par C. Marot, & T. de Beze.) (La Forme des Prieres Ecclesiastiques.) 3 pts. *Pour Iean Ant. & Samuel De Tournes: Geneve*, 1665. 4°. **3022. h. 10.**

Les Pseaumes de David, Mis en Rime par C. Marot et T. de Beze, Les Notes de la Musique y sont ajustées à chaque mot des Pseaumes pour en faciliter le chant. (La Forme des Prieres Ecclesiastiques.) 2 pts. *Chez Philippe de Cro-Y: Leyden*, 1665. 12°. **1409. e. 7. (2.)**

Les Pseaumes de David, Mis en rime Françoise, Par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques.) *Estienne Lucas: Charenton*, 1666. 12°. **Case 65. c. 25. (2.)**

Les Pseaumes de David, Mis en Rime Françoise, par C. M[arot] et T. D[e] B[èze]. (La Forme des Prieres Ecclesiastiques.) *Anthoine Cellier: Charenton*, 1667. 12°. **1109. b. 10. (2.)**

Les Pseaumes de David, Mis en Rime Françoise, par C. M[arot] et T. D[e] B[èze]. (La Forme des Prieres Ecclesiastiques.) *Anthoine Cellier: Charenton*, 1668. 12°. **3025. b. 8. (2.)**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques.) 2 pts. *Antoine Cellier: Charenton*, 1669. 32°. **Case 65. a. 7.**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques.) 2 pts. *Antoine Cellier: Charenton*, 1675. 12°. **1409. a. 20. (2.)**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques.) *Estienne Lucas: Charenton*, 1675. 12°. **843. e. 6. (2.)**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques.) *Antoine Cellier: Charenton*, 1676. 12°. **3425. aa. 1.**

La Sainte Bible...On a ajoûté en cette derniere Edition les Pseaumes de David, mis en rime Françoise par C. Marot, & T. de Beze. 3 pts. *Chez L. Chouet: Geneve*, 1678. fol. **3015. g. 12.**

There is a second (engraved) title-page, with the name of Jean Anthoine Chouet as publisher.

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. *Par la Veuve Philippe Bureau: Nyort*, 1678. 12°. **3406. a. 6. (2.)**

Les Pseaumes de David, Mis en Rime Françoise, par C. M[arot] et T. D[e] B[èze]. Avec la Prose mise à costé. (La Forme des Prieres Ecclesiastiques.) *Antoine Cellier: Charenton*, 1679. 12°. **1409. g. 8. (2.)**

Les Psaumes En vers François, Retouchez sur l'ancienne version de C. Marot & T. de Beze. Par M. V. Conrart ... Revû & corrigé de nouveau. *Robert Le Tourneur: Quevilly*, 1679. 12°. **1409. f. 10.**

[Les Pseaumes de David, mis en rime françoise par C. Marot et T. de Bèze, *etc.*] (La Forme des Prieres Ecclesiastiques, *etc.*) 2 pts. [1680?] 12°. **1016. a. 4.**

Wanting the title-page.

Le Nouveau Testament ... Edition fort exacte tant à l'égard du corps du Nouveau Testament, qu'à l'égard des Pseaumes en rime, du Catechisme, & de la Liturgie. 2 pts. *Chez Hierôme Sweerts, Jean ten Hoorn, Jean Bouman, & Daniel à Dalen, en Compagnie: Amsterdam*, 1682. 8°. **3022. bb. 2.**

Pseaumes qui se chantent les Jours de Cene, *etc.* *Estienne Lucas: Charenton*, 1682. 12°. **1018. e. 30. (4.)**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot et T. de Beze. (La Forme des Prieres Ecclesiastiques, *etc.*) 2 pts. *Estienne Lucas: Charenton*, 1682. 32°. **1220. a. 25.**

In this copy a printed slip containing the imprint "Amsterdam, Chez Pierre Brunel," etc., is pasted at the foot of the title-page.

Les Pseaumes de David, mis en Rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques.) *Chez la Veuve De Schippers: Amsterdam*, 1683. 12°. **219. a. 1. (3.)**

La Sainte Bible, *etc.* (Les Pseaumes de David, Mis en rime Françoise, par C. Marot, & T. De Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts. *Chez Samuel de Tournes: Geneve*, 1684. 4°. **1412. i. 1.**

La Sainte Bible ... Avec les Pseaumes de David, mis en rime Françoise par C. Marot, & T. de Beze. (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts. *Chez Iean Antoine Chouët: Geneve*, 1685. 4°. **3022. h. 11.**

Paraphrase des Pseaumes de David, en Vers François, par A. Godeau. 1686. 12°. *See* GOBERT (T.) **3433. bbb. 55.**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques.) *Imprimé par R. Everingham, & se vend chez R. Benteley ... Et chez J. J. Hindmarsh: Londres*, 1686. 12°. **1004. a. 18. (2.)**

Les Pseaumes de David, mis en Rime Françoise, par C. Marot, & T. de Beze. *R. Everingham: Londres*, 1688. 8°. **3406. c. 7. (2.)**

Les Pseaumes de David, Mis en rime Francoise, par C. Marot, et T. de Beze. Reduits nouvellement à une brieve & facile methode pour apprendre le chant ordinaire de l'église. (La Forme des Prieres Ecclesiastiques, *etc.*)
P. et I. Blaeu : Amsterdam, 1690. 12°.
3022. aaa. 18. (2.)

Le Nouveau Testament, *etc.* (Les Pseaumes de David, Mis en rime Françoise, par C. Marot, & T. de Beze.) (La Forme des Prieres Ecclesiastiques, *etc.*) 2 pts. *Chez Daniel Du Chemin : Londres*, 1693. 8°. **1109. h. 3.**

La Sainte Bible ... On a ajouté en cette derniere Edition les Psaumes de David, mis en rime Françoise par C. Marot, & T. de Beze. (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts.
Chez J. A. Cramer & P. Perachon : Geneve, 1693. fol. **340. d. 3.**
Imperfect, wanting all the preliminary leaves of the dedication following fol. 2.

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. Reduits nouvellement à une brieve & facile methode pour apprendre le chant ordinaire de l'eglise. (La Forme des Prieres Ecclesiastiques.)
P. et I. Blaeu : Amsterdam, 1697. 12°.
3025. c. 5. (2.)

Les Pseaumes en Vers, Avec la Prose, et La Liturgie ... des Eglises Reformées. Nouvelle Edition retouchée une derniere fois, sur toutes celles qui ont précedé.
Chez Pierre Brunel : Amsterdam, 1698. 12°. **850. d. 1.**
There is a second (engraved) title-page.

Les Psaumes de David, Mis en vers François. [By V. Conrart.] Revus & Aprouvez par les Pasteurs & Professeurs de l'Eglise & de l'Academie de Geneve.
Pour Vincent Miege : Geneve, 1699. 32°.
1159. b. 11.

Les Psaumes de David Mis en Vers François [by V. Conrart] Revûs & aprouvez Par Les Pasteurs & Les Professeurs de l'Eglise & de l'Academie de Geneve. *Pour Louys Durant : Geneve*, [1700 ?] 32°.
3089. aa. 15.

Les CL. Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques, *etc.*) *Chez Pierre Mortier : Amsterdam*, [1700 ?] 32°.
3433. a. 25.

[Another copy.] **1159. a. 1.**
Without the 'Avertissement aux Lecteurs touchant le Catechisme.'

Les Pseaumes de David. (Prieres Ecclesiastiques.) *Chez A. Dusarrat : Berlin*, 1701. 12°. **3434. a. 40.**

Les Pseaumes de David en Vers. Nouvelle Edition Retouchée une dernière fois, sur toutes celles qui ont précédé. (Prieres.) (La Forme des Prieres Ecclesiastiques.) 3 pts. *Chez Robert Roger : Berlin*, 1701. 12°. **3090. aa. 27.**
There is a second (engraved) title-page.

La Sainte Bible ... On a ajouté en cette derniere Edition les Pseaumes de David ; mis en rime Françoise par C. Marot, & T. de Beze. (La Forme des Prieres Ecclesiastiques.) *Aux dépens de la Compagnie ... chez Pierre Mortier et J. Louis de Lorme : Amsterdam*, 1702. fol. **3035. cc. 5.**

La Sainte Bible ... Avec les Psaumes de David, mis en Vers François. (La Forme des Prieres Ecclesiastiques, *etc.*) 3 pts.
Pour la Compagnie des Libraires : Geneve, 1705. 4°. **3025. g. 10.**

Les Pseaumes de David, mis en Rime Françoise par C. Marot et T. de Beze. Nouvelle Edition reveue et corrigée. (La Forme des Prieres Ecclesiastiques.)
Chez J. van Hekeren, A. Hasebroek, la Veuve de G. de Groot, B. Beaumond & Comp̃. : Amsterdam, 1708. 12°.
3025. a. 8. (2.)

Les Psaumes de David, mis en Vers Francois, Revûs & approuvez par Les Pasteurs & les Professeurs de l'Eglise & de l'Academie de Geneve. Avec les Cantiques qui se chantent dans l'Eglise de Geneve. *Pour la Compagnie des Libraires : Amsterdam*, 1708. 16°. **3434. aa. 65.**

Les Pseaumes de David, Mis en Rime Françoise par C. Marot, et T. de Beze. Nouvelle Edition revüe. Et corrigée. (La Forme des Prieres Ecclesiastiques.) *Chez J. van Heckeren, A. Hasebroek, La veuve de G. de Groot, B. van Beaumont, A. van der Putte : Amsterdam*, [1710 ?] 24°.
3433. aa. 51.
There is a second (engraved) title-page.

Les Pseaumes de David, Mis en rime Françoise, par C. Marot et T. de Bèze. Reduits nouvellement à une briéve et facile methode pour apprendre le chant ordinaire de l'Église. (La Forme des Prieres Ecclesiastiques.)
Chez les Wetsteins : Amsterdam, 1710. 12°. **3434. aaa. 40.**
The title-page is engraved.

Les Pseaumes de David, Mis en rime Françoise, par C. Marot, et T. de Beze. (La Forme des Prieres Ecclesiastiques.)
Par G[uillaume] R[edmayne] : Londres, 1710. 12°. **3433. a. 26.**

Les Pseaumes de David, Mis en rime Françoise, par C. Marot & T. de Beze. (La Forme des Prieres Ecclesiastiques.)
Guillaume Redmayne : Londres, 1711. 8°.
1409. k. 16. (2.)

La Sainte Bible, *etc.* (Les Psaumes de David, en Vers François.) (La Forme des Prieres Ecclesiastiques, *etc.*) 4 pts. *Chez Fabri & Barrillot: Geneve,* 1712. fol. **343. a. 2.**

La Sainte Bible, *etc.* (Les Pseaumes de David.) (La Forme des Prières Ecclésiastiques.) 3 pts. *Chez Pierre Mortier, & Pierre Brunel: Amsterdam,* 1712. 4°. **1412. i. 5.**

There is a second (engraved) title-page.

Les Pseaumes de Dauid en Vers, Nouvelle Version par F. Rivasson, *etc.* (Cantiques Sacrez...que l'on chante en public dans l'Eglise de Genève, par B. Pictet, *etc.*) 2 pts. *Chez François Halma: Lewarde,* 1715. 12°. **1109. a. 18.**

Les Pseaumes de David, Mis en Rime Françoise par C. Marot & T. de Beze. Nouvellement retouchez par MM. D. J. &... *Chez Steenhouwer & Uytwerf: Amsterdam,* 1716. 12°. **3436. f. 20.**

Les Psaumes de David, &c. mis en vers François, par C. Marot, & T. de Beze, retouchez par T. de Blanc, *etc.* *Jobst Heinrich Baak: Hamburg,* 1716. 12°. **1409. b. 23.**

Les Psaumes de David, Mis en Rime Françoise par C. Marot, et T. de Beze. Nouvelle Edition revûe & corrigée. (La Forme des Prieres Ecclesiastiques.) *Chez J. de Hekeren, la Veuve G. de Groot, A. Hasebroek, P. de Rysschoten, & leurs Associez: Amsterdam,* 1716. 12°. **3022. bb. 6. (2.)**

There is a second (engraved) title-page.

Les Pseaumes de David. (La Forme des Prières Ecclésiastiques.) *Chez Henry Desbordes: Amsterdam,* [1720?] 12°. **3406. aaa. 1. (2.)**

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La Sainte Bible, *etc.* (Les Pseaumes de David.) (La Forme des Prières Ecclésiastiques, *etc.*) 3 pts. *Chez Pierre Brunel: Amsterdam,* 1722. 4°. **3022. h. 14.**

There is a second (engraved) title-page.

Les Psaumes de David, en Vers François; Revus & Aprouvez par les Pasteurs & les Professeurs de l'Eglise & de l'Academie de Geneve. (La Forme des Prieres Ecclesiastiques.) *Chez Fabri & Barrillot: Geneve,* 1723. 16°. **3435. bbb. 33.**

Les Pseaumes de David, Mis en rime Françoise par C. Marot et T. de Beze. (La Forme des Prieres Ecclesiastiques.) 2 pts. *Chez les Libraires Francois: Londres,* 1728. 8°. **3022. d. 7. (2.)**

Les Pseaumes de David, Mis en Vers Francois, Revus et Approuvez par le Synode Walon des Provinces-Unies. Nouvelle Edition. (La Forme des Prieres Ecclesiastiques, *etc.*) *Chez Herman Uytwerf: Amsterdam,* 1729. 4°. **1412. k. 17.**

Les Pseaumes de David, Mis en Vers François, Revus et approuvez par le Synode Walon des Provinces-Unies. Nouvelle Edition. (La Forme des Prieres Ecclesiastiques.) *Aux dépens de l'Eglise Francoise de Londres: Amsterdam,* 1729. 12°. **1109. b. 18.**

[Another edition.] Les Pseaumes de David .. Approuvez par Le Synode Walon des Provinces-Unies. Nouvelle Edition. *Aux dépens de l'Eglise Françoise de Londres: Amsterdam,* 1729. 12°. **846. c. 25.**

Les Pseaumes de David Mis en vers François, avec La Liturgie, le Catechisme, & la Confession de Foi des Eglises Reformées. Nouvelle Edition corrigée sur les Precedentes. 2 pts. *Chez S. Powell, Aux dépens de G. Risk, G. Ewing, G. Smith & A. Bradley: Dublin,* 1731. 8°. **3436. i. 13.**

Les Pseaumes de David, mis en vers François, Revus & approuvez par le Synode Walon des Provinces-Unies. Nouvelle Edition. (Formulaire des Prieres Ecclesiastiques.) *Chez P. Gosse & J. Neaulme: La Haye,* 1731. 12°. **3406. aaaa. 3. (2.)**

[Another copy.] **3025. c. 3. (2.)**

La Sainte Bible, *etc.* (Les Psaumes de David [translated in verse by V. Conrart, and corrected.].) (Les Liturgies, *etc.*) 3 pts. *Chez Jean Randolphe Im-Hoff: Basle,* 1736. 4°. **349. b. 7.**

Heures Chrétiennes ou Occupations Saintes, contenant les Cantiques Spirituels et les Pseaumes... qu'on chante la plupart dans les églises lutheriennes, *etc.* 1740. 8°. *See* HYMNS. [*5. French.*] **3436. i. 23. (1.)**

Les Pseaumes de David en Vers, [translated by V. Conrart,] Nouvelle Edition, retouchée... sur toutes celles qui ont précédé. Et augmentée de quelques Cantiques Sacrez, *etc.* (La Forme des Prieres Ecclesiastiques.) *Chez la Veuve Laurent: Berlin,* 1740. 32°. **3089. a. 28.**

Les Pseaumes de David, Mis en Vers François, revus et approuvez par le Synode Wallon des Provinces-Unies. Nouvelle Edition. (La Forme des Prieres Ecclesiastiques.) *Chez J. Covens & C. Mortier: Amsterdam,* 1742. 4°. **349. a. 4. (2.)**

[Another copy.] **3025. g. 4. (2.)**

Livre de Clavecin et d'Orgues, pour les Pseaumes et Cantiques, de l'Eglise Reformée, *etc.* 1745. 4°. *See* BLANKENBURG (Q. van) **e. 175.**

Les Pseaumes de David, mis en vers Francois, revus et approuvez par le Synode Walon des Provinces Unies. Nouvelle Edition. (Formulaire des Prieres Ecclesiastiques.) *Chez D. Onder de Linden: Amsterdam,* 1747. 12°. **1109. b. 17. (2.)**

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Les Pseaumes de David, mis en Vers François, Revus & approuves par le Synode Walon des Provinces-Unies. Nouvelle Edition. (Formulaire des Prieres Ecclesiastiques.) *Chez Z. Chatelain & Fils: Amsterdam*, 1756. 12°. **1409. f. 20.**

Les Pseaumes de David, Mis en Vers François; Revus et approuvez par le Synode Wallon des Provinces-Unies. Nouvelle Edition, toute en Musique, avec la Basse. (La Forme des Prieres Ecclesiastiques.) *Chez J. Paroissien: Londres*, 1757. 8°. **D. 605. a.**

Les Psaumes de David, mis en Vers Francois, et les Cantiques Sacrés, revûs & approuvés par les Pasteurs & Professeurs de Genève. Avec la Musique tout au long. Nouvelle Edition, Enrichie des Liturgies & Prieres publiques *etc.* *Chés Jean Rodolphe Im-Hof: Basle*, 1760. 8°. **3433. bb. 20.**

Les Pseaumes de David, Mis en Rime Françoise par C. Marot et T. de Beze. Réduits nouvellement à une brieve & facile méthode pour apprendre le Chant ordinaire de l'Eglise. *Amsterdam*, 1762. 12°. **Case 65. c. 18. (3.)**

Les Pseaumes de David, Mis en vers François, Revus & approuvez par le Synode Walon des Provinces-Unies. Nouvelle Edition. (Formulaire des Prieres Ecclesiastiques.) *Chez H. Bakhuyzen: La Haye*, 1762. 12°. **3025. b. 20. (3.)**

Les Pseaumes de David. Mis en Vers François. Revus & approuvés par le Synode Walon des Provinces-Unies. Nouvelle Edition. *Marc-Michel Rey: Amsterdam*, 1768. 12°. **3090. de. 5.**

Les Psaumes de David. Mis en Vers François, Revus et Approuvés. (Cantiques Sacrés, *etc.*) (Prières, *etc.*) *Chez P. A. Chenebié: Vevey*, 1769. 12°. **3408. aaaa. 20.**

Wanting pp. 421-2.

Les Pseaumes de David, Mis en vers François, Revus & approuvez par le Synode Walon des Provinces-Unies. (Formulaire des Prieres Ecclesiastiques.) *Chez Z. Chatelain & Fils, Arkstée & Merkus, Marc Michel Rey: Amsterdam*, 1770. 12°. **1410. e. 6. (2.)**

Les Psaumes de David, Mis en Vers François, Revus et approuvés par les Pasteurs et Professeurs de l'Eglise et de l'Académie de Geneve. Nouvelle Edition, exactement corrigée. (Prières, *etc.*) *Chez Bormant & Roth: Geneve*, 1775. 16°. **3437. a. 14.**

Cantiques tirés en partie des Pseaumes... Par J. Dumas, *etc.* 1775. 8°. *See* Hymns. [*5. French.*] **3455. dd. 4.**

Les Psaumes de David, mis en vers françois; & les Cantiques Sacrés, revus & approuvés par les Pasteurs et Professeurs de Genève, avec la musique tout au long. Nouvelle Edition, enrichie des Liturgies & Prières publiques, & de particulières sur divers sujets. *Chez La Société Typographique: Genève*, 1780. 12°. **K. 3. a. 17.**

Les Pseaumes de David, mis en vers François, revus et approuvés par le Synode Walon des Provinces Unies. Nouvelle Edition. (Formulaire des Prieres Ecclesiastiques.) *Chez D. Onder de Linden & Fils: Amsterdam*, 1784. 12°. **3022. bbb. 6. (2.)**

Les Pseaumes de David, Mis en Vers François, Revus et approuvés par le Synode Walon, des Provinces-Unies. Nouvelle Édition. *Matthieu Alexandre: Jersey*, 1786. 8°. **3408. bbb. 5. (2.)**

Les Psaumes de David, mis en vers, revus et approuvés. Nouvelle Édition, où la Musique est très-exactement corrigée. (Les Prières Ecclesiastiques, *etc.*) *Chez Chenebié & Lörtscher: Vevey*, 1790. 12°. **A. 511. a.**

Les Pseaumes de David mis en Vers. Nouvelle Édition, revue & approuvée, où la Musique est très-exactement corrigée. *Chez Carteret et M^c Leran: Guernesey*, 1791. 8°. **B. 580. g.**

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Les Pseaumes de David, Mis en Vers François. Revus et approuvez par le Synode Walon des Provinces Unies. Nouvelle Edition. (Formulaire des Prieres Ecclesiastiques.) *Chez F. G. Onder de Linden: Amsterdam*, 1796. 12°. **3022. aaa. 10. (2.)**

6. French and Dutch.

Les CL. Pseaumes de David, Mis en rime Françoise par Cl. Marot, et Th. de Beze. —De CL. Psalmen Davids, Uyt den Francoyschen Dichte in Nederlandtschen overgeset door Petrum Dathenum. *Joannes van Ravesteyn: t'Amstelredam*, 1660. 12°. **1004. a. 16. (2.)**

7. German.

Etlich Christliche lyeder Lobgesang, vnd Psalm, *etc.* 1524. 4°. *See* Hymns. [*6. German.*] **1220. f. 26.**

Enchiridion geystlicher gesenge v̄n psalmē so man itzt (Got zu lob) yn der kirchē singet, *etc.* 1526. 8°. *See* Hymns. [*6. German.*] **Case 38. c. 33.**

Der gantz Psalter Dauids, in gsangs weyse gestelt, durch Hansen Gamersfelder. Also, das sich die Psalmen alle durch aus, in manigfeltiger Melodey hernach angezeicht, fein vn lieblich singen lassen. Mit sambt andern Geystlichen Liedern, vnd Gesangen mer, so hie zu end dises Psalters, hinzu gesetzet sind.
Johan vom Berg, vnd Ulrich Neuber: Nürmberg, 1542. 8°. **1407. g. 21.**

Ettliche Psalm sampt dem Symbols odder Bekentnis Sancti Athanasij, Den Christlichen Gemeinen zu nutz, Vnd sonderlich auff bitte, der Kirchen zu Hall: jnn Gesang bracht vnd zugericht.
Gedruckt durch Georgen Rhaw: Wittemberg, 1544. 4°. **K. 3. g. 1.**

Geystliche Lieder, *etc.* (Psalmen vnd Geistliche lieder, welche von fromen Christen gemacht vnd zusamen gelesen sind.) 2 pts. 1545. 8°.
See LUTHER (M.) **3437. e. 51.**

Psalmen vnd Geistliche lieder, welche von fromen Christen gemacht vnd zusamen gelesen sind. *Valentin Babst: Leipzig*, 1547. 8°. **3433. aaaa. 6.**
This is the second part of a reprint of 'Geystliche Lieder. Mit einer newen vorrhede, D. Mart. Luth.,' etc., 1545.

Der Psalter, In Newe Gesangsweise, vnd künstliche Reimen gebracht, durch Burcardum Waldis. Mit ieder Psalmen besondern Melodien, *etc. Bei Chr. Egenolff: Franckfurt*, 1553. 8°. **3436. f. 32.**

Enchiridion Geistlicher Lieder vnd Psalmen, *etc.* 1556. 8°. *See* LUTHER (M.) **3425. e. 20.**

Geystliche Lieder, *etc.* (Psalmen vnnd Geistliche lieder... Auffs newe vbersehen, gebessert vnd gemehret.) 2 pts. 1557. 8°. *See* LUTHER (M.) **1221. b. 32.**

Geystliche Lieder, *etc.* (Psalmen vnnd Geystliche Lieder... Auffs newe vbersehen, gebessert vnd gemehret.) 2 pts. 1558. 8°. *See* LUTHER (M.) **1221. b. 33.**

Geistliche Lieder vnd Psalmen, *etc.* 1567. 8°. *See* LEISENTRIT (J.) **A. 255.**

[Another copy.] **3433. bbbb. 35.**

Der gantz Psalter Dauids, wie derselbig in Teutsche Gesang verfasset, mit vier Stimmen... von newen gesetzt, *etc.* 1569. *obl.* 4°. *See* HEMMEL (S.) **A. 229.**

Geystliche Lieder D. Martin Luthers... Mit vil schönen Psalmen vnd Liedern gemehret, *etc.* 1570. 8°. *See* LUTHER (M.) **1221. b. 52.**

Di Psalmen Davids In Teutsche gesangreymen, nach Französischer melodeien unt sylben art... gebracht von Melisso, *etc. Michaël Schirat: Haidelberg*, 1572. 8°. **3089. a. 22.**

Der Psalter dess Königlichen Propheten Dauids, In deutsche reymen... gebracht, ... Durch ... Ambrosium Lobwasser ... Und hierüber bey einem jeden Psalmen, seine zugehörige vier stimmen, *etc.*
Hanss Steinmann. Typis Voegelianis: Leipzig, 1573. 8°. **Case 65. bb. 13.**

Geistliche lieder vnd Psalmen... zusamen bracht, gemehret vnd gebessert... Durch ... J. Leisentrit, *etc.* 1573. 8°.
See LEISENTRIT (J.) **1221. b. 56.**

Der Zwölffte vnd Vier vnd zwantzigste Psalm Dauids... Auffs newe in ettliche Stimmen gesetzet, *etc.* 1576. *obl.* 4°.
See SCHROETER (L.) **A. 415. a.**

Gesangbüchlin von Psalmen... vnd Gaistlichen Lidern . D. Mar. Luthers, *etc.* 1576. 8°. *See* LUTHER (M.) **Case 25. b. 29.**

Gesangbüchlein Geistlicher Psalmen, Hymnen, Lieder vnd Gebett, Durch etliche Diener der Kirchen zu Bonn... Zusammen getragen. Zum Dritten auffs new gemehret, *etc.* 3 pts. 1577. 12°.
See HYMNS. [*6. German.*] **A. 620. o.**

Psalmen, geystliche Lieder vnd Gesänge, sambt etlichen Gebetten. D. Mar. Luth. Auch Anderer Gottseliger Lehrer vnnd Männer,... in eyne richtige ordnung gebracht. *Gedruckt... durch Theodosium Rihel: Strassburg*, 1578. 8°. **3090. cc. 6.**

Die Psalmen Dauids in allerlei Teutsche gesangreimen bracht: Durch Casparum Ulenbergium. *Gedruckt... durch Gerwinum Calenium vnd die Erben Johan Quentels: Cöln*, 1582. 8°. **3433. de. 22.**

Newe Teutsche Liedlein, aus den zwölff ersten Psalmen Dauidis ... mit dreyen Stimmen gemacht, *etc.* 1585. *obl.* 4°.
See DEDEKIND (E.) **A. 9.**

Christliche Psalmen, Lieder, vnd Kirchengesenge, *etc.* 1587. 4°.
See SELNECCERUS (N.) **3425. cc. 36.**

Cantica Sacra... ad duodecim modos ex doctrina Glareani accommodata ... ab Francisco Elero ... Accesserunt in fine Psalmi Lutheri, & aliorum ejus seculi Doctorum, itidem Modis applicati. 1588. 8°. *See* ELERUS (F.) **K. i. b. 9.**

Gesangbuch: Christlicher Psalmen, vnd Kirchen Lieder, D. Martini Lutheri, vnd anderer frommen Christen, *etc.* 2 Th. 1594 (1593). 4°. *See* FRITZSCH (M.) **3435. g. 20. (2.)**

Der Psalter des Königlichen Propheten Dauids nach Frantzösischer art vnd Melodey in Deutsche reimen gebracht. Durch Ambrosium Lobwasser... Mit vier stimmen vnterschiedlich gedruckt ... Und ist in diesem Buch geführet der Bass.
In vorlegung Henning Grossen: Eissleben, 1597. 16°. **1221. a. 3.**

Psalmen Dauids, nach Frantzösischer Melodey vnd Reymen art in Teutsche... gebracht Durch Ambrosium Lobwasser... Sampt etlichen andern Psalmen vnd geistlichen Liedern, *etc.* (Catechismus, *etc.*) 2 pts. *Gedruckt...durch Christof Raben: Herborn*, 1598. 8°. **3090. i. 24.**

Geistliche Psalmen vnd Lieder, wie sie... zu Weickersheim ... gebraucht werden, *&c.* mit vier Stimmen componirt, *etc.* 1604. 8°. *See* WIDMANN (E.) **A. 187.**

Musæ Sioniæ Michäelis Praetorij C. Darinnen Deudsche Psalmen vnd geistliche Lieder ... gesetzet sein. (Erster Theil, *etc.*) 1605. 4°.
See PRAETORIUS (M.) **B. 372. i.**

[Another copy.] **B. 272. b.**

Psalmen Dauids, wie die hiebeuor...in Teutsche Gesang-reimen durch ... Casparum Ulenbergium bracht: Nachmals aber ... mit vier Stimmen gesetzt, Vnd ...auffs New...vbersehen und Corrigiert ...Durch Cunradum Hagium, *etc.* 1606. fol. *See* HAGIUS (C.) **3434. h. 7.**

Psalmen Dauids, Nach Frantzösischer Melodey vnd Reymen art in Teutsche Reymen...gebracht Durch Ambrosium Lobwasser ... Sampt etlichen andern Psalmen vnd geistlichen Liedern, *etc.*
Gedruckt...durch Christoff Raben: Herborn, 1606. 8°. **Case 15. a. 7. (2.)**

766 Geistliche Psalmen, Hymnen, Lieder vnd Gebet ... Durch ... Martin Luther, auch andere ... Lehrer ... gemacht. Alles ... von neuem übersehen, corrigirt, alle Psalmen desz gantzen Psalters gesetzt vnnd vermehrt, *etc.* *Valentin Fuhrmann: Nürnberg*, 1607. 8°. **3425. aaa. 25.**

Psalmen vnd Christliche Gesäng, mit vier Stimmen, auff die Melodeyen fugweis componiert, *etc.* 1607. 4°.
See HASSLER (H. L.) **C. 68. b.**

Musæ Sioniæ Geistliche Concert Gesänge vber die fürnembste Deutsche Psalmen... mit VIII. vnd XII. Stimmen gesetzet... Ander Theil. 1607. 4°.
See PRAETORIUS (M.) **B. 372. c.**

Musæ Sioniæ Geistliche Concert Gesänge vber die fürnembste Deutsche Psalmen vnd Lieder...mit VIII. IX. vnd XII. Stimmen gesetzet...Dritter Theil. 1607. 4°. *See* PRAETORIUS (M.) **B. 272. d.**

Musæ Sioniæ Geistliche Concert Gesänge vber die fürnembste Deutsche Psalmen vnd Lieder...mit VIII. Stimmen gesetzet ...Vierdter Theil. 1607. 4°.
See PRAETORIUS (M.) **B. 272. e.**

Musæ Sioniæ...Geistlicher Deutscher... Kirchen...Lieder vnd Psalmen mit II. III. IV. V. VI. VII. VIII. Stimmen. Fünffter Theil. 1607 (1608). 4°.
See PRAETORIUS (M.) **B. 272. f.**

Herrn D. Martini Lutheri ... Psalmen vnnd Geistliche Lieder...in vier Stimm gebracht. Durch M. Gothardum Erythræum, *etc.* 1608. 4°.
See ERYTHRÆUS (G.) **C. 704.**

Psalmen Davids Nach Frantzösischer Melodi vnd reimen art: Durch D. Ambros. Lobwasser. Sampt etlichen andern Psalmen vnd Geistlichen Liedern, *etc.*
Gedruckt...durch Michael Forstern: Amberg, 1608. 12°. **3433. de. 23.**

Kirchengesäng: Psalmen vnd geistliche Lieder, auff die gemeinen Melodeyen mit vier Stimmen simpliciter gesetzt, *etc.* Cantus. 1608. 4°. *See* HASSLER (H. L.) **B. 92. a.**

Musæ Sioniæ...Deutscher Geistlicher... Psalmen vnd Lieder, Mit IV. Stimmen. Siebender Theil. 1609. 4°.
See PRAETORIUS (M.) **B. 272. h.**

Musæ Sioniæ...Deutscher Geistlicher... Psalmen vnd Lieder, Sechster Theil. 1609. 4°. *See* PRAETORIUS (M.) **B. 272. g.**

[Psalmen Davids, nach Frantzösischer Melodey vnd Reymen art in Teutsche Reymen artig gebracht, *etc.*] 1612. fol.
See MAURICE, *Landgrave of Hesse-Cassel.* **F. 1089.**

Ecclesiodiæ das ist Kirchen Gesäng. Nemblich die gebräulichsten Psalmen Davids ... Mit 4. 5. vnd 6. Stim̃en componirt, *etc.* 1614. 4°.
See WALLISER (C. T.) **D. 240.**

Psalmen Davids, Nach Frantzösischer melodei vnd reimen verstendlich vnd deutlich gebracht durch Ambrosium Lobwasser ... Und hierüber bey einem jeden Psalmen seine zugehörige vier stimmen. Sampt etlichen Psalmen vnd geistlichen Liedern, so von Herrn D. Luthero vnd andern gotseligen leuten gestellet. (Catechismus, *etc.*) 2 pts.
Gedruckt...durch Christoff Raben: Herborn, 1615. 4°. **3035. bb. 1. (2.)**

Geistlichen Musicalischen Lustgartens Erster Theil: Darinnen allerley ... Harmonien, von Psalmen, *etc.* 1616. 4°.
See FRANCK (M.) **C. 193. y.**

Der Psalter Davids Gesangweis, Auff die in Lutherischen Kirchen gewöhnliche Melodeyen zugerichtet, Und wieder auffs new vbersehen, durch Cornelium Becker, *etc.* *Gedruckt bey Lorentz Kober. In Verlegung Bartholomæi Voigts: Leipzig*, 1619. 16°. **1111. b. 44.**

Psalmen Davids, sampt Etlichen Moteten vnd Concerten mit Acht vnd mehr Stimmen, *etc.* 1619. fol.
See SCHUETZ (H.) **G. 483.**

Der Psalter Davids Gesangweis, Auff die in Lutherischen Kirchen gewöhnliche Melodeyen zugerichtet durch Cornelium Becker, *etc.* *Bey Abraham Lamberg. In verlegung Bartholomæi Voigts: Leipzig*, 1621. 8°. **3090. i. 23.**

Psalmen Dauids, Nach Frantzösischer Melodey vnd Reymen art in Teutsche Reymen ... gebracht durch Ambrosium Lobwasser ... Sampt etlichen andern Psalmen vnd geistlichen Liedern, *etc.* *Gedruckt ... durch Christoff Raben Erben: Herborn*, 1623. 8°. **466. a. 14. (2.)**
Wanting fol. G 8–L 1.

Ambrosij Lobwassers ... Psalmen Davids nach Frantzösischer Melodey in Teutsche Reimen gebracht ... Item: D. Martin Luthers vnd anderer gottseliger Leuth geistlichen Liedern vnd Kirchen-Gesängen, *etc.* 4 pts. *Gedruckt in Verlag Johann Carl Unckels: Franckfurt am Mayn*, 1623. 8°. **1220. g. 16.**

Psalter Des H. Propheten Dauids vnter allerley Melodeyen in Teutsche Gesangreimen bracht. Durch Casparum Vlenbergium ... Mit sampt andern newlich beygefügten Lobsengen, *etc.* *Gedruckt ... Durch Johannem Kreps: Cöln*, 1630. 12°. **3436. c. 1. (1.)**

Psalmodia Regia, das ist: Ausserlesene Sprüche aus den ersten 25 Psalmen ... mit 2. 3. 4. vnd 5. Stimmen ... componirt ... Erster Theil, *etc.* 1632. 4°.
See MICHAEL (S.) **C. 232.**

Newes Geistliches Musicalisches Wein-Gärtlein, ... so von den ... Psalmen Davids, vnd andern Geistreichen ... Liedern ... gepflanzet, *etc.* 1633. 4°.
See PULSITIVA (J.) *pseud.* **B. 122.**

Kirchen Gesäng: Psalmen vnd geistliche Lieder von weiland Herrn J. L. Haszler ... auff die gemeinen Melodeyen, mit vier Stimmen simpliciter gesetzt. Nun ... mit andern Kirchen Gesängen vermehret, durch Sigmund Theophilum Staden, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) 4 pts. 1637. 4°. *See* HASSLER (H. L.) **B. 92. d.**

Die Psalmen Davids. Nach den Frantzösischen Weisen gesetzt. Durch M. Opitzen. Jetzo auffs newe verbessert. *Martin Wagner, in verlag Ludwig Konigs: Basel*, 1640. 12°. **3425. e. 10.**

Triumphus Musicus Spiritualis: Das ist: Newe Geistliche Triumph Lieder, darunter ... Trostreiche Psalmen ... Mit 6. vnd 8. Stimmen sampt dem Basso Continuo, *etc.* Cantus I. (Cantus II) (Altus) (Bassus) Chori Superioris. (Altus (Tenor I) (Tenor II) (Bassus) Chori Inferioris.) 8 pts. 1640. 4°. *See* MOVIUS (C.) **B. 106.**

Cantional, oder Gesang-Buch Augspurgischer Confession, *etc.* 1645. 8°.
See SCHEIN (J. H.) **B. 133. f.**

Geistliche Kirchen-Melodien, Uber die ... Gesänge und Psalmen, *etc.* 1649. 4°.
See CRUEGER (J.) **B. 114. d.**

Harmonisches Chor- vnd Figural Gesang-Buch ... Worinnen die Psalmen vnd Geistliche Lieder ... D. Martin Luthers, vnd andere ... Lehrer begriffen, *etc.* 1651. 8°. *See* ERHARDI (L.) **B. 299.**

Johann-Wilhelm Simlers Teutsche Gedichte: darinnen I. Haubtbegriffliche Inhälte der Psalmen Davids ... enthalten sind, *etc.* 1653. 8°. *See* SIMLER (J. W.) **11517. bbb. 6.**

Psalmen Davids, nach Frantzösischer melodei vnd reimen art in Teutsche reimen ... gebracht durch Ambrosium Lobwasser ... Und hierüber bey einem jeden Psalmen seine zugehörige vier stimmen. Sampt etliche Psalmen vnd geistlichen Liedern, so von Herrn D. Luthero vnd andern gotseligen leuten gestellet. (Catechismus, *etc.*) 2 pts. *Gedruckt ... durch Christoff Raben Erben: Herborn*, 1654. 4°. **3035. bb. 4. (2.)**

Dressdenisch Gesangbuch Christlicher Psalmen und Kirchenlieder ... Jetzo auffs neue revidirt, *etc.* 1656. 4°. **3408. f. 7.**

Psalmodia Sacra, Das ist: Des Königes ... Davids Geistreiche Psalmen, durch Ambrosium Lobwasser ... in Deutsche Reim-Art versetzet: Denen auch des H. D. Lutheri und Anderer ... Leute ... Lieder ... beygefüget, *etc.* 2 pts.
See CRUEGER (J.) 1658, 57. 8°. **B. 114. a.**

Psalmen Davids, nach Frantzösischer Melodey in Deutschen Reimen gebracht, durch D. Ambros. Lobwasser. 3 pts. *Joachim Nosche: Amsterdam*, 1659. 12°. **1407. a. 2.**

Psalmen Davids, hiebevor in deutsche Reime gebracht durch D. Cornelium Beckern, *etc.* 1661. fol. *See* SCHUETZ (H.) **G. 483. b.**

Königliche Harff des ... Sänger Fürsten Davids. Nach Lobwasserischer Reim-art ... mit 4. Vocal und pro Complemento 3. Instrumental-Stimen nebenst General-Bass auffgesetzet, *etc.* 1663 (1662). 8°.
See CRUEGER (J.) **B. 114. b**

Johann - Wilhelm Simlers Teutscher Gedichten die Dritte ... Aussfertigung: in sich haltend I. Aller Psalmen Davids Haubtbegriff, *etc.* 1663. 8°.
See SIMLER (J. W.) **11526. cc. 20.**

Gross Kirchen-Gesang-Buch, darinnen ausserlesene, reine, Geistliche Lieder und Psalmen, *etc.* 1664. fol.
See HYMNS. [*6. German.*] **3405. g. 16.**

Königs Davids Göldnes Kleinod, oder Hundert und Neunzehender Psalm, *etc.* 1674. 4°. *See* DEDEKIND (C. C.) **C. 205.**

Johann Franckens Geistliches Sion, das ist: Neue Geistl. Lieder, und Psalmen, *etc.* 1674. 8°. *See* FRANCK (J.) *of Guben.*
3425. g. 30.

Lust- und Artzeney-Garten des Koniglichen Propheten Davids. Das ist Der gantze Psalter in teutsche Verse übersetzt ...Da zugleich jedem Psalm eine besondere neue Melodey, mit dem Basso Continuo [composed chiefly by H. Gradenthaler]...beygefügt worden...in Druck gegeben durch ein Mitglide der Hochlöbl. Fruchtbringenden Gesellschaft [J. L. Prasch]. 2 pts. *Gedruckt bei C. Fischern. In Verlegung G. S. Freysingers des ältern, und J. Conrads: Regenspurg*, 1675. 8°.
Case 66. b. 19.

Psalmodia Davidis in Templis Hassiacis usitata, *etc.* 1675. 4°.
See BRANDAW (J. G.) **C. 108.**

Geistreiches Gesang-Buch, an D. Cornelij Beckers Psalmen und Lutherischen Kirchen-Liedern, mit ihren Melodeyen unter Discant und Basso, sammt einem Kirchen-Gebeth-Buche, *etc.* (Der Psalter Davids, nach bekannten Kirchen-Melodien durch D. Cornelium Beckern verfasset, aufs neue aber, mit H. Schützens ... eigenen Gesang-Weisen aufgeleget.) (Neueingerichtetes Gesang-Buch, Herrn D. Martini Lutheri, und Anderer...Christen gebräuchlicher Kirchen-Lieder, mit ihren Melodeien, unter Discant und Basso.) (Kirchen-Gebeth-Buch.) [With a preface by C. Bernhard.] 3 pts.
P. A. Hamann (C. Baumann): Dresden, 1676. 4°. **3425. m. 18.**

Heilige Palmen, und Christliche Psalmen, *etc.* 1680. 8°.
See ARNSCHWANGER (J. C.)
3438. ff. 26. (1.)

Neu Leipziger Gesangbuch...in welchem ...des sel. Herrn D. Lutheri...Gesänge, Lateinische Hymni und Psalmen ... zu finden, *etc.* 1682. 8°. *See* VOPELIUS (G.)
C. 5.

Die Psalmen Davids, In Teutsche Reymen gebracht durch Ambrosium Lobwasser ...Denen beygefügt seyn Anderer Psalmen, geistliche Lieder, und der Catechismus, &c. *Frank Sas: Duisburg am Rhein*, 1684. 8°.
3041. ccc. 3. (2.)

Joachimi Neandri Glaub- und Liebes-Ubung: auffgemuntert durch...Bundes-Lieder und Danck-Psalmen, *etc.* 1686. 8°. *See* HYMNS. [*6. German.*]
3434. b. 45.

Johann-Wilhelm Simlers Teutscher Gedichten die Vierte ...Aussfertigung: In sich haltend I. Aller Psalmen Davids Haubtbegriff, *etc.* 1688. 8°.
See SIMLER (J. W.) **3434. cc. 47.**

Der Psalter dess H. Propheten Dauids vnter allerleÿ Melodeÿen in Teutsche Gesang Reimen gebracht durch Casparum Ulenbergium...Mit sampt ersetzten und Verbessertē Noten auch Uhralten bewährr-Lob- und Kirchen Gesängen, *etc.* (Anhang dess Psalmen-Buchs, Sozu Aachen ... gebräuchlich, *etc.*) 2 pts.
Beÿ Johan Odendall: Cöllen, 1694. 12°.
1159. c. 12.

Die Psalmen Davids nach Frantzösicher Melodey in Teutsche Reymen gebracht durch Ambrosium Lobwasser. Auch andern Psalmen und Geistliche Lieder, *etc.* 3 pts. *Heinrich Wetstein: Amsterdam*, 1697. 12°. **218. b. 19. (2.)**
Part II. is dated 1696.

Joachimi Neandri Glaub- und Liebes-Ubung: Auffgemundert durch einfältige Bundes-Lieder und Danck-Psalmen, *etc.* 1698. 8°. *See* HYMNS. [*6. German.*]
3434. b. 55.

Des Königs...Davids Geistreiche Psalmen ...vormals mit 4. Vocal- und 3. Instrumental-Stimmen nebst dem Basso continuo aufgesetzet...Itzo...übersehen, und in 4. Vocal-Stimmen, zum Druck befordert...Cantus & Bassus. 3 pts. 1700. 8°. *See* CRUEGER (J.)
3425. bbb. 28.

Die Psalmen Davids, Nach Frantzösischer Melodey in Teutsche Reymen gebracht durch D. Ambrosium Lobwasser, auch Andere Psalmen und Geistliche Lieder, *etc.* *Heinrich Wetstein: Amsterdam*, 1701. 12°. **3040. aa. 6. (2.)**
Forming part of 'Biblia...Teutsch... Samt angefügtem volständigen Gesang-Buch,' etc.

Die Harpfe...Davids...angestimet und mit...Fest- und Haussgesängen begleitet, *etc.* 1701. 8°. *See* HARDMEYER (J. K.)
B. 983.

Davids Kleinod, bestehend aus Hundert und funffzig Psalmen, *etc.* 1703. 4°.
See MOELLER (C.) **C. 270.**

Die Psalmen Davids, nach Frantzösischer Melodey in Teutsche Reymen gebracht durch D. Ambrosium Lobwasser. Auch andere Psalmen und Geistliche Lieder, *etc.* *Bey Heinrich Wetstein: Amsterdam*, 1704. 12°. **1216. b. 25.**
Forming part of 'Biblia...Teutsch... Samt angefügtem Vollständigen Gesang-Buch,' etc.

Joachimi Neandri Vermehrte Glaub- und Liebes-Ubung, Auffgemuntert durch einfältige Bundes-Lieder, und Danck-Psalmen ...vermittelst dieses Siebenden Drucks, nach...neu-componirten...Sing-Weisen eingerichtet...Durch G. C. Strattner, *etc.* 1707. 8°. *See* HYMNS. [*6. German.*]
3425. b. 11.

Des Königlichen Propheten Davids Geistreiche Psalmen nach Frantzös. Melodey in teutsche Reymen gebracht, durch D. Ambros. Lobwasser, samt einem geistreichen Gesang-Büchlein ... In drey Büchern abgefasset ..Zum dritten mal aufgelegt, und ... vermehret. (Neuvermehrtes Gesang-Büchlein, geistreicher ...Kirchen-Lieder, Herrn Doct. Martin Luthers und anderer Gottesgelehrten Männer, *etc.*) 3 pts. *J. Lorentz: Berlin*, 1717 (1716). 12°.
3425. bbb. 2. (1.)

Vollständige Kirchen- und Haus-Music, darinnen ausserlesene Gesänge, Psalmen und Hymni, *etc.* [1720?] 8°.
See HYMNS. [*6. German.*] **3425. e. 24.**

Die Psalmen Davids, zum Christlichen Gesang in Reimen gebracht, von D. Ambrosio Lobwassern; ... welchen Hn. Joachimi Neandri Geistreiche Bundes-Lieder und Danck-Psalmen mit beygefüget, *etc.* 3 pts.
Bey Henrich Wilhelm Meyers sel. Wittwe: Lemgo, 1727. 8°. **1003. e. 27. (2.)**

Neu-aufgesetztes, vollständiges, Psalm- und Choral-Buch, *etc.* Zweyte Auflage. 1735–6. 4°. *See* MUELLER (J. M.)
D. 604. (1, 2.)

Des Königs und Propheten Davids Geistreiche Psalmen, nach Frantzösischen Melodien in Teutsche Reimen gebracht, durch D. Ambros. Lobwasser, Samt einem geistreichen Gesang-Büchlein;... Nebst dem Chur- Pfältzischen Catechismo ...In drey Büchern abgefasset, *etc.* 3 pts. *Gedruckt...von Johann Lorentz nachgelassenen Wittwe: Berlin*, 1736. 12°. **3425. e. 9.**
Printed in agenda form.

Neu-eingerichtetes Gesang-Buch, welches in sich hält Die Psalmen Davids, Nach Frantzösischer Melodie durch D. Amb. Lobwasser in Teutsche Reimen gebracht, *etc.* 1737, 1736. 8°.
See HYMNS. [*6. German.*]
845. a. 3. (1, 2.)

Harmonischer Lieder-Schatz, oder Allgemeines Evangelisches Choral - Buch, Welches die Melodien derer...biss hieher eingeführten Gesänge unsers Teutschlandes in sich hält...Ferner...die Melodien derer Hundert und Funffzig Psalmen Davids, wie solche in denen Gemeinden der Reformirten Kirche gesungen werden, *etc.* 1738. *obl.* 4°. *See* KOENIG (J. B.)
B. 115.

Neu-verbessertes Kirchen-Gesang-Buch, verfassend die 150. Psalmen Davids, in Deutsche Reimen gebracht von Ambrosio Lobwasser, *etc.* 1738. 8°.
See HYMNS. [*6. German.*]
Case 25. g. 1.

Vermehrter Anhang zu dem Müllerischen Psalmen- und Choral-Buch, *etc.*
1741. 4°. *See* MUELLER (J. M.)
D. 604. (3.)

Die Psalmen Davids nach D. Ambrosii Lobwassers Uebersetzung ... Wie auch Alte und Neue auserlesene Geistreiche Lieder... Nebst dem Chur-Pfältzischen Catechismo, *etc.* 3 pts. *Gedruckt bey Emanuel Schneidern: Halle im Magdeburgischen*, 1745. 8°. **3425. bbb. 29.**
Part 3 is imperfect, wanting all after p. 92.

Die Psalmen Davids, . . . in Reimen gebracht von D. Ambrosio Lobwassern; Samt denen gebräuchlichen alten und neuen Kirchen-Gesängen verschiedener Gott-gelehrten Männer...Welchen Hn. Joachimi Neandri Geistreiche Bundes-Lieder . . . mit beygefüget, nebst dem Heydelbergischen Catechismo, *etc.* 3 pts. *Gedruckt und Verlegt von Johann Heinrich Meyern: Lemgo*, 1749. 8°. **1219. c. 29. (1.)**

Die Psalmen Davids...in Reimen gebracht von D. Ambrosio Lobwassern;...Welchen Hn. Joachimi Neandri...Bundes-Lieder und Danck- Psalmen mit beygefüget, *etc.* *Gedruckt...von Johann Heinrich Meyern: Lemgo*, 1753. 8°.
846. c. 26.

Vollständiges Hessen-Hanauisches Choral Buch, welches ... die Melodien der 150 Psalmen Davids...in sich fasset, *etc.*
1754. 4°. *See* MUELLER (J. D.)
D. 603.

Vierstimmiges Psalmbuch, das ist, Dr Ambrosij Lobwassers Psalmen Davids, transponiert durch J. U. Sulzberger ... Mit Verbesserung der undeutlichen Redensarten, samt neuen Festgesangen, *etc.* *In Hoch-Oberkeitl. Druckerey: Bern*, 1757. 8°.
A. 511. c.

Neu-verbessertes Kirchen-Gesang-Buch, Verfassend die 150 Psalmen Davids, in teutsche Reimen gebracht von Ambrosio Lobwasser, *etc.* 2 pts. 1757. 8°.
See HYMNS. [*6. German.*]
3040. aaa. 6. (2.)

D. Ambrosius Lobwassers Psalmen Davids. Mit einem ... vermehrten Gesang-Buche; ... Auf ... Verordnung des ... Herrn Victor Friederichs ... Fürsten zu Anhalt ... in allen Gemeinden dero Fürstl. Lande zu gebrauchen. (D. Martin Luthers und anderer Gottseliger Männer Geistliche Lieder und Psalmen, anjetzo noch mit Joachimi Neandri ... Bundes-Liedern vermehret, auch mit denen nöthigsten Melodeyen versehen, *etc.* 3 pts.
Zu finden bey J. L. Starcken: Bernburg, 1758 (1757). 8°. **3425. bbb. 31.**

Anhalt-Dessauisches Gesang-Buch, darinn die Psalmen Davids nach einer neuen ... Uebersetzung, *etc.* 3 pts. 1766. 8°.
See HYMNS. [*6. German.*] **3425. h. 1.**

Neues Bremisches Psalm- und Gesangbuch ... herausgegeben von dem Bremischen Ministerio. *Bey sel. H. E. Jani Wittwe und Diedrich Meier: Bremen*, 1767. 8°.
3425. g. 10.

Neues Bremisches Psalm- und Gesangbuch zür öffentlichen und besonderen Erbauung der Reformirten Stadt- und Landgemeinden ... herausgegeben von dem Bremischen Ministerio. (Zwote Auflage.) *Bey sel. H. C. Jani Wittwe und D. Meier: Bremen*, 1769. 8°.
3425. aaa. 23.

Herrn Doctor Cramers übersetzte Psalmen mit Melodien zum singen bey dem Claviere. 1774. *obl.* fol.
See BACH (C. P. E.) **F. 324. c.**

Gesang-Buch, darinn die Psalmen Davids und alte und neue Lieder ... enthalten sind, *etc.* 1774. 8°.
See HYMNS. [*6. German.*] **3425. h. 2.**

Psalmen und Christliche Gesänge, mit vier Stimmen, auf die Melodien fugenweis componirt, *etc.* *See* HASSLER (H. L.)
I. 507.

Des Königs und Propheten Davids geistreiche Psalmen, nach französischen Melodien in Teutsche Reimen gebracht, durch D. Ambros. Lobwasser, samt einem neu vermehrten Gesangbuch auserlesener geistreicher Lieder, nebst dem Chur-Pfälzischen Catechismo, *etc.* 3 pts. *C. F. Rellstab: Berlin*, 1778. 12°. **3425. aa. 35.**
Printed in agenda form.

Des Neu-verbesserten vierstimmigen Kirchen-Gesang-Buchs verfassend die 150 Psalmen Davids, in deutsche Reimen gebracht von Ambrosio Lobwasser, *etc.* 3 pts. 1787–85–86. 8°.
See HYMNS. [*6. German.*] **3425. g. 2.**

Neu-verbessertes Kirchen-Gesang-Buch verfassend die 150 Psalmen Davids in deutsche Reimen gebracht von Ambrosio Lobwasser, *etc.* 4 pts. 1788. 8°.
See HYMNS. [*6. German.*] **3425. i. 2.**

8. GERMAN AND FRENCH.

Das Newe Testamēt ... Teutsch vnd Frantzösisch. Sampt dem Gesangbuch, *etc.*—Le Nouueau Testamēt ... Allemand & François: Auec les Pseaumes de Dauid, Cantiques, Prieres ... & Catechisme, de l'Allemand mis en François pour l'vtilité de la Ieunesse. (Psalmen Dauids in Teutsch vnd Frantzösische Reymen artig gebracht sampt Andern Psalmen vnd Geystliche Liedern, *etc.*) 2 pts.
Thomas Willier, vnd Johan le Clercq: Hanaw, 1612. 8°. **3049. bb. 19.**

9. GREEK.

Ψαλτηριον προφητου και βασιλεως του Δαυιδ. —Davidis regis ac prophetæ Psalmorum Liber, secundùm exemplar Vaticanum, Romæ editum, Parisiensis Ecclesiæ usibus accommodatum; cui accedunt Hymni nonnulli, necnon & Modus ministrandi & respondendi in Missa, è Latino in Græcum translati. Exhibet Joannes-Mauricius Suere du Plan, *etc.* *Ex Typographia Philippi-Dionysii Pierres: Parisiis*, 1786. 12°. **1407. c. 12. (1.)**

10. HUNGARIAN.

Psalterium Ungaricum. Szent David Kiralynac es Prophetanac szaz ôtven Soltari az Franciai notáknac és verseknec módgyokra most úyonnan Magyar versekre forditattac es rendeltettec, az Szenci Molnar Albert által. *Hodos Christof: Herbornaban*, 1607. 12°.
3434. a. 1. (1.)

Szent Davidnac Soltari, az Franciai notaknac es verseknec módgyokra Magiar versekre forditattac és rendeltettec az Szenci Molnar Albert által. *Hanoviaban:* 1608. 4°. **1411. k. 15. (2.)**

Szent Davidnac Soltari az Franciai notaknac es verseknec módgyokra Magyar versekre forditattac és rendeltettec az Szenci Molnar Albert által, *etc.* *Galler Hieronymus: Oppenhemiumban*, 1612. 8°.
Case 15. a. 7. (1.)
Forming Part III. of the Hungarian Bible of 1612.

Szent David Kiralynak es Profetanak szaz ôtven Soltari a' Franciai notaknak es verseknek modgyokra Magyar versekre fórditattak es rendeltettek. Szenci Molnar Albert által. *Jansonius Janos: Amstelodamban*, 1645. 8°.
1410. c. 11. (2.)

Szent David Kiralynak és Profetanak szaz ötven Soltari a' Francziai Nótáknak és Verseknek módjokra Magyar Versekre fordíttattak és rendeltettek, Szentzi Molnar Albert által. *Kis Miklós: Amstelodamban*, 1686. 12°.
3061. b. 29.

Magyar Biblia, *etc.* (Szent Dávid Királynak és Profétának száz ötven Soltári. A' Francziai Nóták 's Versek szerint Magyar Versekre fordittattak 's rendeltettek Szenci Molnár Albert által.) 2 pts. [*Leyden*, 1719.] 8°. **1410. c. 12.**

Szent David Kiralynak és Profetanak szaz ötven Soltari a' Francziai Nótáknak és Verseknek módjokra Magyar Versekre fordíttattak és rendeltettek, Szentzi Molnar Albert által.
Anselmus Muntendam: Ultrajectumban, 1730. 8°. **463. a. 12. (2.)**

Szent Dávid Kiralynak és Profetanak szaz ötven Soltari a' Frantziai Nótáknak és Verseknek módjokra Magyar Versekre fordíttattak és rendeltettek. Szentzi Molnar Albert által. *Reers W. János: Ultrajectumban*, 1737. 8°. **3061. c. 2. (2.)**

Szent Dávid Királynak és Prófétának száz ötven 'Sóltári, a' Frantziai Nótáknak és Verseknek módjokra, Magyar Versekre fordíttattak és rendeltettek Szentzi Mólnár Albert által'.

Reers W. János: Ultrájectumban, 1765. 8°. **3061. c. 6. (2.)**

Szent David Kiralynak es Profetanak szaz ötven 'Soltari. A' Frantzia Nótáknak és Verseknek módjokra, Magyar Versekre fordittattak és rendeltettek Szentzi Molnar Albert által. Mellyeket e' formában Leg-Elöször Ki-nyomtattott P[ethe] F. *Altheer Janos: Ultrajektomban*, 1792. 8°. **1410. c. 13. (2.)**

11. Icelandic.

Morgun Psalmar og Kvølld Psalmar, til sierhuors Dags i Vikuñe, med siø Ydranar Psalmū Kongs Davids. Samansetter aa Danskt Twngumaal af...Thomas Kingo ...Eñ aa vort Islendskt Moodurmaal... wtsetter af...Stephan Olafssine ... Med føgrum Tonum og listelegum Melodiis, *etc.* [*Skálholt*, 1686.] 8°. **3433. aaaa. 4.**

Wanting the title-page.

Þess Konunglega Spaamañs Davids Psaltare a Lioodmæle settur, af Gudhræddum ... Sr. Ione Thorsteinssyne ... med Fyrer-Søgnum Ambrosii Lobwassers Yfer Sierhvørn Psalm. Editio 2. *Halldore Erikssyne: á Hoolum i Hiallta-Dal*, 1746. 8°. **868. f. 6.**

Wanting all after p. 238.

See also Hymns. [*Icelandic.*]

12. Italian.

Sessanta Salmi di David, tradotti in rime volgari Italiane...Col cantico di Simeone, & i dieci Comandamenti della Legge: ogni cosa insieme col canto.

Appresso Giovan di Tornes: [*Geneva*?] 1607. 16°. **3089. a. 1.**

[Another copy.] **3089. c. 5.**

Sessanta Salmi di David, tradotti in Rime volgari Italiane...Col Cantico de Simeone, & i dieci Comandamenti della Legge: ogni cosa insieme col canto.

Appresso Matteo Berjon: [*Geneva*], 1621. 16°. **3090. de. 14.**

Salmi di David. Ridotti in rime alla maniera Inghlese. Et accommodati alli toni più communi della Chiesa Anglicana: Per uso della Chiesa Italiana.

M. F. per Rodolfo Rounthwaite: Londra, 1644. 12°. **3436. ee. 23. (1.)**

Sessanta Salmi di David, tradotti in rime volgari Italiane...Col Cantico di Simeone, & i dieci Comandamenti della Legge: Ogni cosa insieme col canto.

Appresso Stefano Miege: Geneva, 1650. 12°. **1006. a. 26.**

I Sacri Salmi di David messi in rime volgari italiane. Da G. Diodati...et Composti in Musica da A. G. 1664. 8°. *See* G., A. **1220. b. 3.**

Cento Salmi di David, tradotti [40 by G. Diodati] in rime volgari Italiane... Col Cantico di Simeone, & i dieci Comandamenti della Legge: Ogni cosa insieme col canto. *Appresso Samuel de Tournes: Genevra*, 1683. 12°. **1159. d. 16.**

[Another copy.] **3436. ee. 35.**

Li CL. Sacri Salmi di Davide. Ed alcuni Cantici Ecclesiastici piu necessari e comuni. Tradotti ed accomodati alle Melodie di A. Lobvasser da A. G. Planta, *etc.* (Preghieri Sacre, *etc.*) 2 pts. *Giovanni Jannetto: Strada*, 1740. 8°. **3090. de. 12.**

[Another edition.] Li Cencinquanta Sacri Salmi di Davide ed alcuni Cantici Ecclesiastici...Tradotti ed Accordati alle Melodie di A. Lobvasser da A. G. Planta, *etc.* 2 pts. *Gio. Jannetto: Strada*, 1740. 8°. **845. b. 1.**

Li Salmi di David in Metro Toscano, *etc.* (Canti Spirituali per Diverse Feste, et altre occasioni. Con alcuni Salmi sopra Melodie Nove.) 2 pts. *Iacomo Gadina: Scoglio*, 1753. 8°. **3022. cc. 4.**

Li Salmi di Davide in metro Toscano. Edizione Seconda, *etc.* (Cantici Spirituali che contengono testimonianze della Redenzione fatta da Gesu Cristo in salute del genere umano.) (Preghiere, *etc.*) 3 pts. *Giuseppe Bisazzi: Vicosoprano*, 1790 (1789). 8°. **3090. de. 10.**

13. Latin.

Begin. [fol. 1 *recto*: T]E deū laudamus, *etc.* [Fol. 1 *verso*:] Psalterium Dauid secundum ordine; sancti Ambrosii. [Fol. 94 *recto*:] Psalteriū Ambrosianū cū hymnis oīu; scō'ꝝ notatis castigatis ac diligēter emēdatis, *etc.* G. L. *Impssu; mt̄i* [*Mediolani*] *p Leonardu; pachel ꝛ Aldericū scizēzeller īpēsis pt̄ri Gasparis lāpugnani*, *etc.* 1486. 4°. **I.B. 26533.**

94 *leaves, without title-page or pagination. Sig. a–l in eights, m, four leaves. 29 lines to a full page. Perhaps wanting a calendar at the beginning.*

Psalteriū ad vsum Parisiensem cum Inuitatorijs antiphonisq; oīnibus perpulchre ꝛ emēdate notatis. Vigilie mortuorum notate vnacum Recommendationibus. Hymni ad longum itidem notat.

Hore beate virginis cum notis. Toni quoq; oēs ad quēuis psalmū intonandum addiscētibus ꝑ maxime cōmodi. [fol. 236 *recto*:] Psalterii opus egregiū vnacū Hymnis ⁊ reliquis in primo folio positis: diligēter ⁊ emēdate notatis finē sumpsit, *etc.* [fol. 237 *recto*:] In nati. vni apl'i vel plurimo℣ ad vesperas super psalmos feriales Antiphona. [fol. 280 *verso*:] Finit cōmune sancto℣ ad vsum Parisiensē...Deo Gratias [fol. 281 *recto*:] De sancto spiritu. Introitus. G. L.

Impressum...Opa M. Udalrici gering . ⁊ . Mgri Berchtoldi Renbolt socijs: Parisius, 1494. 4°. **I.B. 40675.**

292 *leaves*, 30 *lines to a full page. Sig.* + (*red*) 8 *leaves*: + 6 *leaves*; *a–z*, *A–D, in eights*; *e*, 6 *leaves*; *A–E* (*red*) *in eights*; *F* (*red*) 4 *leaves*; *aa* 8 *leaves*; *bb* 4 *leaves*; *ff.* 185–221 *are numbered* 1–37.

2ª Folium. I. *Begin:* BEatus vir Pš. i. qui non abijt in cōsilio impio℣ *etc.*—130ª *Begin:* In aduentu [stave for music] COnditor alme, *etc.*—160ᵇ *End:*...regnās per omne seculum. Amen. G. L.

[*J. Pryss?* *Strasburg?*, 1498?] 4°. **I.B. 1748.**

160 *leaves reg. sigs. a–o*⁸, *p–r*⁶, [*4] *st*⁸, *v*¹⁰. *The staves for the music are printed in red, the notes partly filled in in manuscript.*

Psalterium chorale cū suis Antiphonis: Collectis: Precibus: Et hymnis [fol. 2 *recto*:] In nomine dñi Incipit psalterium chorale scd'm ritum insignis eccl'ie Constantiēn. G. L. [*J. Pryss: Strasburg?* 1500?] fol. **Case 52. g. 9.**

The staves are printed in red throughout, the notes (*in black*) *are only partly inserted.*

Begin. [fol. 1 *recto*:] Dñicis diebꝫ post festū trinitatis, *etc.* [line 4:] Beatus vir qui nō abijt in consilio impio℣, *etc. End.* [P]Resens psalmorū codex venustate capitaliū decorat'...ad eusebiam dei industrie est cōsumatus, *etc.* G. L. *Per Petrū Schoffer de Gernszheim: in nobili urbe maguntina*, 1502. fol. **Case 24. d. 9.**

A reprint of the 175*-leaved issue of the Psalter of* 1457, *with the spaces for music filled in with printed staves & those for liturgical additions filled in according to the use of Mentz; the section from the end of fol.* 23 *recto to fol.* 36 *verso is transferred to ff.* 102–115. *The plain chant is partially inserted in MS. on the printed staves. The numeration of the folios is irregular, and discontinued after fol.* 144 [143]. *At the beginning is a leaf on vellum, belonging to another edition, and a duplicate of fol.* 166 *is inserted at fol.* 176, *with two facsimiles to supply defects. Fol.* 1 *is mutilated.*

Psalterium fm morē ⁊ osuetudinē sancte Romane ecclesie: cuius cantus ꝑ...fratrē Franciscū de brugis ordis mino℣...reuisi: atq;...emēdati, vna cū integro defūcto℣ officio: nec nō gl'iose virgīs ātiphonis ānotatis: earūq; vsiculis post cōpletorium modulandis. ff. 285. G. L. ON VELLUM.

impēsis Luceantonij de giūta Florētini: Venetijs, 1507. fol. **Case 41. k. 7.**

Begin. [fol. 1 *recto*:] añ. Seruite deo. Euouae. BEatus vir q̄ nō abijt, *etc.* G. L. *J. Schöffer: Magūtie*, 1516. fol. **3. e. 1.**

A reprint of the Benedictine Psalter printed at Mentz in 1459, *but with the spaces for music filled in with printed staves, on which the notes are inserted in manuscript. At the end of this copy are* 14 *pages of antiphons, &c., in manuscript.*

Psalterium cum Hymnis ad usum insignis Ecclesię Sarū et Eboraceñ, *etc.* G. L.

Venundantur Londonij apud Petrum Kaetz: opere et industria Christophori Ruremundeñ ... impressum: Antwerpie, 1524. 8°. **Case 35. b. 3.**

Hymni, Psalmi: Versiculi, & Benedicamus, pro paruulis ecclesiasticis cantantibus mancipatis & admissis, *etc.* [1540?] 8°. *See* HYMNS. [*10. Latin.*] **3425. aa. 9. (2.)**

[Vesperarum Precum Officia Psalmi Feriarum et Dominicalium Dierum Tocius Anni, *etc.*] [1540.] *obl.* 4°. *See* RHAU (G.) **K. 4. d. 13.**

Tomus Tertius Psalmorum Selectorum Quatuor & Quinq;, & quidam plurium uocum. Tenor. (Discantus.) (Altus.) (Bassus.) [With a dedication signed: G. Forsterus.] 4 pts. *Apud Io. Petreium: Norimbergæ*, 1542. *obl.* 4°. **A. 620. l.**

The composers named are: Josquin, Fr. de Layolle, L. Senfel, L. Lemblin, B. Ducis, B. Arthopius, R. Unterholtzer, J. Waltherus, Claudin, Lerithier alias Verdeloth, Loyset, Gombert, Jachet, Lupus, Champion, L. Paminger, Heugel and Gosse.

Psalteriū chorale fratrū. s. Dñici: cū ℣siculis, R℣iis horarum, Añis nocturnalibus, Psalmis, Hymnisq; oīb', cātu ⁊ litera, ... recognitū, ⁊ emēdatū: in hac parua forma .. redactum, *etc.* G. L. *i officina heredū Luceantonii Jūte, Venetijs*, 1551. 4°. **3090. ccc. 17.**

Psalmorum Selectorum a præstantissimis huius nostri temporis in arte musica artificibus in harmonias quatuor, quinque, et sex vocum redactum. Tomus Primus. Qui cum fere, ut reliqui Tres, nouos, & hactenus in publico non conspectos uel auditos Psalmos contineat, *etc.* (Tomus Secundus (Tertius) [Quartus] Psalmorum Selectorum, *etc.*) Tenor. (Discantus

(Altus) (Bassus) Tomi Primi (Secundi) (Tertii) (Quarti).) 4 vols. (16 pts.) *Ex officina Ioannis Montani, & Ulrici Neuberi: Noribergæ*, 1553–4. *obl.* 4°. **A. 620. m.**

Wanting the title-page of the Tenor and the last leaf of the Altus of Tom. IV., which have been supplied in MS. The composers named are: Claudin, A. de Silva, J. du Prees, N. Gombert, Clemens non Papa, M. Wolff, Richafort, Vinders, Heydenhaymer, P. Wuest, Huldericus Pratelius or Bretellius, T. Stoltzer, Crequilon, C. Canis, Morel, J. Heugel, H. Walrant, Jachet, L. Senpffel, W. Norduuig, Gombert, Concilium, Certon, Moralis, Guyon, A. Willart, P. Manchicourt, L. Paminger, B. Ducis, Jacotin, M. Gosa, J. Mouton, Benignus Siben., Carpentras, Layole, D. Phinot or Finot, N. Payen, Lupus, C. Rore, J. Lupi, L. Nartais, C. Predhome, M. Eckel, Benedictus, N. Balduin, P. de la Rue, Brumel, M. Lasson, M. Maistre, V. Scamotulinus, Gascogne, Cortois, N. Schaffen, and Verdelot.

I Sacri et Santi Salmi ... Che si Cantano nella Santa Romana Chiesa all' hora di Vespero, in Canto Figurato, *etc.* 1554. *obl.* 4°. *See* Rore (C. de) and Jachet, *of Mantua.* **A. 70. p.**

I Sacri e Santi Salmi che si cantano a Vespro et Compieta ... Composti ... a uno Choro & a quatro uoci, *etc.* 1555. *obl.* 4°. *See* Willaert (A.) **A. 569. a.**

Psalteriū Davidis iuxta translationem veterem, alicubi tamen emendatam et declaratam, & accuratius distinctam iuxta Ebraicā Veritatem, additis etiam singulorum Psalmorum breuibus Argumentis. (Psalmi seu cantica ex sacris literis, in ecclesia cantari solita, cum hymnis et collectis...in vsum Ecclesiarum & iuuentutis Scholasticæ, *etc.*) [Edited, with a preface, by Paulus Eberus.] 2 pts. *In Officina Laurentii Schwenck: Witebergæ*, 1565 (1564). fol. **333. c. 6.**

Part II. has a separate title-page (dated 1564) and pagination.

Gasparis Pratonerii ... Harmonia super aliquos Dauidis Psalmos ... ad vesperas decantandos cum sex vocibus, *etc.* 1569. 4°. *See* Pratoneri (G.) **D. 88. a.**

Septem Psalmos Pœnitentiales adiunctis ex Prophetarum Scriptis Orationibus eiusdem argumenti quinque, ad dodecachordi modos duodecim ... aptissima tam viuæ voci, quàm diuersis Musicorum instrumentorum generibus harmonia accommodati, *etc.* 1570. *obl.* 4°. *See* Utenthal (A.) **A. 553.**

Psalterium (dispositum per hebdomadam, *etc.*) (Officium Defunctorum.) [Hymni Totius Anni, *etc.*]

Ex Officina Christoph. Plantini: Antuerpiae, 1571. fol. **3366. i. 9.**

Salmi Suauissimi et Deuotissimi a Cinque Voci, *etc.* 1574. 4°. *See* Ruffo (V.) **D. 36.**

Vespertina Omnium Solemnitatum Psalmodia...cum Quatuor Vocibus, *etc.* 1578. *obl.* 4°. *See* Asola (G. M.) **A. 36. e.**

Psalmi Davidis a G. Buchanano versibus expressi; nunc primum modulis IIII. V. VI. VII. et VIII. vocum ... decantati. Bassus. 1579. *obl.* 4°. *See* Servinus (J.) **K. 8. c. 25.**

Psalmodia ad vespertinas Omnium Solennitatum Horas octonis vocibus infractis decantanda, *etc.* 1582. 4°. *See* Asola (G. M.) **B. 30. a.**

Vespertina Omnium Solemnitatum Psalmodia ... cum Quatuor Vocibus, *etc.* 1582. *obl.* 4°. *See* Asola (G. M.) **A. 36. c.**

Secundus Chorus Vespertinae Omnium Solemnitatum Psalmodiae ... vocibus Quatuor paribus concinendus. 1583. *obl.* 4°. *See* Asola (G. M.) **A. 36. d.**

Andree Gabrielis ... Psalmi Dauidici, qui Pœnitentiales nuncupantur...Sex Vocum, *etc.* 1583. 4°. *See* Gabrieli (A.) **D. 168. g.**

Psalterium Chorale, vna cuꝫ Hymnario toto: Secundum morem ꝛ consuetudinem Sacrosancte Ecclesie Romane: Dispositum per hebdomadam iuxta ordinem noui Breuiarij, ex decreto Sacrosancti Concilij Tridentini restituti ... Addito integerrime Cantu omnium Antiphonarum ꝛ Responsorioruꝫ breuiuꝫ ... ac Hymnorum, *etc.* (Hymni Fratrum Eremitarum Sancti Augustini.) (Hymni Fratrū Minorum S. Francisci.) MS. NOTES. G. L. *Ex Officina Petri Liechtenstein: Venetijs*, 1585. fol. **Case 52. k. 1.**

The two appendices are in duplicate.

Omnes at Vesperas Psalmi, qui Falso ... Bordonio concini possunt ... Quatuor Vocibus, *etc.* 1585. 4°. *See* Isnardi (P.) **D. 997.**

Vespertina Omnium Solemnitatum Psalmodia...Cum Quatuor Vocibus, *etc.* 1586. 4°. *See* Asola (G. M.) **D. 248.**

Noua Vespertina Omnium Solemnitatum Psalmodia ... Octonis Vocibus, *etc.* 1587. 4°. *See* Asola (G. M.) **B. 30. e.**

Salmi di Dauid ... à cinque voci, ... nuouamente ristampati, con alcuni Salmi che mancauano, *etc.* 1587. *See* Faa (H.) **D. 985.**

Psalmi Vesperarum . . . Liber Secundus, *etc.* 1587. 4°. *See* MARINO (A.)
C. 266. a.

Psalmorum Dauidis Paraphrasis poëtica Georgii Buchanani . . . Argumentis ac melodiis explicata atque illustrata, Opera & studio Nathanis Chytræi.
Herbornæ, 1588. 12°. **3089. a. 23.**

Cantica Sacra . . . Accesserunt in fine Psalmi Lutheri, & aliorum ejus seculi Doctorum, *etc.* 1588. 8°.
See ELERUS (F.) **K. 1. b. 9.**

Ad Vesperas in Totius Anni Solemnitatibus. Dauidica Psalmodia Quaternis concinenda vocibus, *etc.* 1588. 4°.
See ZAPPANNUS (H.) **D. 1070.**

Gasparis Pratonerii . . . Harmonia super omnes Dauidis Psalmos . . . in solemnitatibus ad vesperas decantandos, cum Sex Vocibus. 1589. 4°. *See* PRATONERI (G.)
D. 88.

Hieronymi Vespae . . . Psalmi Vespertini in omnibus solemnitatibus per totum annum occurrentes, Falsi Bordones super tonos . . . Quinque vocibus modulantibus, *etc.* 1589. 4°. *See* VESPA (G.) **D. 251.**

Vespertina Omnium Solemnitatum Psalmodia . . . Cum Quatuor Vocibus, *etc.* 1590. 4°. *See* ASOLA (G. M.) **B. 30. g.**

Psalmi Omnes ad Vesperas . . . Quatuor Vocum, *etc.* 1590. *obl.* 4°.
See ISNARDI (P.) **A. 241. a.**

Psalmorum Dauidis Paraphrasis poëtica Georgii Buchanani . . . Argumentis ac melodiis explicata atque illustrata Opera & studio Nathanis Chytræi.
Herbornæ, 1592. 12°. **1351. a. 30.**

Psalmodia Vespertina . . . vinctis aliquot . . . Canticis Quatuor & quinq; vocibus compositis, *etc.* 1594. *obl.* 4°.
See PICTORIUS (J. F.) **A. 198.**

Reverendi D. Michaelis Varoti . . . Psalmodia Vespertina in Dialogo Octonis vocibus, alternatis Choris decantanda, *etc.* 1594. 4°. *See* VAROTUS (M.) **D. 32. a.**

Intonationes Vespertinarum Precum una cum Singulorum Tonorum Psalmodiis (quæ vulgo Falsi bordoni dicuntur) Quatuor Vocum, *etc.* 1594. fol.
See ZACHARIIS (C. de) **K. 9. b. 11.**

Salmi a Quattro Voci, *etc.* Canto. (Alto.) 2 pts. 1595. *obl.* 4°.
See PATARINO (G. M.) **A. 318.**

Psalmodia Vespertina Integra Omnium Solemnitatum Quinis vocibus decantanda, Unà cum duobus Canticis B. M. Virg. A diuersis in arte Musica excellentissimis Viris nunc in lucem edita. Altus.
Apud hæredes Francisci, & Simonis Tini: Mediolani, 1596. 4°. **D. 1015.**
The composers of this collection are: M. Varotus, C. Porta, J. C. Gabutius, J. Cavatius, O. Vecchius, J. D. Rognonus, A. Saviola, S. Limidus, O. Bariola, L. Quintianus, P. Pontius, T. Masainus, H. Bacusus, S. Cantonus, R. Tropheus, H. Vecchius and V. Bona.

Psalmorum Dauidis . . . Paraphrasis metrorhythmica, ad Melodias Gallicas . . . accommodata. Cum . . . quatuor vocum symphonia, *etc.* 1596. 12°. *See* SPETHE (A.)
A. 634.

Asprilii Pacelli . . . Motectorum et Psalmorum qui Octonis Vocibus concinuntur, Liber Primus, *etc.* 1597. 4°.
See PACELLI (A.) **D. 19.**

Psalmi ad Vesperas . . . Quinque Vocibus, *etc.* 1598. 4°. *See* BELLI (G.)
D. 21. a.

Motetti et Salmi a Otto Voci, composti da Otto Eccellentiss. Autori, *etc.* 1599. 4°. *See* MOTETS. [*10.*] **C. 121.**

Thomæ Ludouici de Victoria . . . Missæ Magnificat, Motecta Psalmi, & alia quã plurima, *etc.* 1600. 4°.
See VICTORIA (T. L. de) **K. 2. g. 14.**

Psalterium Romanum dispositum per hebdomadam ad normam Breuarij, ex decreto . . . Concilij Tridentini restituti . . . Cum omnibus, quæ pro Psalmis, Hymnis, Antiphonis . . . ac Responsorijs . . . modulandis, necessaria sunt, præcipua nuper cura emendatum, & excusum.
Apud Bernardum Iuntam: Venetiis, 1606. fol. **3356. d. 10.**

Basso Generale per l'Organo di Salmi Vespertini a Sei Voci, *etc.* 1607. 4°.
See BELLI (G.) **D. 21. d.**

Musarum Sionar: Motectae et Psalmi Latini . . . IV. V. VI. VII. VIII. IX. X. XII. XVI. vocum, Choro & Organis accommodatæ. I. Pars. 1607. 4°.
See PRAETORIUS (M.) **B. 272. k.**

Psalmi Septem, qui in Vesperis ad Concentus Varietatem interponuntur. Quaternis Vocibus cum Basso ad Organum, *etc.* 1609. 4°. *See* CIFRA (A.)
D. 64. l.

Recueil des Psalmes, Hymnes, et Motets qu'on a Coustume de Chanter es Chappelles des Penitens Seculiers. Mis en faux-bourdons & pleine Musique à Quatre Voix Par diuers excellens Musiciens. Premiere Edition, *etc.* *Iean Didier* (*Ex officina Typographica Iacobi Mallet, & Petri Marniolles*) *: Lyon*, 1610. fol.
K. 1. h. 19.

Psalmi ad Vesperas Solemnitatum . . . Octonis Vocibus decantandi, *etc.* 1610. 4°. *See* GUSSAGO (C.) **D. 52.**

Altus. Primo Choro (Cantus. Secondo Choro) à quattro voci del Secondo Libro delle Messe, Salmi, Magnificat, *etc.* 1610. *See* MORTARO (A.) **D. 65.**

Missa Psalmi ad Vesperas, et Motecta Sexdecim Vocibus Concinenda, *etc.* 1610. 4°. *See* VILLANI (G.) **D. 213. c.**

Psalmi Omnes, qui per Annum ad Vesperas Decantari consueuerunt . . . Duodecim Vocibus. Liber Tertius. 1610. 4°. *See* VILLANI (G.) **D. 213. a.**

Primus (Secundus) Chorus Psalmorum ac Magnificat quorum usus in Vesperis frequentior est, *etc.* 1611. 4°. *See* AGAZZARI (A.) **C. 30. n.**

Psalmi Septem, Qui in Vesperis ad Concentus Varietatem interponuntur. Quaternis Vocibus, cum Basso ad Organum, *etc.* 1611. 4°. *See* CIFRA (A.) **D. 64. e.**

Concerti Ecclesiastici alla Moderna doue si contengono Messa, Salmi per il Vespero, e Compieta, *etc.* 1611. 4°. *See* RUBICONI (G.) **D. 93.**

Psalmi Omnes qui per Annum ad Vesperas Decantari consueuerunt . . . Octo Vocibus. Liber Quintus, *etc.* 1611. 4°. *See* VILLANI (G.) **D. 213. b.**

Psalterium Davidis, . . . juxta veterem translationem alicubi emendatum, cum Canticis selectis Veteris & novi Testamenti, ad usum S. Metropolitanæ Magdeburgensis Ecclesiæ, *etc.* *Typis Andreæ Bezeli: Magdeburgi*, 1612. fol. **3366. h. 13.**

Salmi a Quattro Chori per cantare e concertare nelle gran Solennità di tutto l' Anno, *etc.* 1612. 4°. *See* VIADANA (L.) **D. 212. a.**

Salmi Campagnoli a Quattro Voci. Per cantare è variare ne gran concerti, *etc.* 1612. 4°. *See* VIADANA (L.) **D. 212.**

Vespertina Omnium Solemnitatum Totius anni Psalmodia Ternis Vocibus decantanda, *etc.* 1613. 4°. *See* LAMBARDUS (H.) **D. 110.**

Iulii Belli . . . Psalmi ad Vesperas . . . Octo Voc., *etc.* 1615. 4°. *See* BELLI (G.) **D. 21. c.**

Raccolta de' Salmi a Otto de diuersi Eccellentissimi Autori, *etc.* 1615. 4°. *See* COSTANTINI (F.) **D. 62. b.**

Salmi Passaggiati per Tutte le Voci nella maniera che si cantano in Roma sopra i Falsi Bordoni di tutti i Tuoni Ecclesiastici, *etc.* 1615. *obl.* 12°. *See* SEVERI (F.) **K. 3. f. 8.**

R. P. Angeli Terzachi . . . Psalmi Vesperarum . . . Quatuor Vocum, *etc.* 1615. 4°, *See* TERZACHUS (A.) **C. 113.**

Salmi Intieri a Quattro Voci Concertati, *etc.* 1616. 4°. *See* PICCIONI (G.) **C. 42.**

Psalmi et Hymni Ecclesiastici, cum Officio Defunctorum. Ad Romani Breuiarii nuperrime correcti quod cantu in ecclesiis peragitur, officii usum accommodati. MS. ADDITIONS. *Apud Johannem Mommartium: Bruxellæ*, 1618. 4°. **3366. e. 8.**

The title-page is engraved. The staves alone are printed, the music is partly inserted in manuscript.

Psalmus LI. Id est, Ardentissima Oratio pro Remissione Peccatorum . . . Quinque Vocum. Cantus Inferior. (Altus.) 2 pts. *Typis Ioannis Udalrici Schœnigij: Augustæ Vindelicorum*, 1619. 4°. **B. 375. c. (4.)**

Psalterium Cantica, et Hymni, Aliaque Diuinis Officijs Ritu Ambrosiano Psallendis Communia Modulationibus opportunis notata, *etc.* *Apud hær. Pacifici Pontij, & Ioannem Baptistam Piccaleum: Mediolani*, 1619. 4°. **Case 52. f. 5.**

Psalterium Romanum dispositum per hebdomadam ad normam Breuiarii . . . Concilij Tridentini restituti . . . Cum omnibus, quę pro Psalmis, Hymnis, Antiphonis . . . ac Responsorijs, ceterisque in Diuino Officio modulandis necessaria sunt, prȩcipua nuper cura emendatum, ℞ excusum, *etc.* G. L. MS. ADDITIONS. *Apud Iuntas: Venetiis*, 1621. fol. **3366. h. 12.**

Imperfect, wanting fol. 187. *The manuscript additions consist of hymns for the use of a Franciscan community, written in* 1669.

Rodiani Bareræ . . . Sacra omnium solemnitatum Vespertina Psalmodia . . . Quatuor vocibus canenda. 1622. 4°. *See* BARERA (R.) **E. 1341.**

Psalmorum Dauidis Paraphrasis Poëtica Georgii Buchanani . . . Argumentis ac melodiis explicata atque illustrata operâ & studio Nathanis Chytræi. (In Georgii Buchanani Paraphrasin Psalmorum Collectanea Nathanis Chytræi, *etc.*). 2 pts. *Apud Hæredes Christoph. Corvini: Herbornæ Nassouiorum*, 1624. 12°. **3425. a. 6.**

Part II. has a separate title-page and pagination.

Psalmi Octonis Vocibus una cum Basso Continuo pro Organo, *etc.* 1624. 4°. *See* BERNARDI (S.) **C. 169. c.**

Psalmi Integri Quatuor Vocibus, cum Basso ad Organum, *etc.* 1630. 4°. *See* CALDANUS (G.) **D. 108.**

Salmi Intieri a Quattro voci per il Vespero, *etc.* 1630. 4°. *See* DIRUTA (A.) **D. 977. a.**

Psalmi Vespertini Ternis Vocibus . . . Liber Secundus, *etc.* 1633. 4°. *See* DIRUTA (A.) **D. 977**

Psalmi Vespertini . . . Quinis Vocibus Modulandi, *etc.* 1634. 4°.
See GAGLIANO (G. B. da) **D. 51.**

Psalmi Vesperarum et Magnificat, Quatuor Vocum... Editio Secunda, *etc.* 1637. 4°. *See* MARINO (A.) **C. 266.**

Psalmorum Davidis Paraphrasis Poëtica Georgii Buchanani Scoti: Argumentis ac melodiis explicata atque illustrata Operâ & studio Nathanis Chytræi.
Apud Edw. Griffinum: Londini, 1640. 24°. **3438. de. 43.**

Messa e Salmi. Parte concertati, à 3. 5. 6. 7. & 8 voci, *etc.* 1640. 4°.
See RIGATTI (G. A.) **D. 3. a.**

Psalmi Vespertini Omnes cum II. Magnificat Concertationibus Musicis per VI. Voces et Basso Continuo, *etc.* 1640. 4°.
See STADLMAYR (J.) **B. 138. a.**

Salmi Concertati a Due Voci, *etc.* 1640. 4°. *See* VALVASENSIS (L.) **E. 121.**

Psalterium Davidis, Unà cum Hymnis Ecclesiasticis, & Officio Defunctorum, iuxta Breviarii Romani usum accommodatum. Hac postremâ Editione, caracteri tersiori expositum, & accentibus ubique interpunctum.
Ex Officina Ioannis Mommarti: Bruxellæ, 1641, 42. 4°. **3355. b. 17.**
The staves alone are printed, for the insertion of the music in manuscript.

Salmi Concertati a Cinque et Sei Voci, *etc.* 1641. 4°. *See* ROVETTA (G.) **D. 197. f.**

Salmi a Tre, et Quattro Voci ... Tutto Concertato con doi Violini, *etc.* 1642. 4°.
See ROVETTA (G.) **D. 197. e.**

Messa e Salmi Ariosi a Tre Voci, *etc.* 1643. 4°. *See* RIGATTI (G. A.) **D. 3. b.**

Salmi Diuersi di Compieta in Diuersi Generi di Canto, a Una, Due, Tre & Quatro Voci, *etc.* 1646. 4°.
See RIGATTI (G. A.) **D. 3.**

Psalmi ad Completorium . . . Quatuor Vocibus, ... Adiuncto ... Psalmo In te Domine speraui, *etc.* 1647. 4°.
See TARDITI (H.) **D. 225. a.**

Psalmorum Davidis Paraphrasis Poetica Georgii Buchanani Scoti: Argumentis ac melodiis explicata atque illustrata. Operâ & studio Nathanis Chytræi. (In Georgii Buchanani Paraphrasin Psalmorum Collectanea Nathanis Chytræi, *etc.*) 2 pts.
Apud Edw. Griffinum: Londini, 1648 (1647). 24°. **3090. a. 21.**
The second part has a separate title-page, dated 1647, *but the pagination is continuous.*

Virgilii Mazzocchii ... Psalmi Vespertini Binis Choris Concinendi, *etc.* 1648. 4°.
See MAZZOCCHI (V.)

Messe a Cinque Voci...Con alcuni Salmi a Tre, à Quattro e à Cinque Concertate, con Instrumenti, e senza, *etc.* 1648. 4°.
See TARDITI (H.) **D. 225. b.**

Compiete Concertate à 3. 4. 5. e 6 voci & alcuni Salmi con Instromenti, *etc.* 1650. 4°. *See* GHERARDI (B.) **D. 102.**

Messa e Salmi A 3. 4. voci, *etc.* 1653. 4°.
See GANDINO (S.) **D. 235.**

Salmi da Capella a Quatro Voci, con altri Salmi à Tre, Quatro, è Cinque si placet, Concertati, *etc.* 1656–7. 4°.
See PORTA (F. della) **C. 58.**

Salmi Concertati a cinque voci, *etc.* 1660.
See FABRI (S.) **D. 71.**

Sacræ Laudes complectentes Tertiam, Missam Psalmosque Dominicales Quinque Vocibus, *etc.* 1660. 4°. *See* ZIANI (P. A.) **D. 1071.**

Fasciculus Psalmorum, Cancionumque aliarum vesperis atque horis diurnis seruientium ritui & normæ Romani Breuiarij conformis, vnà cum Hymnis nouis à ... Urbano VIII. recognitis. In usum iuuentutis choro addictæ. Editio noua auctior et correctior prioribus, *etc.*
Ex Typographia Ioannis Iacobi Böckleri. Sumptibus Michaelis Speckhner: Friburgi Brisgoiæ, 1661. 8°. **3395. c. 15.**

Psalmi de Beata Maria Virgine...À 5. vel 6. Vocibus & 2. Violinis concertantibus, cum Viola ad libitum, *etc.* 1662. 4°.
See ARNOLD (G.) **B. 60. a.**

Messa e Salmi dedicati al...Abbate del... Monastero à SS. Udalrico & Afra, *etc.* 1662. 4°. *See* MASSES. **D. 1010.**

Salmi da Capella per Tutto l'Anno a quattro voci, *etc.* 1663. 4°.
See CAZZATI (M.) **C. 41. d.**

Salmi a Otto, Ariosi, *etc.* 1663. 4°.
See VESI (S.) **C. 56.**

Psalmorum Davidis Paraphrasis poëtica Georgii Buchanani Scoti: Argumentis ac melodiis explicata atque illustrata operâ & studio Nathanis Chytræi. (In Georgii Buchanani Paraphrasin Psalmorum Collectanea Nathanis Chytræi, *etc.*) 2 pts.
Herbornæ Nassoviorum, 1664. 12°. **3089. aaa. 17.**
Part II. has a separate title-page and pagination.

La Danza delle Voci regolata ne Salmi di Terza, e di Compieta in vn Tedeum, nelle Tanie della Beatissima Vergine à otto voci, altri Salmi, à voce sola, à tre... Opera Nona. 1664. 4° *See* REINA (S.) **D. 244. b.**

Psalmi Vespertini . . . tribus vocibus concert. cum organo decantandi, *etc.* 1665. 4°. *See* DUPONCHEL (J.) **C. 287.**

R. D. Bonifacii Gratiani ... Psalmi Vespertini Quinque Vocibus Concinendi, *etc.* 1666. 4°. *See* GRATIANI (B.) **D. 48. d.**

Salmi di Terza à otto Voci da Capella, *etc.* 1668. 4°. *See* IVANI (G. B.) **D. 107.**

Salmi di Terza, *etc.* 1669. 4°. *See* CAZZATI (M.) **C. 41. c.**

Salmi a Cinque Voci Brevi per tutto l' Anno, *etc.* 1670. 4°. *See* FILIPPINI (S.) **D. 46.**

Psalmi Vespertini Binis Choris, *etc.* 1670. *See* GRATIANI (B.) **D. 48. e.**

Vespertina Psalmodia ... Tribus vocibus, *etc.* 1673. 4°. *See* CIMA (T.) **D. 43.**

Sirena Sacra. Mottetti, Messa, et Salmi per li Vesperi...a Cinque Voci, *etc.* 1674. 4°. *See* SAN ROMANO (C. G.) **E. 1464.**

Harmonia Sacra Dedota dal Concerto di Salmi ... & Antifone à Voce sola con violini, *etc.* Voce. 1675. 4°. *See* MATTIOLI (A.) **D. 237.**

Salmi per Tutto l' Anno a Otto Voci Breui, *etc.* 1680. 4°. *See* CAZZATI (M.) **C. 41. a.**

Salmi Brevi...à otto Voci, *etc.* 1681. 4°. *See* COLONNA (G. P.) **D. 40. f.**

Il Secondo Libro de Salmi breui à otto voci, *etc.* 1681. 4°. *See* COLONNA (G. P.) **D. 40. c.**

Sacri Concentus, Psalmorum ... ex sola voce & diuersis Instrumentis, *etc.* 1681. 4°. *See* MAYR (R. I.) **C. 71.**

Centum et Quinquaginta Psalmos ... canendos Ecclesiæ Christianæ Latino versu offert J. van Aelhuysen. Ea etiam Cantica, quæ publicum in nostris templis usum habent, Author addidit.

Apud Cornelium Boutensteyn: Lugduni Batavorum, 1683. 8°. **A. 511. p.**

Salmi Vespertini a quattro Voci concertati, e breui con l' Organo...di Diuersi Excellentissimi Autori, *etc.* 1683. fol. *See* CAIFABRI (G. B.) **C. 171.**

Salmi Brevi a Otto voci, *etc.* 1686. *See* FILIPPINI (S.) **C. 44.**

Psalmi ad Vesperas Musicis Trium, et Quattuor Vocum Concentibus Accommodati cum quattuor Instrumentis Musicalibus, *etc.* 1693. 4°. *See* VANNINI (E.) **D. 231.**

Psalmi ad Vesperas. Musicis trium, quatuor & quinque Vocum concentibus, *etc.* 1694. 4°. *See* COLONNA (G. P.) **D. 40. e.**

Psalmi Octo Vocibus ad ritum Ecclesiasticæ Musices concinendis ... accommodati. Liber Tertius, *etc.* 1694. 4°. *See* COLONNA (G. P.) **D. 40. d.**

Psalterium dispositum per hebdomadam, secundum regulam Sancti Benedicti, cum Ordinario Officii de tempore. (Commune Sanctorum, *etc.*) [1700?] fol. **464. h. 8.**

Title-page wanting. The 'Commune Sanctorum' &c. has a separate pagination.

Psalmodia Vespertina Totius anni, duplici choro ... concinenda, *etc.* 1710. 4°. *See* BARONI (F.) **D. 26.**

Salmi Pieni per tutto l' Anno à otto voci con Violini ad libitum, *etc.* 1710. 4°. *See* STEFANIS (G. de) **D. 95.**

Salmi Spezzati a quattro Voci da Capella per le Domeniche della Quaresima, *etc.* 1715. 4°. *See* ZANATA (D.) **D. 91.**

Salmi a Quattro Voci a cappella da cantarsi ne' Vespri dell' anno, *etc.* 1717. 4°. *See* GIANETTINI (A.) **D. 94.**

Salmi Brevi per Tutto l' Anno a otto voci pieni, *etc.* 1718. 4°. *See* BELLINZANI (P. B.) **C. 157.**

Psalmi Vespertini pro totius anni fæstivitatibus, *etc.* 1719. 4°. *See* INGEGNIERI (T. A.) **D. 92.**

Psalmodia Vespertina, complectens Quatuor Vesperas Integras ... item Psalmos Residuos per Annum passim occurrentes, *etc.* 1732. fol. *See* RATHGEBER (V.) **G. 934. b.**

Psalterium Romanum dispositum per hebdomadam, ad normam Breviarii ex decreto ... Concilii Tridentini restituti, ... Cum omnibus, quæ pro Psalmis, Hymnis, Antiphonis ... ac Responsoriis, necessaria sunt ... emendatum, *etc.* MS. NOTES AND INDEX. *Apud Nicolaum Pezzana: Venetiis*, 1739. fol. **1894. f. 5.**

Psalmi longiores, & breves in Vesperas de Dominica, B. V. M., Apostolis &c. & Sabbatho, distributi, cum reliquis Psalmis, per annum occurrentibus, *etc.* 1746. fol. *See* KAYSER (I.) **G. 905. b.**

Psalterium Diurnum, continens Psalmos tam ad Horas Minores per totam Hebdomadam, quàm ad Vesperas in Dominica, et per omnes Ferias, ad usum Monasterii Tegernseensis ... Noviter impressum, *etc.* *Typis Monasterii Tegernseensis*, 1760. fol. **3395. f. 14.**

Unum in Trinitate, seu Opus Complectans Tres Vesperas: quarum I. et II. de Dominica, III. de B. V. Maria, una cum Psalmis de Apostolis ... Opus I. 1768. fol. *See* TEGURINI ( ) *Padre.* **H. 3294.**

Fünf Vespern samt fünf andern Psalmen, *etc.* 1780. fol. *See* LEDERER (J.) **H. 3160. a.**

Psalterium Monastico-Benedictinum. 3 pts. *ex Officina Typographica Francisci t'Serstevens: Bruxellis*, 1782. fol.

The title-page is engraved. **3356. h. 1.**

Fünf Vespern, samt fünf andern Psalmen ... Zwote Auflage. 1789. fol. *See* LEDERER (J.) **H. 3160**

XXXII. Psalmi Vespertini...Pro 4. Vocibus ordinariis; concinnentibus 2. Violinis, Alto-Viola & Organo obligatis: 2. Obois, Flautis seu Clarinetis vero, 2. Clarinis seu Cornibus, & Tympanis, *etc.* 1797. fol. *See* PAUSCH (F.) **H. 3215.**

14. Latin and Dutch.

Souter Liedekens Ghemaect ter eeren Gods, op alle die Psalmen vā Dauid: tot stichtinghe, eñ een gheestelijcke vermakinghe van allen Christē menschē, *etc.* [Translated by W. van Zuylen van Nyevelt.] *Symon Cock: Thantwerpen*, 1540. 8°. **K. 8. a. 1.**

[Another copy.] **K. 8. a. 2.**

[Another edition.] Souter Liedekens Ghemaect ter eeren Gods, op alle dye Psalmen van Dauid, *etc.* *Symon Cock: Thantwerpen*, 1540. 8°. **K. 8. a. 3.**

Souter Liedekens Ghemaeckt ter eeren Gods op alle die Psalmen van Dauid, *etc.* *Men vercoopt se . . . by Jan de Laet: Thantwerpen*, 1559. 8°. **K. 8. a. 4.**

Souter Liedekens Ghemaeckt ter eeren Gods, op alle die Psalmen van Dauid, *etc.* *Claes vanden Wouwere: Thantwerpen*, 1564. 8°. **K. 8. a. 5.**

Souter Liedekens Ghemaeckt ter eeren Gods op alle die Psalmen van Dauid, *etc.* *Hans de Laet: Thantwerpen*, 1564. 8°. **K. 8. a. 6.**

Souter Liedekens, gemaeckt ter eeren Gods op alle die Psalmen van Dauid, *etc.* *Hans de Laet: t' Hantwerpen*, 1584. 8°. **K. 8. a. 7.**

Souter Liedekens, gemaeckt ter eeren Gods op alle die Psalmen van Dauid, *etc.* *Salomon de Roy: t' Utrecht*, 1598. 8°. **K. 8. a. 8.**

Souter Liedekens, gemaeckt ter eeren Gods, op alle die Psalmen van David, *etc.* *Eerst t' Hantwerpen by Symon Kock. Ende nu . . . herdruct . . . by Herman van Borculo: t' Utrecht*, 1613. 8°. **K. 8. a. 9.**

[Another copy.] **K. 8. a. 10.**

15. Latin and German.

Cithara Christiana Psalmodiarum Sacrarum Libri Septem: Authore Iohanne Lauterbachio . . . Christliche Harpffen Geistlicher Psalmen vnd Lobgeseng, *etc.* MS. ADDITIONS. *Hans Steinman: Lipsiae*, 1586. 8°. **3425. aa. 49.**

The colophon is dated 1585.

Harpffen Dauids mit Teutschen Saiten bespannet . . . Gesangweiss angerichtet. (Melodeyen der Harpffen Dauids.) *Gedruckt . . . bey Veronica Apergerin: Augspurg*, 1659. 12°. **3425. a. 7.**

The translation is stated in the colophon to be 'von einem auss der Societet Jesu.' The tunes are engraved, and inserted between fol. Miii and Miiii.

Harpffen Davids mit Teutschen Saiten bespañet . . . Gesangsweiss angerichtet (von einem auss der Socitet Jesu), *etc.* *Simon Utzschneider: Augspurg*, 1669. 12°. **3090. i. 19.**

[Hundert sex- und fünffzig sehr anmuthig- und liebliche neue Sing-Weisen, zu dem Davidischen Jesus-Psalter von einem Davidischen Musik-Freund aufgesetzet, und zusamt einem Anhang . . . Bernardinischer Jesus-Lieder, und einem Morgen- und Abendlied, . . . eingerichtet.] [*Augsburg*? 1670.] fol. **G. 531.**

Wanting the title-page, which has been supplied in MS., and fol. 2.

16. Lettish.

Lettisch Vade mecum. Handbuch, darinnen folgende . . . Stücke begriffen . . . 4. Geistliche Lieder vnd Psalmen, *etc.* 1631[–1636?] 4°. *See* HYMNS. [*14. Lettish.*] **3040. c. 23.**

17. Malay.

SJixr segalā Mazmûr ρ Dâʸûd, dàn pûdji ρ an jang lâjin, *etc.* [The Psalms translated into Malay verse.] *DJ. Wetyistejn, Peñarâ ρ Kompanijâ: 'Amisterdam*, 1735. 4°. **3089. g. 5.**

18. Polish.

Psalmy Dawidowe. Przekładánia X. Máciejá Rybinskiego. (Psalmy . . . Ná Melodie Fráncuskie uczynione.) (Hymni álbo Piesni Duchowne zwycáine, á niektore z Niemieckich przetłumáczone, *etc.*) 2 pts. G. L. *Drukował Andrzyi Hünefeldt; we Gdansku*, [1632?] 8°. **1017. k. 12.**

The title-page is engraved.

[Another copy.] **Case 51. c. 4. (2.)**

Wanting the title-page.

19. Portuguese.

Os CL. Psalmos d'el Rey e Propheta David; Como taõbem os Canticos espirituaes usados na Igreja Reformada Belgica. Compostos para uso d'a Igreja Portuguesa 'nesta cidale de Batavia em Java Mayor, por Jacobo op den Akker, *etc.* *Por Andre Lamberto Lodero: Batavia*, 1703. 8°. **3434. c. 12.**

20. Romansch.

a. Of the Lower Engadine.

Ils Psalms de David, segond Melodia de A. Lobvasser [or rather C. Goudimel]: sco eir otras üsadas Festales, & Spirituales Canzuns: con plüs adjunctas sur diversa materia, in las Melodias dad alchüns moderns Authurs. Tuot componii & miss in rima volgare tras V. de Nicolai, *etc.* *Stampa tras Jacobo Gadina & Schender Andri J. Saroth: Scuol*, 1762. 12°. **885. e. 15.**

b. Of the Oberland.

Ils Psalms d'ilg Soinc Prophet a Reg David: suenter las melodias Franzosas, cun IV. vuoschs da cantar . . . Messi giu

enten vers Rumonschs da la Ligia Grischa tras J. Grass, *etc.* *Tras David Gessner : Turig*, 1683. 12°. **885. d. 15.**

With a second title-page, engraved.

Ils Psalms d'ilg Soinc Prophet a Reg David ... Messi giu enten vers Rumonschs ... tras J. Grass, *etc.* (Canzuns da Dumenigias, *etc.*) 2 pts. *Bernard Otto : Cuera*, 1790. 12°. **A. 620. p.**

[Another copy.] **885. a. 30.**

c. Of the Upper Engadine.

Ils Psalms da David, suinter la melodia francêsa, schantæda eir in tudaisch træs Dr. Ambrosium Lobvasser. Eir alchüns da 'ls medems Psalms ils pü usitôs, con bgerras bellas canzuns Ecclesiasticas & Spirituælas suainter la melodia, & vêglia versiun tudaischa da Dr. Martin Luther, e d'oters ôt illetrôs homens. Da nœf vertieus & schantôs in vers romaunschs da cantar, træs L. Wietzel ... Cun ün cuort ... intraguidamaint per imprender l'art da cantær, *etc.* 2 pts.

Ils hertevels da Joh. Jacob Genath : Basel, 1661. 12°. **3090. aa. 24.**

Ils Psalms da David, suainter la melodia francêsa, schantæda eir in tudaisch, á 4 Vuschs...2da Editiun. Augmentæda da bgerras novas melodias, *etc.* 1733. 4°. *See* GONZENBACH (J. J.) and (B.) **3089. bb. 7.**

Ils Psalms da David, suainter la Melodia Francesa, *etc.* (Alchuns Psalms da David, ils pü usitôs suainter la vèglia melodia & versiun tudaischa. Canzuns Ecclesiasticas & spirituælas, da cantær sün las feistas & da tuot' oters têmps, in Baselgia & eir ourdvart aquella. Con ün cuort & simpel intraguidament per imprender l'art da cantær, *etc.*) 2 pts.

Resquitscho parte, tras J. N. Gadina, et parte tras Joh. Pfeffer & parte, tras Bern. Otto : (Zernez), 1776 (1775). 8°. **3433. bb. 22.**

Wanting the 'Intraguidament.' The 'Alchuns Psalms' have separate title-page and pagination, and are dated 1775.

21. SWEDISH.

Några Psalmer, Andelige Wijsor och Lofsonger, vthsatte af Laurentio Jonæ Gestritio, *etc.* 1619. 8°. *See* RHEZELIUS (H.) **3090. aa. 22.**

Konung Davidz Psaltare. [Translated by A. Kempe and C. Gyldenhjelm.] Effter wanligh Melodie. *Henrich Keiser : Stokholm*, 1650. 4°. **3433. bb. 2. (1.)**

22. WELSH.

Llyfr y Psalmau, wedi eu cyfieithu, a' i cyfansoddi ar fesur cerdd, yn Gymraeg. Drwy waith Edmwnd Prys, *etc.* **B. L.** *Llundain*, 1621. 4°. **3434. e. 53.**

Wanting the last leaf.

Llyfr y Psalmau, wedi eu cyfieithu, a' i cyfansoddi ar fesur cerdd, yn Gymraeg, *etc.* [*Robert Barker :*] *Llundain*, 1630. 8°. **Case 36. d. 2. (3.)**

Llyfr y Psalmau, wedi eu cyfieithu, a' i cyfansoddi ar fesur cerdd, yn Gymraeg, *etc.* *Llundain*, 1638. 4°. **3435. cc. 41.**

Llyfr Gweddi Gyffredin, *etc.* (Llyfr y Salmau, wedi eu cyfieithu, a' u cyfansoddi ar fesur cerdd, yn Gymraeg, *etc.*) 2 pts. *J. Archdeacon : Caer-Grawnt*, 1770. 8°. **3405. bb. 7. (2.)**

[Another copy.] **222. g. 9. (2.)**

PSELLUS (MICHAEL CONSTANTINE) [*Τῆς Μουσικῆς Σύνοψις.*] *See* ALARDUS (L.) Lamp. Alardi . . . De Veterum Musica Liber singularis : in fine accessit Pselli ...Musica è Græco in Latinum sermonem translata, *etc.* 1636. 12°. **1042. a. 2.**

PSICHÉ. Ouverture et Airs du Ballet de Psiché arrangés pour le Clavecin ou Forte Piano avec Accompagnement de Violon par M^r^ Korner. *Chez Imbault : Paris*, [1790.] fol. **h. 16. (3.)**

Wanting the Violin part.

Psiché. Cantatille. *See* LEMAIRE (L.)

PSYCHE. Psyche. Opera. *See* LOCKE (M.)

PTOLOMÆUS (CLAUDIUS) *Κλαυδιου Πτολεμαιου Ἁρμονικων Βιβλια Γ'.* Claudii Ptolemæi Harmonicorum Libri Tres... Johannes Wallis . . . Recensuit, Edidit, Versione & Notis illustravit, & Auctarium adjecit. *Gr. & Lat.* *E Theatro Sheldoniano : Oxonii*, 1682. 4°. **557*. e. 2.**

[Another copy.] **61. c. 5.**

See ARISTOXENUS. Aristoxeni . . . Harmonicorum Elementarum Libri III. Cl. Ptolemæi Harmonicorum, seu de Musica lib. III, *etc.* 1562. 4°. **557*. c. 16.**

See DAVY (C.) Letters, addressed chiefly to a Young Gentleman ... including... an Explanation of the Greek Musical Modes, according to the Doctrine of Ptolemy, *etc.* 1787. 8°. **1086. d. 10.**

See KEPPLER (J.) Ioannis Kepleri Harmonices Mundi Libri V...Appendix habet comparationem hujus Operis cum Harmonices Cl. Ptolemæi libro III, *etc.* 1619. fol. **785. l. 21. (1.)**

See WALLIS (J.) Johannis Wallis . . . Operum Mathematicorum Volumen Tertium. Quo continentur Claudii Ptolemæi Harmonica...Græce & Latine edita, *etc.* 1699. fol.

PTOLOMY. Ptolomy. Opera. *See* HAENDEL (G. F.) [*Tolomeo.*]

PUEHLER (Johann) Schöner, ausserlessner, Geistlicher vnd Weltlicher Teutscher Lieder xx. von berümbten diser Kunst, mit Vier Stimmen gesetzt... Durch Ioannem Pühlerum . . . zusam Colligirt vnd in Truck verfertigt. Tenor.
Adam Berg: München, 1585. *obl.* 4°. **A. 252.**
The composers named are: M. Schram, Walterus, B. Donato, N. Le Febvre, A. Utendale, L. Lechner, Meldart, G. Aichinger and A. Scandellus.

See Hollandus (C.) Christiani Hollandi . . . Triciniorum . . . Fasciculus. Collectus & in lucem æditus studio & opera Ioannis Puhleri, *etc.* 1573. *obl.* 4°. **A. 354.**

PUGNANI (Gaetano) Six Divertimentos for two Violins and a Bass, composed . . . by Pugnani, Vachon, Borghi & Aprile. [Separate Parts.] *W. Napier: London*, [1780?] fol. **g. 409. b. (2.)**

XII Favourite Minuets in 3 Parts, compos'd for . . . the King of Denmark's Masquerade . . . for the Harpsichord, Violin, or Ger. Flute. [Score.] *Welcker: London*, [1768.] fol. **h. 1568. b. (20.)**

[Nanetta e Lubino.] The Favourite Songs in the Comic Opera Nanetta e Lubino. [Words by C. F. Badini. Full Score.] *Welcker: London*, [1769.] fol. **H. 1248. b. (4.)**

—— Overture, *etc.* [Orchestral Parts.] *Welcker: London*, [1770?] fol. **g. 474. a. (5.)**

—— [Another copy.] **g. 474. (29.)**

Six Overtures in Eight Parts. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 474. (10.)**

[Six Overtures. Set i. No. 5.] The Periodical Overture in 8 Parts . . . No. xix. [Separate Parts.] *R. Bremner: London*, [1785?] fol. **h. 3210. (25.)**

A second Sett of Six Overtures in eight Parts . . . Opera viii. [Separate Parts.] *Welcker: London*, [1775?] fol. **g. 474. (11.)**

Trè Quartetti à Due Violini, Alto Viola & Basso Continuo. [Separate Parts.] *Chez J. F. Hummel: Amsterdam*, [1780?] fol. **g. 687. a. (1.)**

A Second Sett of three Quartetts for two Violins, a Tenor & Bass. [Separate Parts.] *Welcker: London*, [1763.] fol. **g. 687. a. (2.)**

Six Solos for a Violin and Bass, *etc.* *Printed for W. Napier: London*, [1775?] fol. **g. 687. b.**

[Another copy.] **g. 422. e. (3.)**

Six Easy Sonatas for two Violins and a Bass. Opera i. [Separate Parts.] *Welcker: London*, [1765?] fol. **g. 687. c.**

PUGNANI (Gaetano) Six Sonatas for two Violins and a Bass . . . Opera Seconda. [Separate Parts.] *R. Bremner: London*, [1765?] fol. **g. 687. (1.)**

Sei Sonate a Violino Solo e Basso . . . Gravées par M^me^ Leclair. Opera iii. *Chez M. de la Chevardiere: Paris*, [1760?] fol. **f. 230.**

Sei Sonate a Violino e Basso . . . Opera iii. *Printed for R. Bremner: London*, [1780?] fol. **g. 422. e. (4.)**

Six Sonatas or Duets for Two Violins . . . Opera iv. [Separate Parts.] *A. Hummell: London*, [1770?] fol. **g. 687. (2.)**

Sei Sonate a Violino e Basso . . . Opera 7^a^. *Welcker: London*, [1775?] fol. **h. 31.**

[Another copy.] **g. 422. b. (5.)**
Wanting the Dedication.

Six Trios for two Violins and a Violoncello . . . Opera ix, *etc.* [Separate Parts.] *Welcker: London*, [1771?] fol. **g. 409. g. (3.)**

See Ferigo (S.) VI. Trii per due Violini e Violoncello . . . uno di G. Pugnani, *etc.* [1760.] fol. **g. 695.**

PUISQUE. Puisque chacun court à la gloire. *Les Deux Pendans*, [Song, written] par M^r^ Roulland. Air: Vous qui voulez des Chansonettes. *Chez les frères Savigny: [Paris*, 1780?] 8°. **B. 362. j. (10.)**

[Another copy.] **B. 362. b. (142.)**

Puisque le grand Louis en bornant ses exploits. Air à Boire. *See* Rigaut ( )

PUISSANT. Puissant Roi de France. *Le Cri de la Reconnaissance.* [Song.] [*Paris*, 1784.] 8°. **B. 362. a. (71.)**

PUJOLAS (J.) Three Concertante Duettos for two German-Flutes . . . corrected & revised by J. Wragg, *etc.* [Separate Parts.] *Printed for J. Wragg: London*, [1800?] fol. **h. 250. b. (12.)**

PULITI (Gabriello) Baci Ardenti. Secondo Libro de' Madrigali a Cinque Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Giacomo Vincenti: Venetia*, 1609. 4°. **D. 216.**

PULSITIVA (Johann), *pseud.* [i.e. Josaphat Weinlein.] Newes Geistliches Musicalisches Wein-Gärtlein, Auss welchem . . . ein Lab- vnd Trostträublein mag abgebrochen . . . werden, so von den . . . Psalmen Davids, vnd andern Geistreichen Trostsprüchen vnd Liedern, mit 3. vnd 4. Stimmen, sampt dem General Bass, theils auff Viadanische, theils Madrigalische vnd Instrumentalische Art, besonders zu Fiolen gerichtet, vnd . . . gepflanzet, von Johanne Pulsitiva, der Music Lieb-

habern. Secunda. (Tertia.) (Partitura.) 3 pts. *Gedruckt vnd verlegt durch Jacobum Mollyn: Rotenburg ob der Tauber*, 1633. 4°. **B. 122.**

PUNCH. Punch an Emblem of the Medium of Life. [Glee.] *See* You. You ask me dear Jack. [1780?] fol. **G. 314. (41.)**

Punch upon Earth. Song. *See* Gods. The Gods and the Goddesses, *etc.* [1780?] fol. **H. 1601. a. (42.)**

PUNCHIONELLO. Punchionello. [Song.] *See* Trade. Trade's awry, and so am I, *etc.* [1725?] *s. sh.* fol. **G. 312. (48.)**

PUNTO (Giovanni), *pseud.* [i.e. Johann Stich.] Six Trios for a German Flute, Violin and Bass or two Violins and a Bass. [Separate Parts.] *Printed for W. Napier: London*, [1790?] fol. **h. 2852. a. (10.)**

PUPILLE. Pupille sdegnose. [Song.] *See* Muzio Scevola.

Pupille venose del caro mio bene. Song. *See* Tarchi (A.) [*Virginia.*]

PURCELL (Daniel) Accept, Maria, of a Heart. *A Song.* Sung by Mr. Leveridge, *etc.* [*London*, 1700?] fol. **G. 315. (24.)**

Alass! when Charming Sylvia's gone. *See* infra: [*The Spanish Wives.*]

[Alexander the Great.] Phillis talk not more of Passion. *A Song, etc.* [*London*, 1701.] *s. sh.* fol. **G. 304. (122.)**

All the Pleasures Himen brings. *See* infra: [*The Island Princess.*]

[Amalasont.] In a Grove's forsaken Shade. *A Song* in the Tragedy call'd Amalasont Queen of the Goths or Vice Destroys it Self [by J. Hughes] ... Sung by Mrs. Erwin and exactly engrav'd by T. Cross. [*London*, 1697?] *s. sh.* fol. **K. 7. i. 2. (41.)**

—— In a Grove's forsaken Shade. *A Song, etc.* [*London*, 1700?] *s. sh.* fol. **G. 304. (80.)**

[The Bath.] Where oxen do low. A Country Dialogue [from 'The Bath, or the Western Lass'] made by Mr. Tho. Durfey, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 313. (54.)**

—— [Another edition.] Where Oxen do low, *etc.* *See* Where. Where Oxen do low, *etc.* [By D. Purcell.] [1705?] *s. sh.* fol. **H. 1601. (481.)**

—— [Another copy.] **G. 316. f. (75.)**

[The Beaux' Stratagem.] The Trifle: A new Song, *etc.* [Words from G. Farquhar's 'Beaux' Stratagem.'] [*London*, 1707?] *s. sh.* fol. **H. 1601. (47.)**

Beneath a gloomy Shade. *See* infra: [*The Humour of the Age.*]

PURCELL (Daniel) [Brutus of Alba.] The Single Songs, with the Dialogue, sung in the New Opera, call'd Brutus of Alba: or, Augusta's Triumph. *J. Heptinstall, for H. Playford and S. Scott: London*, 1696. fol. **G. 111.**

[The Campaigners.] Phyllis has such charming Graces. *A Song* in the Campaigners [by T. D'Urfey] ... Sung by the new Boy and exactly engrav'd by T. Cross. [*London*, 1698?] *s. sh.* fol. **K. 7. i. 2. (39.)**

—— [Another copy.] **G. 315. (138.)**

—— [Another copy.] **G. 304. (123.)**

—— [Another edition.] Phillis has such charming graces. *Set* by *Mr. Daniel Purcell:* Sung at the Theatre Royal by Mr. Carey. [*London*, 1715?] *s. sh.* fol. **G. 303. (3.)**

Six Cantatas for a Voice with a Through Bass, two of which are accompanied with a Violin; compos'd (after the Italian Manner) by Mr. Daniel Purcell none of which were ever before Publish't. By the Author's direction carefully Engrav'd on Copper Plates by T. Cross. *Printed for J. Cullen: London*, [1710?] fol. **H. 94.**

Cease gentle Swain. *See* infra: [*Macbeth.*]

Cease ye Rovers. *See* infra: [*The Island Princess.*]

Chronos, Chronos, mend thy Pace. *See* infra: [*The Pilgrim.*]

Celestial Harmony is in her Tongue. *A Song* ... exactly engrav'd by T. Cross. [*London*, 1695?] *s. sh.* fol. **G. 315. (67.)**

[The Constant Couple.] Thus Damon knock'd at Celia's Door. *The Serenading Song* in the Constant Couple; or a Trip to the Jubilee, written by Mr. George Farquhar ... Sung by Mr. Freeman, and exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (40.)**

—— [Another edition.] Poor Damon knock't at Celia's door. *A Song* in y^e^ Constant Couple ... within y^e^ Compass of y^e^ Flute. [*London*, 1705?] *s. sh.* fol. **G. 304. (121.)**

Corinna with a Gracefull Air. *See* infra: [*The Reformed Wife.*]

Cupid make your Virgins tender. *A Song* ... Sung at the Theatre Royall in Drury Lane, and exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (37.)**

[Another copy.] **G. 315. (142.)**

[Another edition.] Cupid make your Virgins tender, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 304. (42.)**

Daphnis and Pastorella, *etc.* [Dialogue.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (401.)**

PURCELL (Daniel) Far from thee be anxious Care. *See* infra: [*The Judgment of Paris.*]

Fixt on the fair Miranda's Eies.
See infra: [*The Humour of the Age.*]

Fly from my sight.
See infra: [*Ibrahim.*]

Fond Woman with mistaken Art.
See infra: [*The Reformed Wife.*]

For Rurall and Sincerer Joys.
See infra: [*Love makes a Man.*]

Forbear, O Goddess of desire.
See infra: [*The Judgment of Paris.*]

[The Funeral.] Let not Love on me bestow. *A Song* in the Comedy [by Sir R. Steele] call'd the Funeral. Sung by Mrs. Harris, *etc.* [*London*, 1702?] *s. sh.* fol. **G. 304. (91.)**

—— On yonder Bed supinely laid. A Song [in 'the Funeral,' written by Sir R. Steele], *etc.* [*London*, 1702?] fol. **G. 304. (116.)**

—— Ye Minutes bring y^e^ Happy Hour. *A Song* in the Comedy [by Sir R. Steele] call'd the Funeral, sung by Mrs. Campion, *etc.* [*London*, 1702?] *s. sh.* fol. **G. 304. (185.)**

[The Grove.] Songs in the New Opera, call'd The Grove or Love's Paradise. [Words by J. Oldmixon.] *I. Walsh: London*, [1700.] fol. **G. 112.**

—— Where, where's my Pan. *A Song* in the New Opera ... Sung by Mrs. Linsey, *etc.* [Words by J. Oldmixon.] [*London*, 1700.] *s. sh.* fol. **G. 315. (134.)**

Help me, Hermes.
See infra: [*The Judgment of Paris.*]

Hither turn thee gentle Swain.
See infra: [*The Judgment of Paris.*]

[The Humour of the Age.] Beneath a gloomy Shade. [Song.] *Sung by Mr. Bowen* in the Play [by T. Baker] call'd The Humors of the Age. [Full Score.] [*London*, 1701.] fol. **G. 304. (22.)**
The words of this song are not in the printed edition of the play.

—— [Another copy.] **G. 316. g. (9.)**

—— Fixt on y^e^ Fair Miranda's Eies. [Song.] *Sung by Mr. Bowen* in y^e^ Comedy [by T. Baker] call'd the Humor of y^e^ Age. [*London*, 1701.] *s. sh.* fol. **G. 304. (55.)**
The words of this song are not in the printed edition of the play.

[Ibrahim.] Fly from my sight. *A Dialogue* suppos'd to be between a Eunuch Boy, and a Virgin. Sung by Bowen and Mrs. Cross in a New Play [by Mrs. Pix] call'd Ibrahim... Written by Mr. Durfey and exactly engrav'd by Tho. Cross. [*London*, 1698.] fol. **G. 315. (56.)**

In a Grove's forsaken Shade.
See supra: [*Amalasont.*]

PURCELL (Daniel) [The Inconstant.] Since Celia 'tis not in our Power. *A Song* in y^e^ Comedy [by G. Farquhar] call'd y^e^ Inconstant or y^e^ way to win him. Sung by Mr. Hughes, *etc.* [*London*, 1702.] *s. sh.* fol. **G. 304. (134.)**

[Iphigenia.] Morpheus thou gentle God. A Song in Iphigenia [a Tragedy, by J. Dennis,] Sung by Mrs. Erwin, *etc.* [*London*, 1700.] fol. **G. 304. (106.)**

[The Island Princess.] All y^e^ Pleasures Himen brings. *A Song* in y^e^ 2^d^ act of y^e^ Island Princess, *etc.* [Words by P. A. Motteux.] [*London*, 1700.] *s. sh.* fol. **G. 304. (73.)**

—— Cease ye Rovers. *A Two Part Song* [in the Island Princess, words by P. A. Motteux], *etc.* [*London*, 1700.] *s. sh.* fol. **G. 307. (33.)**

—— Cease ye Rovers. *A Two Part Song, etc.* [*London*, 1760?] *s. sh.* fol. **H. 1994. a. (159.)**

—— The Jolly, Jolly Swains. *A Song...* Sung by Mrs. Lindsey, and exactly engrav'd by T. Cross. [Words by P. A. Motteux.] [*London*, 1700.] *s. sh.* fol. **K. 7. i. 2. (36.)**

—— [Another edition.] The Jolly Swains. A Song, *etc.* *Printed for I. Walsh:* [*London*, 1704.] *s. sh.* fol. **G. 304. (147.)**
'*The 1^st^ Weekly Song for Thursday y^e^ 7^th^ of Septem^r^* [1704] *to be continu'd the Yeare Round.*'

—— Lovely Charmer, dearest Creature. *A Song...* Sung by Mr. Magnus's Boy and exactly engrav'd by T. Cross. [Words by P. A. Motteux.] [*London*, 1700.] *s. sh.* fol. **K. 7. i. 2. (34.)**

—— [Another edition.] Lovely Charmer, *etc.* [*London*, 1700?] *s. sh.* fol. **H. 1601. (272.)**

—— [Another edition.] Lovely Charmer, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 304. (93.)**

—— [Another copy.] **G. 310. (19.)**

—— [Another edition.] Lovely Charmer, *etc.* *T. Cluer:* [*London*, 1710?] *s. sh.* fol. **G. 316. g. (41.)**

—— Rouse ye Gods of y^e^ Main. [Song.] Sung by Mr. Pate, *etc.* [Words by P. A. Motteux.] [*London*, 1700.] fol. **G. 304. (131.)**

Jolly Bacchus I love. *A Drinking Song, etc.* [*London*, 1718?] *s. sh.* fol. **H. 1601. (237.)**

[Another edition.] Jolly Bacchus I love. *A Drinking Song, etc.* [*London*, 1720?] *s. sh.* fol. **G. 309. (79.)**

The Jolly, Jolly Swains.
See supra: [*The Island Princess.*]

PURCELL (Daniel) The Judgment of Paris. A Pastoral. [Words by W. Congreve.] Composed for the Music-Prize, *etc.* [Full Score.] *Printed for I. Walsh: London*, [1701.] fol. **I. 325.**

—— Far from thee be anxious Care. *The 3d Verse of Venus* in the Prize Musick, *etc.* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (31.)**

—— Forbear, O Goddess of desire. *Paris last vers* in the Prize Musick, *etc.* *Tho. Cross:* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (26.)**

—— Help me, Hermes. *The 2d Verse of Paris* in the Prize Musick... being within the Compass of the Flute. *Tho. Cross:* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (29.)**

—— Hither turn thee gentle Swain. *Venus' 1st Verse* in the Prize Musick, *etc.* *Tho. Cross:* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (30.)**

—— Nature fram'd thee sure for Loving. *Venus* in the Prize Musick ... exactly engrav'd by Tho. Cross. [*London*, 1701.] fol. **K. 7. i. 2. (32.)**

—— O, Ravishing Delight! *The 1st Vers of Paris* in the Prize Musick, *etc.* *Tho. Cross:* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (27.)**

—— Stay, lovely Youth. *Venus 2d vers* in the Prize Musick, *etc.* *Tho. Cross:* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (25.)**

—— This way Mortal bend thy Eyes. *Pallas 1st Vers* with a Trumpet in the Prize Musick... being within the compass of the Flute. *Tho. Cross:* [*London*, 1701.] *s. sh.* fol. **K. 7. i. 2. (28.)**

Let not Love on me bestow.
See supra: [*The Funeral.*]

Love I defy thee. A Cantata after the Italian Stile. [*London*, 1705?] *s. sh.* fol. **G. 305. (80.)**

[Love makes a Man.] For Rurall and Sincerer Joys. *A Song* in the Comedy [by C. Cibber] of Love makes the man. Sung by Mrs. Shaw, *etc.* [*London*, 1701.] fol. **G. 304. (60.)**

—— Ofelia's Aire, her Meen her Face. *A Song* in the Comedy [by C. Cibber] of Love makes the Man, sung by Mr. Huges, *etc.* [*London*, 1701.] fol. **H. 1601. c. (3.)**

—— [Another edition.] Ofelia's Aire, her Meen, her Face, *etc.* [*London*, 1701.] *s. sh.* fol. **G. 304. (111.)**

Lovely Charmer, dearest Creature.
See supra: [*The Island Princess.*]

[Macbeth.] Cease gentle Swain. *A Song* Sung by Mr. Mason in Magbeth, *etc.* [*London*, 1704?] *s. sh.* fol. **G. 307. (24.)**

PURCELL (Daniel) [Massaniello.] Whilst wretched Fools sneak up and down. *A Dialogue* between a Town Sharper and his Hostes. Sung by Mr. Leveridge & Mr. Pate in ye First Part of Massaniello, *etc.* [Words by T. Durfey.] [*London*, 1700.] *s. sh.* fol. **G. 304. (183.)**

Mezena does my Heart inspire. *A Song* sung by Mrs. Shaw at the Theatre Royall, *etc.* [*London*, 1700?] fol. **G. 304. (103.)**

Morpheus thou gentle God.
See supra: [*Iphigenia.*]

Nature fram'd thee sure for Loving.
See supra: [*The Judgment of Paris.*]

O, Ravishing Delight!
See supra: [*The Judgment of Paris.*]

Ofelia's Aire, her Meen, her Face.
See supra: [*Love makes a Man.*]

Olinda turne.
See infra: [*The Unhappy Conqueror.*]

On yonder Bed supinely laid.
See supra: [*The Funeral.*]

Phillis talk not more of Passion.
See supra: [*Alexander the Great.*]

Phyllis has such charming Graces.
See supra: [*The Campaigners.*]

[The Pilgrim.] Chronos, Chronos, mend thy Pace. *Janus.* Sung by Mr. Freeman in ye Pilgrim, *etc.* [Words by J. Dryden.] [*London*, 1701.] *s. sh.* fol. **G. 315. (154.)**

—— With Horns & with Hounds. *Diana.* [Song.] Sung by Mrs. Erwin in ye Pilgrim, *etc.* [Words by J. Dryden. Full Score.] [*London*, 1701.] *s. sh.* fol. **G. 304. (177.)**

Poor Damon knock't at Celia's door.
See supra: [*The Constant Couple.*]

The Psalms set full for the Organ or Harpsicord as they are Plaid in Churches and Chappels in the maner given out; as also with their Interludes of great Variety, *etc.* *Printed for I. Walsh: London*, [1715?] *obl.* fol. **c. 20.**
With a second (illustrated) title-page, 'Musick for the Organ and Harpsicord, Printed for I. Walsh and I. Hare.'

[The Reformed Wife.] Corinna with a Gracefull Air. *A Song* in the Reform'd Wife or the Lady's Cure. Sung by Mr. Cooper, *etc.* [Words by C. Burnaby.] [*London*, 1700.] *s. sh.* fol. **G. 304. (40.)**

—— Fond Woman with mistaken Art. *A Song* in the Reform'd Wife or the Lady's Cure. Sung by Mrs. Erwin, *etc.* [Words by C. Burnaby.] [*London*, 1700.] *s. sh.* fol. **G. 304. (57.)**

PURCELL (DANIEL) [The Reformed Wife.] Sabina has a thousand Charms. *A Song* in the Comedy [by C. Burnaby] call'd the Reform'd Wife; . . . Sung by Mr. Bourdon, and exactly engrav'd by T. Cross. [*London*, 1700.] *s. sh.* fol.
K. 7. i. 2. (35.)

Rouse ye Gods of the Main.
See supra: [*The Island Princess.*]

Sabina has a thousand Charms.
See supra: [*The Reformed Wife.*]

Since Celia 'tis not in our Power.
See supra: [*The Inconstant.*]

So fair young Celia's Charms.
See infra: [*The Triumphs of Virtue.*]

Six Sonatas, three for two Flutes & a Bass, and three Solos for a Flute and a Bass, *etc.* [Separate Parts.]
Printed for J. Walsh & J. Hare: London, [1710?] fol. **h. 250. c. (3.)**

[The Spanish Wives.] Alass! when Charming Sylvia's gon. *Song* in the Farce [by Mrs. Pix] call'd the Spanish Wives. Sung by Mr. James Bowen, and exactly engrav'd by Tho. Cross. [*London*, 1697.] *s. sh.* fol. **K. 7. i. 2. (38.)**

Stay, lovely Youth.
See supra: [*The Judgment of Paris.*]

[The Taming of the Shrew.] 'Twas in the Month of May, Jo. *A New Scotch Song.* [Words by J. Lacy,] . . . Sung in the last Reviv'd Play call'd, the Taming of the Shrew, or, Sawny the Scot. Sung by Mrs. Harris. *William Pearson: London*, 1699. *s. sh.* fol. **G. 315. (15.)**

—— [Another edition.] 'Twas in the Month of May, Jo. *A Scotch Song, etc.* [*London*, 1705?] *s. sh.* fol.
G. 304. (150.)

—— [Another copy.] **G. 312. (54.)**

—— [Another edition.] 'Twas in the Month of May, Jo, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (443.)**

[The Tender Husband.] While gentle Parthenissa walks. *A Song* sung by the Boy in the Tender Husband . . . Within the Compass of the Flute. [Words by Sir R. Steele.] [*London*, 1704.] *s. sh.* fol. **G. 313. (52.)**

This way Mortal bend thy Eyes.
See supra: [*The Judgment of Paris.*]

Thus Damon knock'd at Celia's Door.
See supra: [*The Constant Couple.*]

To Cynthia then our homage pay.
See infra: [*The World in the Moon.*]

The Town Rakes.
See infra: [*The Younger Brother.*]

The Trifle.
See supra: [*The Beaux' Stratagem.*]

PURCELL (DANIEL) [The Triumphs of Virtue.] So fair young Celia's Charms. *A Song to a Ground . . .* Sung at the Theatre in Drury-Lane by Mr. Magnus's Boy; and exactly engrav'd by Tho. Cross. [*London*, 1697.] *s. sh.* fol.
K. 7. i. 2. (33.)

'Twas in the Month of May.
See supra: [*The Taming of the Shrew.*]

[The Unhappy Conqueror.] Olinda turne. *A Song* in y^e^ Unhappy Conquerer or Vertue neglected. Sung by y^e^ Boy, *etc.* [*London*, 1696.] *s. sh.* fol.
G. 304. (114.)

[Virtue in Danger.] Mr. Dan^l^ Purcells Musick in y^e^ reviv'd Play call'd Vertue in Danger. First Treble. (Second Treble.) (Tenor.) (Bass.) 4 pts. [*Walsh?*; *London*, 1708.] fol. **g. 15. (6.)**

Wanton Cupids cease to hover. *A Song, etc.* [The words of the first verse by H. Carey.] [*London*, 1718?] *s. sh.* fol.
H. 1601. (507.)

What garrss the foulish mayde complain. *A Scotch Song, etc.* [*London*, 1705?] *s. sh.* fol. **G. 313. (69.)**

When Daphne first her Shepherd saw. *A Song, etc.* [*London*, 1705.] fol.
G. 304. (179.)

Where Oxen do low.
See supra: [*The Bath.*]

Where, where's my Pan.
See supra: [*The Grove.*]

While gentle Parthenissa walks.
See supra: [*The Tender Husband.*]

Whilst wretched Fools sneak up and down.
See supra: [*Massaniello.*]

Why should Aurelia sleep secure. *A Song, etc.* [*London*, 1705?] *s. sh.* fol.
G. 305. (79.)

[Another copy.] **G. 313. (30.)**

With Horns and with Hounds.
See supra: [*The Pilgrim.*]

[The World in the Moon.] To Cynthia then our homage pay. [Duet.] *Sung by Mrs. Magnus and a Boy, etc.* [*London*, 1697.] *s. sh.* fol. **G. 304. (157.)**

—— *See* PURCELL (D.) and CLARKE (J.) The Single Songs in . . . The World in the Moon, *etc.* 1697. fol. **G. 111. a.**

—— [For songs, &c., in the World in the Moon published anonymously:]
See WORLD IN THE MOON.

Ye Minutes bring the Happy Hour.
See supra: [*The Funeral.*]

Young Philander woo'd me long. *A Song, etc.* [Words by T. Durfey.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (534.)**

[Another copy.] **G. 305. (282.)**

PURCELL (Daniel) [The Younger Brother.] The Town Rak's. *A Song.* [Words by P. A. Motteux] . . . Sung by Mr. Edward's in [Mrs. Behn's Play] the Younger Brother or the Amorous Jilt, and exactly Engrav'd by Tho. Cross. [*London*, 1696?] *s. sh.* fol. **G. 315. (88.)**

—— [Another edition.] The Town Rakes, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (479.)**

See Finger (G.) and Purcell (D.) Six Sonatas or Solos for the Flute with a Through Bass for the Harpsichord. [1710?] fol. **h. 17. (2.)**

See Thesaurus Musicus. Thesaurus Musicus. A Collection of . . . Part Songs . . . by . . . D. Purcell, *etc.* [1743?] fol. **H. 73.**

PURCELL (Daniel) and **CLARKE** (Jeremiah) [The World in the Moon.] The Single Songs in the New Opera, call'd, the World in The Moon. Sett by Mr. Daniel Purcell, and Mr. Clark. *J. Heptinstall, for H. Playford: London*, 1697. fol. **G. 111. a.**

The World in the Moon. [For songs, &c. in the World in the Moon, published anonymously:] *See* World in the Moon.

PURCELL (Henry)

Arrangement.

1. Collections and Selections.
2. Vocal Music.
   a. Sacred.
   b. Choral Odes.
   c Dramatic.
   d. Catches, Duets and Single Songs.
3. Instrumental.
4. Doubtful and Spurious Works.
5. Appendix.
6. Index.

1. Collections and Selections.

A Collection of Ayres, compos'd for the Theatre, and upon other Occasions, *etc.* Violino Primo (Secundo). (Tennor.) (Bassus.) 4 pts. *J. Heptinstall, for Frances Purcell, etc.: London*, 1697. fol. **K. 4. i. 10. (1.)**

A Collection of the most Celebrated Songs & Dialogues composed by y^e^ late famous Mr. Henry Purcell. *Printed for R. Meares: London*, [1705?] fol. **G. 103. c.**

Harmonia Sacra or Select Anthems in Score for one, two and three Voices, *etc.* *Printed for I. Walsh: London*, [1730?] fol. **H. 101. a.**

[Another copy.] **Add. MSS. 17,818.**

Orpheus Britannicus. A Collection of all the Choicest Songs for One, Two, and Three Voices, compos'd by Mr. Henry Purcell. Together with Symphonies for Violins or Flutes, were by Him design'd for any of them: and a Through-Bass to each Song; figur'd for the Organ, Harpsichord, or Theorbo-Lute. All which are placed in their several Keys according to the Order of the Gamut. (Orpheus Britannicus . . . The Second Book, which renders the First Compleat.) 2 Books. *J. Heptinstall* (*W. Pearson*), *for H. Playford: London*, 1698 (1702). fol. **G. 100.**

Orpheus Britannicus . . . The Second Edition with Large Additions, *etc.* (Orpheus Britannicus . . . The Second Book . . . The Second Edition with Additions.) 2 Books. *W. Pearson* (*for S. H.*): *London*, 1706 (1711). fol. **G. 101.**

Orpheus Britannicus . . . The Third Edition with Large Additions; and placed in their several Keys according to the order of the Gamut. 2 Books. *William Pearson, for S. H.: London*, 1721. fol. **G. 100. a.**

Orpheus Britannicus. A Collection of Choice Songs for One, Two, and Three Voices with a Through Bass for the Harpsicord. *Printed for I. Walsh: London*, [1745?] fol. **G. 102.**

This work is merely a collection of single sheet songs engraved at different periods about the beginning of the 18th century.

M^r^ Hen^r^ Purcell's Favourite Songs out of his most celebrated Orpheus Brittanicus and the rest of his Works the whole fairly Engraven and carefully corrected. *Printed for In^o^ Walsh . . . and In^o^ & Joseph Hare: London*, [1725?] fol. **G. 102. a.**

2. Vocal Music.

a. *Sacred.*

[Behold, I bring you glad tidings.] *See* Anthems. Six Select Anthems . . . by Dr. Croft, . . . H. Purcell, *etc.* [No. 1.] [1770?] fol. **G. 517. n. (1.)**

The Lord is King. Solo Anthem. *See* Anthems. Six Select Anthems, *etc.* No. 6. [1781?] fol. **H. 3006.**

Te Deum & Jubilate for Voices and Instruments made for St. Cæcilia's Day 1694. [Full Score.] *J. Heptinstall, etc.: London*, 1697. fol. **Add. MSS. 31,444.**

Te Deum et Jubilate, for Voices and Instruments, perform'd before the Queen . . . at the Cathedral-Church of St. Paul, on the Thanksgiving-Day, for the Glorious Successes of Her Majesty's Army the last Campaign . . . The Second Edition. *J. Walsh, J. Hare and P. Randall: London*, [1708.] fol. **G. 99.**

—— *See* Crompton (J.) The Psalm Singer's Assistant, or a Key to Psalmody. Containing . . . A Variety of curious Anthems . . . with . . . Purcell's Te Deum, *etc.* 1778. *obl.* 4°. **A. 1020.**

PURCELL (Henry)

b. *Odes.*

Odes and Choral Songs. [Full Score.] 3 nos. [*B. Goodison: London*, 1790?] fol. **H. 101. (3-5.)**

[Another copy.] **I. 465. a.**

Commemoration Ode performed at Christ-Church in Dublin Jan^{y} 9, 169$\frac{3}{4}$. [Full Score.] *See* supra: Odes and Choral Songs. No. 2.

[Ode for King James II's Birthday. 1687.] Let Cæsar and Urania live. A Two Part Song. [*London*, 1720?] *s. sh.* fol. **H. 1994. a. (184.)**

Ode on the Queen's Birthday [1693. Celebrate this festival. Full Score]. *See* supra: Odes and Choral Songs. No. 3.

—— Celebrate this Festival. *A Song* sung before the late Queen. [Words by N. Tate.] [*London*, 1700?] *s. sh.* fol. **H. 1601. (110.)**

—— [Another edition.] Celebrate this Festival, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 307. (22.)**

—— [Another edition.] Celebrate this festival. *A Song, etc.* [*London*, 1710?] *s. sh.* fol. **G. 316. h. (26.)**

[Another copy.] **G. 316. d. (85.)**

—— Kindly treat Maria's day. *A Song* ...The Words by N. Tate. *R. Parker: London*, 1693. 4°. **P.P. 5255.**
Gentleman's Journal, April, 1693, *pp.* 133–135.

[Ode for Queen Mary's Birthday. 1694.] Strike the Viol, touch the Lute. *A Song, etc. Printed for H. Rhodes: London*, 1694. 4°. **P.P. 5255.**
Gentleman's Journal, May, 1694, *pp.* 137–139.

[Ode for S^{t} Cecilia's Day, 1683. Welcome to all the pleasures.] A Musical Entertainment perform'd on November xxii. 1683. It being the Festival of S^{t} Cecilia, *etc.* [Words by C. Fishburn. Full Score.] *J. Playford Junior: London*, 1684. 4°. **C. 180.**

[Ode for S^{t} Cecilia's Day. 1692.] The Fife and all the Harmony of War. *A Favourite Song, etc.* [Words by N. Brady. Full Score.] [*London*, 1710?] fol. **H. 1601. (462.)**

—— 'Tis Nature's Voice. *A Song* Set by Mr. Henry Purcell and Sung by himself at S^{t} Cæcilia's Feast, and exactly engrav'd by Tho: Cross. [Words by N. Brady.] [*London*, 1693?] *s. sh.* fol. **K. 7. i. 2. (18.)**

PURCELL (Henry) The Song performed at The Yorkshire Feast, 1689. [Words by T. D'Urfey. Full Score.] *See* supra: Odes and Choral Songs. No. 1.

—— And in each track of Glory since. A Two part Song, *etc.* [*London*, 1700?] *s. sh.* fol. **H. 1601. (57.)**

—— [Another edition.] And in each track, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 304. (13.)**

—— [Another edition.] And in each Track, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. d. (43.)**

—— [Another edition.] And in each track, *etc. R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (62.)**

c. *Dramatic Music.*

Abdelazer.

Lucinda is bewitching fair. *A new Song sung in Abdelazar, etc.* [*London*? 1695?] *s. sh.* fol. **G. 316. h. (4.)**

Amphitryon.

Amphitryon; or the Two Sosia's. A Comedy...Written by Mr. Dryden. To which is added, the Musick of the Songs, *etc.* (The Songs in Amphitryon, *etc.*) 2 pts. *Printed for J. Tonson and M. Tonson: London*, 1691 (1690.) 4°. **643. h. 18. (12.)**
Each part has a separate title-page and pagination. The songs are dated 1690 *and printed by J. Heptinstall for Jacob Tonson.*

[Another copy.] **T. 1945. (3.)**

[Another copy.] **644. g. 72.**

Aureng-Zebe.

I see she flyes me. *A Song* in the Play [by J. Dryden] call'd Oranzebe...sung by Mrs. Alyff. [*T. Cross: London*, 1695?] *s. sh.* fol. **K. 7. i. 2. (19.)**

[Another edition.] I see she flyes me. *A Song, etc.* [*London*, 1700?] *s. sh.* fol. **H. 1601. (246.)**

[Another edition.] I see she flyes me, *etc.* [*J. Walsh: London*, 1710?] fol. **G. 316. g. (27.)**
Printed from the same plates as Walsh's 'Orpheus Britannicus,' but without pagination.

Bonduca.

The Favorite Songs, Duetts and Chorusses ...in Bonduca...Sung...at the Theatre Royal Drury Lane. [Full Score.] *J. Bland: London*, [1780?] fol. **H. 101. h. (1.)**

Jack thou'rt a Toaper. *A Catch* sung by the Roman Souldiers in the Tragedy of Bonduca. [*London*, 1710?] *s. sh.* fol. **H. 1601. (230.)**

PURCELL (HENRY) Jack, thou'rt a Toper. *A Favourite Catch, etc.* *R. Falkener: London,* [1775?] *s. sh.* fol. **H. 1994. a. (55.)**

Oh lead me to some peacefull Gloom. *A Song* in the Tragedy of Bonduca ... Sung by Miss Cross and exactly engrav'd by Tho. Cross. [*London*, 1696.] *s. sh.* fol. **K. 7. i. 2. (20.)**

[Another edition.] Oh lead me to some peacefull Gloom, *etc.* [*London*, 1705?] *s. sh.* fol. **H. 1601. (335.)**

[Another copy.] **G. 315. (65.)**

[Another copy.] **G. 315. (31.)**

To Arms and Britains strike home; two Songs in Bonduca ... Within the Compass of the Flute. [*London*, 1710?] fol. **G. 303. (52.)**

[Another edition.] To Arms. *A Song, etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (449.)**

[Another edition.] To Arms. *A Song, etc.* *Cluer:* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (66.)**

[Another edition.] To Arms & Britains strike home ... for the German flute & Common flute. [*London*, 1730?] *s. sh.* fol. **G. 312. (22.)**

[Another edition.] To Arms, and Britons strike home ... Within Compass of the Flute. *Printed for J. Simpson:* [*London*, 1735?] *s. sh.* fol. **H. 1994. c. (59.)**

[Another edition.] To Arms, and Britons strike home, *etc.* [*London*, 1740?] *s. sh.* fol. **H. 1994. a. (154.)**

[Another edition.] To Arms, & Britains strike home, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. f. (53.)**

[Another edition.] To Arms, & Britons strike home. [Duett and Chorus.] [*London*, 1795?] fol. **H. 2821. (1.)**

The Conquest of Granada.

Celemene pray tell me. A Dialogue in the Second Part of the Conquest of Granada. The Words by Mr. T. D'Urfey ... Sung by the Boy & Girl, and exactly engrav'd by Tho. Cross. [*London*, 1700?] fol. **K. 7. i. 2. (13.)**

[Another copy.] **G. 304. (43.)**

Dido and Æneas.

[Fear no danger.] *See* WILLIS ( ) Two Catches for Three Voices ... also a Song in the Play call'd Measure for Measure [as altered by C. Gildon], Set by Mr. Henry Purcell. [1700.] *s. sh.* fol. **G. 304. (54.)**

PURCELL (HENRY) Fear no Danger to ensue. *Glee for three voices.* [*London*,] 1792. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Jan., 1792.

Fear no danger to ensue. Glee. [*London*, 1800?] *s. sh.* fol. **G. 805. g. (39.)**

Dioclesian.

The Vocal and Instrumental Musick of the Prophetess, or the History of Dioclesian. [Full Score.] *J. Heptinstall, for the Author: London*, 1691. fol. **H. 101. d.**

Let the Souldiers rejoyce. *A Song* in Dioclesian, *etc.* [*London*, 1700?] *s. sh.* fol. **H. 1601. (278.)**

Sound Fame, thy Brazen Trumpet. *A Song* in Dioclesian ... Sung to a Trumpet, by Mr. Freeman, and exactly engrav'd by Tho: Cross. [*London*, 1691?] *s. sh.* fol. **K. 7. i. 2. (10.)**

[Another copy.] **G. 304. (137.)**

[Another edition.] Sound Fame, thy brazen Trumpet. *A Song* ... Sung to a Trumpet. [*London*, 1700?] *s. sh.* fol. **H. 1601. (392.)**

[Another edition.] Sound Fame. A Song ... within the Compass of the Flute. [*London*, 1710?] *s. sh.* fol. **G. 315. (84.)**

Don Quixote. Part I.

Let the dreadfull Engines. *A Song* in the first part of Don Quixote ... Sung by Mr. Bowman & exactly engrav'd by T. Cross. [Words by T. D'Urfey.] [*London*, 1694.] fol. **K. 7. i. 2. (16.)**

[Another copy.] **G. 304. (98.)**

[Another edition.] Let the Dreadfull Engines. A Song, *etc.* [*London*, 1710?] fol. **G. 315. (6.)**

Sing, all ye Muses. *A Song* sung at the Knighting of Don Quixote. [Words by T. D'Urfey.] [*London*, 1740?] fol. **H. 1994. a. (119.)**

Don Quixote. Part II.

Genius of England. *A Song with a Trumpet, etc.* [Words by T. D'Urfey.] [*London*, 1700?] fol. **H. 1601. (167.)**

Genius of England. A *Song with a Trumpet, etc.* [*London*, 1710?] fol. **G. 316. g. (30.)**
Pp. 16–17 *of an unidentified collection.*

[Another edition.] Genius of England. *A Song with a Trumpet, etc. Printed for Eliz. Hare:* [*London*, 1735?] fol. **H. 1994. c. (60.)**

Genius of England. [*London*, 1780?] fol. **H. 1601. b. (55.)**

PURCELL (Henry) Lads and Lasses blith and gay. *A Scotch Song* in the Second part of the play [by T. D'Urfey] call'd Don Quixote sung by Mrs. Hudson, *etc.* [*London*, 1694.] *s. sh.* fol. **G. 315. (25.)**
The words of this song are not in the printed play.

[Lads and Lasses.] *See* Within. Within an Arbor of delight. *A Poole at Pickett.* [Song.] The Words made and Set to a tune [by H. Purcell] by Mr. D'Urfey. [1710?] *s. sh.* fol. **I. 530. (51.)**

Since Times are so bad. *A Dialogue, etc.* [Words by T. D'Urfey.] [*London*, 1705?] fol. **H. 1601. (384.)**

[Another copy.] **11621. i. 1. (81.)**

[Another copy.] **G. 315. (58.)**
Imperfect, wanting fol. 2 *and* 3.

Don Quixote. Part III.

[From rosy Bowers.] *See* Don Quixote. New Songs in the Third Part of ... Don Quixote ... Being the last Piece set to Musick by ... Mr. Henry Purcell, *etc.* 1696. fol. **G. 150. a.**

From rosie Bow'rs. [Cantata] *Set by Mr. Henry Purcell, etc.* [Words by T. D'Urfey. [*London*, 1700?] fol. **H. 1601. (161.)**

From Rosie Bow'rs, *etc.* [*London*, 1710?] fol. **G. 316. g. (23.)**
Pp. 6-9 *of an unidentified collection.*

Rosy Bowers. The last Song that was Set by ... Mr. Henry Purcell, It being in his Sickness. *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 68. [1760?] fol. **G. 433.**

From Rosy Bow'rs. *Printed for J. Bland:* [*London*, 1780?] *s. sh.* fol. **H. 1601. b. (85.)**

The Fairy Queen.

Some Select Songs as they are Sung in the Fairy Queen. *J. Heptinstall, for the Author: London.* 1692. fol. **G. 98.**

Come let us leave the Town. A Song for 2 Voices, *etc.* [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (12.)**

[Another copy.] **G. 304. (39.)**

If Love's a sweet Passion. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (28.)**

Now the Maids and the Men. *A Dialogue* ...Sung by Mr. Reading and Mr. Pate in Womans habit, and exactly engrav'd by Tho: Cross. [*London*, 1695.] fol. **K. 7. i. 2. (15.)**

[Another copy.] **G. 304. (110.)**

PURCELL (Henry)

The Fatal Marriage.

The Danger is over. *A Song* in the Fatal Marriage, by Mr. Southerne, *etc.* *Printed for H. Rhodes: London*, 1694. 4°. **P.P. 5255.**
Gentleman's Journal, March, 1694, *pp.* 65-68.

A Fool's Preferment.

A Fool's Preferment, or, The Three Dukes of Dunstable. A Comedy ... Written by Mr. D'urfey. Together, with all the Songs and Notes to 'em, Excellently Compos'd by Mr. Henry Purcell, *etc.* (New Songs sung in The Fool's Preferment, *etc.*) 2 pts. *Printed for J. Knight, and F. Saunders:* [*London*,] 1688. 4°. **643. i. 20. (3.)**
Each part has separate title-page and pagination. The songs are 'Printed by E. Jones, for J. Knight and F. Saunders,' etc.

[Another copy.] **644. h. 20.**

[Another copy.] **81. c. 5.**

The Indian Queen.

The Songs in the Indian Queen: as it is now Compos'd into an Opera, *etc.* *J. Heptinstall: London*, 1695. fol. **G. 98. a.**

The Indian Queen. [An Opera, adapted from the play by Sir R. Howard and J. Dryden. Full Score.] [*B. Goodison: London*, 1790?] fol. **H. 101. (2.)**

I attempt from Love's sickness to fly. *A Song* in the Indian Queen: as it is now Compos'd into an Opera. Sung by Mrs. Cross and exactly engrav'd by Tho: Cross. [*London*, 1695?] *s. sh.* fol. **K. 7. i. 2. (11.)**

You twice ten hundred Deities. *The Conjurer's Song* in the Indian Queen... Sung by Mr. Leveridge. [*London*, 1700?] fol. **H. 1601. (537.)**

[Another edition.] You twice ten hundred Deities. *The Conjurer's Song, etc.* [*London*, 1710?] fol. **G. 304. (191.)**

[For songs, &c., published anonymously:] *See* Indian Queen.

King Arthur.

The Songs Airs Duetts and Chorusses, in the Masque of King Arthur ... Compos'd by Purcell and Dr. Arne. *Printed for Longman, Lukey & Co.: London*, [1773?] fol. **G. 231. (2.)**

Come if you dare, *etc.* [Song and Chorus.] [1802.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XVI. No. 7. [1797-1802.] 8°. **D. 854.**

Fairest Isle. *A Song* ... sung by Mrs. Scott, *etc.* *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (83.)**

PURCELL (Henry) Fairest Isle. *Glee for Three Voices.*
[*London,*] 1787. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Jan., 1787.

Purcel's Fairest Isle, sung by Mrs. Munday, with Accompaniments by Dr. Hayes. [Full Score.]
Printed for the Author : London, [1790?] fol. **G. 360. (22.)**

I call I call you all. *A Song, etc.* [Words by J. Dryden.] [*London,* 1710?] fol. **H. 1601. (251.)**

Your Hay it is mow'd. *A New Song* in the Dramatick Opera. Written by Mr. Dryden. [*London,* 1692?] *s. sh.* fol. **G. 304. (188.)**

The Maid's Last Prayer.

Tell me no more I am deceiv'd. *A Song* ...the Words by Mr. Congreve.
R. Parker : London, 1693. 4°. **P.P. 5255.**
Gentleman's Journal, January, 1692–3, *pp.* 27, 28.

Tho' you make no return to my passion. *A Song*...the Words by Mr. Southerne.
R. Parker : London, 1693. 4°. **P.P. 5255.**
Gentleman's Journal, January, 1692–3, *pp.* 29–31.

The Marriage-Hater Match'd.

As soon as the Chaos. *A Two part Song* ...sung by Mr. Pate & Mr. Leveridge.
[*London,* 1700?] fol. **H. 1601. (14.)**

The Married Beau.

See where repenting Cælia lies. *A Song* in the last New Comedy call'd y^e^ Married Beau or the Curious Impertinent. Sung by Mrs. Aliff, *etc.* [Words by J. Crowne.] [*London,* 1695.] *s. sh.* fol. **K. 7. i. 2. (23.)**

The Massacre of Paris.

Thy Genius lo! *A Song* in the Massacre of Paris [written by N. Lee] ... Sung by the Boy and exactly engrav'd by Tho: Cross. [*London,* 1697?] *s. sh.* fol. **K. 7. i. 2. (24.)**

The Mock Marriage.

'Twas within a fourlong of Edenborough toun. *A Scotch Song.* [Words by T. D'Urfey.] Sung by the Girl, in the Mock Marriage [by T. Scott], *etc.* [*London,* 1696.] *s. sh.* fol. **G. 312. (51.)**
[Another copy.] **G. 315. (164.)**

The Richmond Heiress.

Behold the Man that with Gigantick Might. *The Mad Dialogue.* Sung by Mr. Leveridge and Mrs. Lynsey. [Words by T. D'Urfey.] [*London,* 1700?] fol. **G. 306. (177.)**
[Another copy.] **G. 315. (83.)**
Imperfect : fol. 1 *only.*

PURCELL (Henry)

The Rival Sisters.

Celia has a thousand Charms. *A Song* in the Play call'd the Rival Sisters...Sung by the Boy and exactly engrav'd by Tho: Cross. [Words by R. Gould.] [*London,* 1696.] *s. sh.* fol. **K. 7. i. 2. (17.)**
[Another edition.] Celia has a thousand Charms, *etc.* [*London,* 1710?] *s. sh.* fol. **H. 1601. (117.)**
[Another edition.] Celia has a thousand Charms...Transposed for y^e^ Flute.
[*London,* 1715?] *s. sh.* fol. **G. 304. (41.)**
[Another edition.] Celia has a thousand charms, *etc.* *Cluer :* [*London,* 1720?] *s. sh.* fol. **G. 316. g. (16.)**

Take not a Woman's anger ill. *A Song,* in the last new Tragedy of the Rivall-Sisters...Sung by Mr. Leveridge. [Words by R. Gould.] [*London,* 1696.] *s. sh.* fol. **G. 304. (154.)**

The Spanish Friar.

Whilst I with grief. *A New Song* in the Play [by J. Dryden] call'd the Spanish Fryer . . . Sung by a boy, and exac[t]ly Engraven by T. Cross. *T. Cross :* [*London,* 1696?] *s. sh.* fol. **H. 1601. c. (4.)**
[Another edition.] Whilst I with greif did on you look. *A New Song.* Sung in the Spanish Frier, *etc.* *Engraven for I. Walsh :* [*London,* 1696.] *s. sh.* fol. **G. 304. (182.)**

The Tempest.

The Musick in the Comedy of the Tempest in Score, *etc.* [Opera, adapted from Shakespeare by Davenant, Dryden and Shadwell.] *Printed for Harrison & Co. : London,* [1785?] *obl.* fol. **D. 282. (2.)**

The Tempest. [Full Score.]
[*B. Goodison : London,* 1790?] fol. **H. 101. (1.)**
[Another edition.] The Music in The Tempest, *etc.* [Full Score.]
[*B. Goodison : London,* 1790?] fol. **H. 130. (6.)**
This edition contains a preface [*by Goodison*].

The Music in the Tempest. [Full Score.]
Printed for Messrs. Longman and Broderip : London, [1790?] fol. **H. 101. h. (2.)**

A New Edition of the . . . music in the Tempest . . . Revised and Corrected by Doctor Busby. *Broderip & Wilkinson : London,* [1800?] fol. **H. 101. f.**

Dear pretty youth. *A Song* sung by the Girl in the Tempest . . . and exactly engrav'd by Tho: Cross. [*London,* 1696?] *s. sh.* fol. **K. 7. i. 2. (21.)**

PURCELL (Henry) [Another edition.] Dear pretty Youth, *etc.* [*London*, 1700?] *s. sh.* fol. **H. 1601. (130.)**

[Another edition.] Dear pretty youth, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 304. (46.)**

Theodosius.

Theodosius: or, The Force of Love. A Tragedy... Written by N. Lee. With the Musick betwixt the Acts. 1680. 4°. *See* Theodosius. **841. f. 50.**

[Hail to the myrtle shade.] *See* Hail. Hail to the Knight of the Post. *Titus Tell-Troth* ... Song. To the Tune of, Hail to the Myrtle Shades [by H. Purcell]. 1682. *s. sh.* fol. **Case 38. i. 25. (6.)**

Timon of Athens.

Come let us agree. *A two part Song* between Cupid & Bacchus, *etc.* Words by P. A. Motteux.] [*London*, 1700?] *s. sh.* fol. **G. 307. (13.)**

Tyrannick Love.

Ah! how sweet it is to love. *A Song* sung by Mrs. Aliff in the Play call'd Tyrannick-Love, *etc.* [Words by J. Dryden.] **G. 306. (17.)**

[Another copy.] **K. 7. i. 2. (22.)**

[Another copy.] **G. 304. (15.)**

[Another copy.] **G. 315. (5.)**

[Another copy.] **G. 315. (14.)**

[Another copy.] **G. 315. (44.)**

[Another edition.] Ah! how sweet it is to love, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (55.)**

Hark my Daridcar. *See* Hark. Hark my Daridcar. [1730?] fol. **H. 1994. a. (118.)**

d. *Catches, Duets and Single Songs.*

Ah me! to many Deaths decreed. *A Song*...the Words by Mr. J. Crown. *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

Gentleman's Journal, August, 1692, *pp.* 27–30.

Ask me to love no more. *A Song* ... the Words by A. Hammond, Esq. *Printed for H. Rhodes: London*, 1694. 4°. **P.P. 5255.**

Gentleman's Journal, April, 1694, *pp.* 104–108.

Bess of Bedlam, *etc.* [Song.] [*London*, 1710?] fol. **H. 1601. (152.)**

[Another edition.] Bess of Bedlam, *etc.* [*London*, 1720?] fol. **G. 316. g. (29.)**

[Another edition.] Bess of Bedlam, *etc.* [Song.] [*London*? 1720?] fol. **G. 316. h. (33.)**

Pp. 14, 15 *of some unidentified collection.*

PURCELL (Henry) [Another edition.] Bess of Bedlam. A Celebrated Old Song, *etc.* *J. & E. Lee: Dublin*, [1790?] fol. **H. 1601. b. (69.)**

[Four Catches for three and four Voices.] [*London*? 1740?] *s. sh.* fol. **I. 600. (114.)**

A sheet of catches, numbered 51–54, *intended to be cut up in oblong quarto size.*

Catch, A 3 voice. [Begins: 'Jack thou'rt a Toper.'] Catch, A 4 voice. [Begins: 'Soldier, soldier, take off thy wine.'] [*London*, 1740?] *s. sh.* fol. **G. 316. h. (28.)**

Celia's fond; too long I've lov'd her. *A Song* ... the Words fitted to the Tune by Mr. M[otteux]. *Printed for H. Rhodes: London*, 1694. 4°. **P.P. 5255.**

Gentleman's Journal, July, 1694, *pp.* 213–216.

Celladon when Spring came on. *A Song by Mr. Durfey to a Tune of the late Mr. Purcells.* [The Words from D'Urfey's 'The Old Mode and the New.'] [*London*, 1709.] *s. sh.* fol. **H. 1601. (116.)**

Corinna is divinely fair. *A Song*... the Words by a Person of Honour. *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

Gentleman's Journal, December, 1692, *pp.* 27–31.

Crown your Bowles: An Ode on the King's happy returne from abroad, the words by Mr. Durfey. To a Sebell of Mr. Henry Purcell. [*London*, 1700?] *s. sh.* fol. **G. 305. (36.)**

[Another edition.] Crown your Bowles. *A Song* the words by Mr. Durfey to Mr. H. Purcell Sebell. [*London*, 1700?] *s. sh.* fol. **H. 1601. (106.)**

Dulcibella, a [Two-Part] Song, *etc.* *R. Baldwin: London*, 1694. 4°. **P.P. 5255.**

Gentleman's Journal, Oct. and Nov., 1694, *pp.* 277–282.

Dulcibella when e'er I sue. *A Song for two Voices.* [*J. Walsh: London*, 1710?] fol. **G. 316. g. (13.)**

Printed from the same plates as Walsh's 'Orpheus Britannicus,' but without pagination.

Fair Cloe my breast so alarms. *A Song* [for two voices, words by J. Glanvil,] ... exactly engrav'd by Tho: Cross. [*London*, 1695?] fol. **K. 7. i. 2. (14.)**

[Another edition.] Fair Cloe my Breast so alarms. *A Song* ... for two voices. Within Compass of y^e^ Flute. [*London*, 1710?] *s. sh.* fol. **G. 305. (94.)**

[Another edition.] Fair Cloe my Breast so alarms, *etc.* [*London*, 1735?] *s. sh.* fol. **H. 1994. a. (13.)**

PURCELL (Henry) Fill all the Glasses. *A Two Part Song, etc.* [*London*, 1740?] *s. sh.* fol. **H. 1994. a. (37.)**

Fly swift ye Hours. *A Song, etc.* [*J. Walsh: London*, 1710?] fol. **G. 316. g. (19.)**

Printed from the same plates as Walsh's 'Orpheus Britannicus,' but without pagination.

For Love ev'ry Creature is form'd. *A two Part Song, etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. (115.)**

Fye, nay, pr'ythee John. *See* Fye. Fye, nay, pr'ythee John. *A Favourite Catch, etc.* [By H. Purcell.] [1775?] *s. sh.* fol. **H. 1994. a. (18*.)**

Gentle Shepherds, you that know. *A Pastoral Elegy on the Death of Mr. John Playford.* The Words by Mr. Tate. *Printed for H. Playford: London*, 1687. fol. **G. 109. (1.)**

Here lies Tom Short-hose. *A Catch for Three Voices. R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (55*.)**

I envy not a Monarch's Fate. *A Song, etc. R. Parker: London*, 1693. 4°. **P.P. 5255.**

Gentleman's Journal, September, 1693, *pp.* 315, 316.

If Music be the food of Love. *A Song* ...the words by Colonel Heveningham. *Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

Gentleman's Journal, June, 1692, *pp.* 27–29.

If Musick be the food of Love. *A Song, etc.* [Words by Col. Henningham.] [*London*, 1705?] fol. **G. 309. (51.)**

Let us dance, let us sing. *A Song, etc. Printed for R. Parker: London*, 1692. 4°. **P.P. 5255.**

Gentleman's Journal, October, 1692, *pp.* 32–34.

Lost is my Quiet for ever. *A Song for two Voices, etc.* [*London*, 1700?] *s. sh.* fol. **H. 1994. (52.)**

Mad Bess. [Song.] [*London*, 1790?] fol. **H. 2818. b. (71.)**

New reformation, begins thro y^e^ Nation. *A Song* in the Campaigners, the words by Mr. Tho: Durfey, to a tune of Mr. Henry Purcels and exactly engrav'd by Dan: Wright. [*London*, 1698?] *s. sh.* fol. **H. 1601. (316.)**

[Another edition.] New Reformation, begins through the Nation, *etc.* [*London*, 1698?] *s. sh.* fol. **G. 303. (58.)**

No Watch, dear Celia, just is found. *A Song, etc. R. Parker: London*, 1693. 4°. **P.P. 5255.**

Gentleman's Journal, February, 1692–3, *pp.* 32–34.

PURCELL (Henry) Once, twice, thrice. A Catch à 3 voc. *See* Catches. [Four Catches, *etc.* No. 4.] [1740?] *s. sh.* fol. **G. 316. e. (109.)**

Prithee, ben't so sad and serious. *A Catch, etc. R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (95*.)**

[Another copy.] **H. 1994. a. (204*.)**

Sawney is a bonny Lad. *A Song*...Sung at an Entertainment for Prince Lewis of Baden. [Words by P. Motteux.] *Printed for H. Rhodes: London*, 1694. 4°. **P.P. 5255.**

Gentleman's Journal, January and February, 1694, *pp.* 33, 34.

Since from my dear Astrea's Sight. *A Song, etc.* (The words by the Earl of M.) *R. Parker: London*, 1693. 4°. **P.P. 5255.**

Gentleman's Journal, December, 1693, *pp.* 426–428.

Stript of their green our Groves appear. *A new Song, etc.* [Words by P. Motteux.] *R. Baldwin: London*, 1692. 4°. **P.P. 5255.**

Pp. 57–62 *of the Gentleman's Journal for Jan.*, 1691–2.

Sum up all the delights. *A Catch for Three Voices. R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (41*.)**

There's not a Swain. *A Song*, the Notes by Mr. Henry Purcell. The Words fitted to the Tune by N. Henley Esq. *Printed for H. Rhodes: London*, 1694. 4°. **P.P. 5255.**

Gentleman's Journal, April, 1694, *pp.* 101–103.

We now, my Thyrsis. *A Song, etc.* (The words fitted to the Notes.) *R. Parker: London*, 1693. 4°. **P.P. 5255.**

Gentleman's Journal, June, 1693, *pp.* 205–208.

When first I saw the bright Aurelia's Eyes. *A Song, etc. R. Parker: London*, 1693. 4°. **P.P. 5255.**

Gentleman's Journal, December, 1693, *pp.* 421–425.

When my Acmelia smiles. A Song... exactly engrav'd by Tho: Cross. [*London*, 1700?] *s. sh.* fol. **G. 315. (149.)**

When Myra sings. *A Song* for two Voices, *etc.* [Words by Lord Lansdowne.] [*London*, 1710?] fol. **G. 304. (180.)**

3. Instrumental.

Purcell's Ground. *See* infra: [*Doubtful and Spurious Works.*]

PURCELL (Henry) A Choice Collection of Lessons for the Harpsichord or Spinnet, *etc. Printed on Copper Plates for Mrs. Frances Purcell ... and ... Sold by Henry Playford: London*, 1696. *obl.* 4°.
K. 1. c. 5.

Bound up at the end of the volume are a MS. Overture (to the Virtuous Wife), Ayre (from Abdelazer) and Jegg in Gamut ♭, and an Almain and Borry in D sol re by H. Purcell, in a contemporary handwriting.

A Choice Collection of Lessons for the Harpsichord or Spinnet . . . The third Edition with Additions, *etc. Printed on Copper Plates for Mrs. Frances Purcell, etc.: Westminster*, [1700?] *obl.* 4°. **a. 35.**

Sonnata's of III. Parts: Two Viollins and Basse: to the Organ or Harpsecord, *etc.* [Separate Parts.] *I. Playford and I. Carr, for the Author: London*, 1683. fol.
e. 768.

Ten Sonatas in Four Parts. [Separate Parts.] *J. Heptinstall, for Frances Purcell: London*, 1697. fol.
K. 4. i. 10. (2.)

—— [No. ix.] That Excellent Sonata in E. for Violins in 3 Parts call'd the Golden Sonata, *etc.* [Separate Parts.] [*London*,] 1704. fol. **g. 25. a.**

Part of a monthly series of instrumental music.

—— [No. ix.] *See* Harmonia Mundi. Harmonia Mundi. Consisting of Six... Sonata's collected out of the...Works of ...Mr. H. Purcell, *etc.* [1710?] fol.
g. 419.

4. Doubtful and Spurious Works.

Purcell's Ground for the Harpsichord. An excellent Lesson with Variations, *etc. Printed for Straight and Skillern: London*, [1775?] fol. **g. 271. b. (20.)**

Purcell's Ground, for the Harpsichord, *etc. Printed for T. Straight: London*, [1785?] fol. **h. 2999. (13.)**

Purcel's Ground for the Piano Forte, or Harpsichord, with additional Variations by J. Dale. *Printed . . . at his Musical Circulating Library: London*, [1788?] fol.
h. 62. (18.)

Purcell's Ground, with Variations for the Piano Forte or Harpsichord, to which is added the Gamut in the Treble & Bass Cliffs, *etc. Printed for G. Goulding & Co.: London*, [1800?] fol. **H. 2819. (32.)**

Purcell's Ground. An excellent Lesson with Variations, *etc. Broderip & Wilkinson: London*, [1800?] fol. **g. 271. b. (21.)**

Mad Tom, an admir'd Song . . . lately revived. *John Lee: Dublin*, [1780?] fol.
H. 1601. a. (99.)

PURCELL (Henry) Old Chiron thus preach'd to his Pupil Achilles. A Two part Song . . . within compass of the Flute. [*London*, 1705?] *s. sh.* fol. **H. 1601. (351.)**

In Playford's "Catch that Catch can, or the Second Part of the Musical Companion" (1685), this duet is ascribed to Michael Wise.

Old Chiron thus preach'd to his Pupil Achilles. *A Two part Song, etc.* [*London*, 1730?] *s. sh.* fol.
G. 305. (100.)

Old Chiron. A Two Part Song, *etc.* [*London*, 1740?] *s. sh.* fol.
H. 1994. a. (25.)

5. Appendix.

See Apollonian Harmony. Apollonian Harmony: a Collection of...Glees...by ...Purcell, *etc.* [1790?] 8°. **E. 255.**

See Blow (J.) and Purcell (H.) Three Elegies upon the ... Loss of ... Queen Mary, *etc.* 1695. fol. **G. 107.**

See Blow (J.) and Purcell (H.) Songs Compleat...set to Musick by Dr. John Blow, Mr. Henry Purcell, and other... Masters...written by Mr. D'Urfey. 1719. 8°. **238. g. 35, 36.**

See Bond (H.) The Psalms of David... The Music consisting of...Tunes...by... Purcell, *etc.* [1791?] 4°. **E. 579.**

See Catch Club. The Catch Club . . . being a Choice Collection of Catches . . . compos'd by the late Mr. H. Purcell, *etc.* [1720?] *obl.* 4°. **B. 355.**

See Catch Club. The Catch Club, or Merry Companions. A Collection of . . . Catches . . . by H. Purcell, *etc.* [1760?] *obl.* fol. **E. 137. d.**

See Corfe (J.) Nine Vocal Trios arranged from . . . Airs and Duetts of Purcell, *etc.* [1800?] *obl.* fol. **F. 607. z. (1.)**

See Harmonia Anglicana. Harmonia Anglicana . . . A Collection of . . . Songs . . . by H. Purcell, *etc.* [1765?] fol.
G. 103. b.

See Jovial Companions. The Jovial Companions . . . a Choice Collection of . . . Catches . . . together with the most Celebrated Catches . . . by . . . H. Purcell, *etc.* [1710?] fol. **G. 108.**

See Joyful Cuckoldom. [Joyful Cuckoldom . . . A Collection of New Songs . . . by H. Purcell, *etc.*] [1690?–6?] 4°.
C. 180. a.

See Musical Companion. The Second Book of the Pleasant Musical Companion . . . Compos'd by . . . Mr. Henry Purcell, and other Eminent Masters, *etc.* 1701. *obl.* 4°. **A. 412. e.**

PURCELL (Henry) *See* Musical Companion. Supplement of New Catches, to the Second Book of the Pleasant Musical Companion. Containing the Choicest Catches by . . . Mr. Henry Purcell, *etc.* 1702. *obl.* 4°. **A. 412. g.**

See Playford (H.) Harmonica Sacra: . . . The First Book. The 2d edition . . . also four . . . Anthems of . . . Mr. H. Purcell's never before Printed, *etc.* 1703. fol. **G. 84. a. (1.)**

See Playford (J.) An Introduction to the Skill of Musick . . . The Twelfth Edition. Corrected and Amended by Mr. Henry Purcell. 1694. 8°. **1042. e. 11. (1.)**

See Shield (W.) The Prophet . . . An Opera . . . Composed by [or rather, selected from the works of] . . . Purcell, *etc.* [1788.] *obl.* fol. **E. 108. a. (2.)**

See Songs. A Choice Collection of Two Three & Four Part Songs, compos'd by Purcell, *etc.* Book 2d. [1775?] fol. **G. 788. a.**

See Songs. A Third Collection of New Songs . . . by . . . H. Purcell, *etc.* 1685. fol. **G. 152. (2.)**

See Thesaurus Musicus. Thesaurus Musicus. A Collection of . . . Part Songs . . . by . . . H. Purcell, *etc.* [1743?] fol. **H. 73.**

See Williams (A.) Royal Harmony . . . Containing . . . Anthems . . . by . . . H. Purcel, *etc.* [1765?] *obl.* fol. **E. 1492.**

See Williams (T.) Harmonia Cœlestis . . . a Collection of . . . Anthems . . . by Purcell, *etc.* 1780. fol. **G. 970.**

See Willoughby (R.) Sacred Harmony . . . selected from the Works of . . . Purcell, *etc.* [1795?] *obl.* 4°. **A. 1095.**

6. Index.

Ah! how sweet it is to love.
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And in each track of Glory since.
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See [*The Indian Queen.*]

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Sing, all ye Muses.
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Sound Fame, thy brazen Trumpet.
See [*Dioclesian.*]

Strike the Viol, touch the Lute.
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Welcome to all the pleasures.
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See [*The Spanish Friar.*]

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See [*The Indian Queen.*]

Your Hay it is mow'd. *See* [*King Arthur.*]

PURKIS (John) Brave comrades all hail. *Song for the British Volunteer.* Written by W. Bazing, *etc.* *W. Hodsoll : London*, [1797 ?] fol. **G. 376. (30.)**

PURPLE. The Purple Morn. [Song.]
See Athridates. [*See the purple morn arise.*]

The purple vi'let crowns the hill. *Annette the Village Rose*, a Ballad. The Words by G. Male. *H. Hime : Liverpool*, [1795 ?] fol. **G. 356. (57.)**

PURSE. The Purse, or Benevolent Tar. Musical Entertainment. *See* Reeve (W.)

PURSUING. Pursuing beauty men descry. *Female Advice.* A New Song. [*London*, 1764.] 8°. **158. l. 9.**
London Magazine, 1764, *p.* 49.

PUSH. Push about the brisk bowl. Song. *See* Boyce (W.) [*The Chaplet.*]

PUSH. Push the bottle about. *The Union.* [Song.] [*London*, 1767.] 8°. **158. l. 12.**
Lady's Magazine, 1767, *p.* 644.

Push the jovial Bowl about. Song.
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PUTEANUS (Erycius) Errici Puteani ... Modulata Pallas, siue Septem Discrimina Vocum, ad Harmonicæ Lectionis Nouum & Compendiarium vsum aptata & contexta, *etc.* *Apud Pontianos : Mediolani*, 1599. 8°. **1125. a. 19. (2.)**

Eryci Puteani Musathena, siue Notarum Heptas, ad Harmonicæ Lectionis Nouum & Facilem vsum. Eiusdem Iter Nonianum. Dialogus, Qui Epitomen Musathenæ comprehendit, *etc.* *Typis Wechelianis, apud Claudium Marnium & heredes Ioan. Aubrii : Hanouiæ*, 1602. 8°. **1084. g. 14. (3.)**

PUZZLE. The Puzzle. Glee. *See* Ball (J.)

PYGMALION. Pygmalion. Monodrama.
See Benda (G.)

Pygmalion. Opera. *See* Cimador (G. B.) [*Pimmalione.*]

PYRAMUS AND THISBE. Pyramus and Thisbe. A Mock-Opera.
See Lampe (J. F.)

PYRRHUS AND DEMETRIUS.
See Pirro e Demetrio.

QUÀ. Quà si trova dir dovrete. [Song.]
See Paisiello (G.) [*La Locanda.*]

QUAGLIA (Giovanni Battista) Motetti Sacri a Voce Sola ... Libro II.
Per li Figliuoli di Marc' Antonio Rossi : Bergamo, 1675. *obl.* 4°. **A. 145.**

QUAGLIATI (Paolo) Canzzonette ... a Tre Voci per Sonare et Cantare... Libro Primo. [With a dedication by G. L. Conforto.] Canto. *Appresso Alessandro Gardano : Roma*, 1588. 8°. **B. 256. (1.)**

Canzzonette... a Tre Voci per Sonare et Cantare ... Libro Secondo. [With a dedication by G. L. Conforto.] Canto.
Appresso Alessandro Gardano : Roma, 1588. 8°. **B. 256. (2.)**
This work contains a Canzonet by G. L. Conforti [*Conforto*].

Carro di Fedelta d' Amore rappresentato in Roma da Cinque Voci per Cantar Soli, et Insieme... Dato in luce dal Sig. Oberto Fidati, con aggiunta di alcune Arie dell' istesso Auttore, a vna, doi, & tre voci, *etc.* *Gio. Battista Robletti : Roma*, 1611. fol. **K. 8. h. 15.**

QUAGLIATI (Paolo) Motecta Octonis et Psalmus Dixit Dñs. Duodenis Vocibus. Una cum Basso ad Organum. Cantus II. Chori. *Apud Io: Baptistam Robletum : Romae*, 1512 [i.e. 1612]. 4°. **D. 117.**
The title-page is engraved.

QUAISAIN (Adrien) [La Vendange.] Ah ! comme l'amour vous tracasse. *Air de la Vendange.* Chanté par le C. Bosquet Gavaudan. Paroles du C. Joigny ... Accompagnement de Piano par le C. Lemoine. *Chez Chapelle : Paris*, [1798.] fol. **G. 554. a. (41.)**

QUAKER. The Quaker, a Comic Opera [by C. Dibdin]... Adapted for the German Flute. *Longman & Broderip : London*, [1785 ?] *obl.* 4°. **B. 386. b. (2.)**

I lock'd up all my Treasure. A favorite Song in the Quaker [by C. Dibdin].
Longman & Broderip : London, [1775.] fol. **G. 383. i. (17.)**

While the Lads in the Village. *While the Lads of the Village.* [Song.] Sung by Mr. Bannister in the Quaker. [By C. Dibdin.] *J*[*ohn*] *J*[*ohnston : London*, 1775.] *s. sh.* fol. **H. 1994. b. (104.)**

[Another copy.] **G. 424. u. (48.)**

QUAKER. The Quaker. Comic Opera. *See* DIBDIN (C.)

The Quaker's Comical Song. *See* AMONGST. Amongst the pure Ones all, *etc.* [1705?] *s. sh.* fol. **G. 316. g. (4.)**

QUAKER'S OPERA. The Quaker's Opera. As it is Perform'd at Lee's and Harper's Great Theatrical Booth in Bartholomew-Fair. With the Musick prefix'd to each Song. [Words by T. Walker.] *Printed for J. W[atts]: London*, 1728. 8°. **82. c. 48.**

QUAL. Qual diletto insiem m' inonda. Cavatina. *See* WINTER (P. von) [*I Due Fratelli Rivali.*]

Qual anelante. Duet. *See* MARCELLO (B.)

QUAND. Quand Colinet me fait la cour. *Romance* avec Accomp[t] de Violon ou Alto Viola. *Chez Camand:* [*Paris*, 1790?] 8°. **B. 362. a. (139.)**

Quand d'amour je reçus la loi. *Romance Nouvelle.* Accompagnement de Guittare. *Chez M[elle] Lebeau: Paris*, [1780?] 8°. **B. 362. b. (84.)**

[Another copy.] **B. 362. g. (56.)**

Quand dans la plaine. Ariette. *See* BARBIER DE SÉVILLE.

Quand de la nuit le voile tutélaire. Duo. *See* DALAYRAC (N.) [*Primerose.*]

Quand de ses feux un jeune cœur. Vaudeville. *See* GILLIER (J. C.) [*Les Deux Suivantes.*]

Quand des Montagnes de Pyrène. Chant. *See* LESUEUR (J. F.)

Quand il nous peint une rose naissante. Air. *See* MAYER (A.) [*Daphné et Apollon.*]

Quand j'ai bien bû. *Parodie.* [*Paris*,] 1748. *s. sh.* 4°. **297. c. 17.**
Mercure de France, July, 1748.

Quand j'ai mérité ta haine. *Romance.* [Words] Tirée d'Ophélie, Roman traduit de l'Anglois. [*Paris*,] 1764. *s. sh.* 8°. [*Paris*,] 1764. *s. sh.* 8°. **298. d. 19.**
Mercure de France, July, 1764.

Quand j'avais le cœur d'Annette. *L'Amant Malheureux.* Romance avec Accompag[t] de Guitare pr. M[r] Alberti. *Chez M[r] Camand: Paris*, [1780?] 8°. **B. 362. g. (29.)**

Quand je lis Descartes, Newton. *Chanson.* [*Paris*,] 1753. *s. sh.* 4°. **298. c. 16.**
Mercure de France, Nov., 1753.

Quand je rencontre un Porteur d'Eau. *Duo.* [*Paris*,] 1738. *s. sh.* 4°. **297. b. 22.**
Mercure de France, March, 1738.

QUAND. Quand je rêve la nuit. *Air Tendre.* [*Paris*,] 1746. *s. sh.* 4°. **297. c. 7.**
Mercure de France, June, 1746.

Quand je reviens du cabaret. *Air à boire.* [*Paris*, 1780?] 8°. **B. 362. a. (58.)**

Quand je soupire à tes genoux. Duo. *See* COLLET ( )

Quand je t'entends, chère guitarre. Brunette. *See* DOBET ( )

Quand je te vois mon cher Silvandre. [Song.] *See* BOUVIN ( )

Quand je vais au bois seulette. *Romance Nouvelle.* [*Paris*, 1785?] 8°. **B. 362. b. (39.)**

Quand je vais au bois seulette. *Romance Nouvelle* avec accompagnement de guitare par M[r] Alberti. *Chez M[r] Camand: Paris*, [1785?] 8°. **B. 362. g. (45.)**

Quand je vois Fanchette. Ariette. *See* TONNELIER.

Quand je vous parle, Eglé. Air. *See* DUPÉRIER ( )

Quand je vous vis. *La Défense Inutile.* [Song.]...Paroles de R. Duferol, Guitarre d'Alberti. Air: Du haut en bas. *Chez Camand: Paris*, [1785?] 8°. **B. 362. f. (14.)**

Quand jeune veuve en sa détresse. Vaudeville. *See* FAUX SERMENT.

Quand l'age vient l'amour nous laisse. Ariette. *See* FAUSSE MAGIE.

Quand l'Amour couvre de ses ailes. *Ça m'fait plaisir.* [Song, words] Par M[r] Préchac. Air: du Vaudeville des Deux Morts. *Chez les frères Savigny:* [*Paris*, 1781?] 8°. **B. 362. j. (5.)**

Quand l'Amour est content. Duo. *See* ALBANESE ( )

Quand l'Amour naquit à Cithère. *La Cour de Vénus.* [Song.] *Chez Imbault: Paris*, [1795?] 8°. **B. 362. a. (99.)**

Quand l'amour nous appelle. Air. *See* FÊTE DE FLORE.

Quand l'Aquilon s'irrite. *Le Coin du Feu.* Chanson [by F. Guichard, written] par M[r] Framery. *Chez Imbault:* [*Paris*, 1785?] 8°. **B. 362. a. (147.)**

Quand l'Été dans mon cabinet. [Song.] *See* DEUX TUTEURS.

Quand l'ombre de Lucas parut. Air. *See* DUCHEMIN ( )

Quand la beauté seule séduit. Vaudeville. *See* GRANDVAL (N. RAGOT DE) [*Zéneide.*]

Quand le bien-aimé reviendra. Romance. *See* DALAYRAC (N.) [*Nina.*]

Quand le destin jaloux. Air. *See* MÉREAUX (J. N. LE FROID DE). [*Alexandre aux Indes.*]

Quand le Dieu Mars. Vaudeville. *See* CONFÉDÉRATION DU PARNASSE.

QUAND. Quand le Guerrier vole aux combats. Air. *See* EUPHROSINE.

Quand le Rossignol du bocage. [Song.] *See* ROSIÈRE DE SALENCI.

Quand les oiseaux de nos boccages. *Chanson.* [Words] Par M. Ball..., *etc.* [*Paris,*] 1758. *s. sh.* 8°. **297. d. 13.**
Mercure de France, May, 1758.

Quand on a bû la tête tourne. *Chanson Nouvelle.* [*Paris,* 1712.] *s. sh. obl.* 4°. **P.P. 4486.**
Mercure Galant, Tom. V., p. 204.

Quand on est belle. Romance. *See* GRÉTRY (A. E. M.)

Quand on fait charmer. Musette. *See* P * * * *, D. L.

Quand on veut faire une chanson. *Les Quand-On, ou les Mangeurs de Fromage.* [Song, written] Par Mr Déduit. Air: Ce fut par la faute du sort [by M. A. Desaugiers] ou Non non Doris.
Chez les Frères Savigny: [*Paris,* 1790?] 8°. **B. 362. (242.)**

Quand pour le grand voyage. Ariette. *See* MARÉCHAL FERRANT.

Quand pour te plaire, belle Hortense. Chanson. *See* J * * *.

Quand près de moi Colin soupire. *Ariette.* [Words] Par M. A. Castres.
[*Paris,*] 1767. *s. sh.* 8°. **297. e. 8.**
Mercure de France, May, 1767.

Quand sur nos charmans rivages. *Air Nouveau.* [*Paris,* 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, May, 1678, *p.* 88.

Quand un Auteur très ordinaire. *Ah! comme il ment,* [Song, written] Par M. Roulland. Air, du Vaudeville du faux serment [by P. D. Deshayes].
Chez les frères Savigny: Paris, [1786?] 8°. **B. 362. b. (119.)**
[Another copy.] **B. 362. j. (16.)**

Quand un berger vif et constant. *Chanson.* [*Paris,*] 1766. *s. sh.* 8°. **297. e. 3.**
Mercure de France, Oct., 1766.

Quand un cœur sort de l'esclavage. *Le Charme de la liberté.* [Song.]
[*Paris,* 1780?] 8°. **B. 362. b. (66.)**

Quand un cœur tendre. Air. *See* CHAIX ( )

Quand vous riez, jeune Glycère. *Le Souhait,* [Song,] paroles de Mr. R. Duferol. Guitarre del Sigr Alberti. Air: Avec les jeux dans le Village. *Chez Camand: Paris,* [1785?] 8°. **B. 362. (182.)**

QUANDO. Quando ben finisce il dì. Glee. *See* CALLCOTT (J. W.)

Quando penso a quell' istante. Canzonetta. *See* MAYER (J. S.)

QUANDO. Quando sarà quel dì. [Song.] *See* GRESNICK (A. F.) [*Alceste.*]

Quando vien lo sposo avanti. [Song.] *See* PAISIELLO (G.) [*La Locanda.*]

QUAND-ON. Les Quand-on, ou les Mangeurs de Fromage. [Song.] *See* QUAND. Quand on veut faire une chanson, *etc.* [1790?] 8°. **B. 362. (242.)**

QUANTS (JOHANN JOACHIM) *See* QUANTZ (J. J.)

QUANTZ (JOHANN JOACHIM) Easy and Fundamental Instructions whereby either vocal or instrumental Performers...may ...learn how to introduce Extempore Embellishments or Variations as also Ornamental Cadences...Translated from a famous Treatise on Music. *Longman and Broderip: London,* [1790?] fol. **G. 493.**

Neue Kirchen-Melodien zu denen geistlichen Liedern des Herrn Professor Gellerts welche nicht nach den gewöhnlichen Kirchen-Melodien können gesungen werden. [By J. J. Quantz. Edited by S. F. S.] *G. L. Winter: Berlin,* 1760. 8°. **B. 581.**

Solos for a German Flute a Hoboy or Violin with a Thorough Bass for the Harpsicord or Bass Violin, *etc.* [Op. 1.]
Printed for I. Walsh: London, [1730?] fol. **g. 281.**

Solos for a German Flute a Hoboy or Violin, with a Thorough Bass for the Harpsicord or Bass Violin . . . Opera Seconda. *Printed for I. Walsh: London,* [1730?] fol. **g. 1090. (1.)**

VI. Sonates à une Flûte Traversière et Basse-Continue. Opera Prima.
Amsterdam, [1740?] fol. **g. 281. a.**

Six Sonatas for two German Flutes or two Violins with a Thorough Bass for the Harpsicord . . . Opera Terza. [Separate Parts.] *Printed for...I. Walsh: London,* [1733.] fol. **g. 241. (7.)**

Six Sonatas or Duets for two German Flutes or Violins...Opera Quinta.
Printed for I. Walsh: London, [1760?] fol. **g. 280. b. (9.)**

J. J. Quantzens . . . Versuch einer Anweisung die Flöte traversiere zu spielen . . . Dritte Auflage. *Bey J. F. Korn dem ältern: Breslau,* 1789. 4°. **7897. cc. 1.**

QUARLES (CHARLES) Lesson. [P. F.] [*B. Goodison: London,* 1790?] fol. **H. 103. (1.)**

QUART-D'HEURE DE RABELAIS. Le Quart-d'Heure de Rabelais, Comédie en un acte, en prose, mêlée de Vaudevilles. Par les CC. Dieu-la-Foy et Prévôt-d'Iray ...avec 9 Airs notés. *Chez le Libraire au Théâtre du Vaudeville: Paris, An VII* [1799]. 8°. **11738. d. 31. (6.)**

QUARTETTS. Six Miscellaneous Quartetto's for two Violins, a Tenor and Bass, or a Flute, Violin, Tenor and Bass. Consisting of the most Favourite Airs selected from the English, Scotch, Irish, German, Italian & French Music; composed adapted & arranged by the most Eminent masters. Set 1st. [Separate Parts.] *Printed for W. Napier: London*, [1780?] fol.
g. 411. a. (4.)
The composers named are: Vachon and Barthelemon.

QUARTIER GÉNÉRAL. Le Quartier Général. Pièce nouvelle en un Acte, à l'occasion de la Bataille gagnée sur les Anglais par l'armée du Roi. Par Mrs. Quétant & Achard, *etc.* [With the music of the concluding Contredanse and Vaudeville.] *Chez Duchesne: Paris*, 1757. 8°.
11738. m. 1. (3.)
Le Quartier Général, *etc.* 1757.
See THÉÂTRE. Nouveau Théâtre de la Foire, *&c.* Tom. 3. 1763. 8°.
11735. d. 2.

QUATRE. Les Quatre Ages de l'Amour. [Song.] *See* BÉDARD (J. B.)
Les Quatres Espèces. [Song.]
See HOMMES. Les Hommes perdent la raison, *etc.* [1780?] 8°. **B. 362. j. (4.)**
Les Quatre Saisons. [Song.]
See AMANT. L'Amant léger de Flore, *etc.* [1780?] 8°. **B. 362. e. (6.)**
Les Quatre Saisons. Air. *See* QUE. Qu'au milieu des frimats, *etc.*
1759. *s. sh.* 8°. **297. d. 17.**

QUATRIÈME. Quatrième et dernier Faux-Pas. [Song.] *See* FILLETTE. Fillette ne jure de rien. [1780?] 8°.
B. 362. c. (38.)

QUATTRO. Quattro, nove, tutti sei. Trio. *See* MARTIN Y SOLAR (V.) [*L'Isola del Piacere.*]

QUE. Qu'à nos voix l'écho résonne. *La Dauphine.* Fanfare.
[*Paris,*] 1747. *s. sh.* 4°. **297. c. 10.**
Mercure de France, Jan., 1747.
Qu'ai-je donc fait aux Dieux! Air.
See LEMAIRE (L.)
Qu'Amour et la tendresse. [Song.]
See BONONCINI (G. B.)
Qu'au milieu des frimats. *Les Quatre Saisons.* Air de Basse Taille en Rondeau. *Gravé par P. L. Charpentier. Imprimé par Tournelle:* [*Paris,*] 1759. *s. sh.* 8°.
297. d. 17.
Mercure de France, Feb., 1759.
Qu'elle est belle, la Nature. Aria.
See TISSIER ( )
Qu'elle est belle! qu'elle a de graces! *Chanson.* [*Paris,*] 1759. *s. sh.* 8°.
297. d. 18.
Mercure de France, June, 1759.

QUE. Qu'elle est douce, touchante et vive. *Romance. De l'Imprimerie de Récoquilliée:* [*Paris,*] 1768. *s. sh.* 8°. **297. e. 18.**
Mercure de France, Sept., 1768.
Qu'elle est douce, touchante et vive. *La Beauté naïve.* [Song.]
[*Paris,*] 1778. *s. sh.* 8°. **297. f. 20.**
Mercure de France, Feb., 1778.
Qu'en amour je suis malheureux. *Air à Boire.* [*Paris,*] 1750. *s. sh.* 4°.
297. c. 28.
Mercure de France, August, 1750.
Qu'est ce donc que ct' Amour. Ronde à danser. [*Paris*, 1785?] 8°.
B. 362. g. (82.)
Qu'il est cruel d'aimer. [Song.]
See ÉVÉNEMENS IMPRÉVUS.
Qu'il est doux de dire en aimant. Air.
See LUCILE.
Qu'il est doux, qu'il est charmant. Romance. *See* GAVINIÉS (P.)
Qu'il est heureux notre ami Bêche. *Chanson de Bêche.* Air, trop de pétulance. [*Paris*, 1780?] 8°. **B. 362. b. (114.)**
Qu'il sera beau le jour de d'main. Vaudeville. *See* ROSIER.
Qu'ils sont charmans, qu'ils sont aimans. Air. *See* FAUCON.
Qu'ils sont jolis. *Les Moineaux.* [Song, words] Par M. Sant * * *.
[*Paris*, 1780?] 8°. **B. 362. b. (4.)**
Qu'on ne me parle plus d'armes. [Two-part Song.] *See* DU PARC ( )
Qu'on souffre, hélas. *La Perle des Femmes*, [Song, written] par le M[is] de Ch . . . . . n . . . Air: Daigne écouter l'amant, *&c.* [By M. A. Desaugiers.] *Chez les frères Savigny:* [*Paris*, 1795?] 8°.
B. 362. f. (56.)
Qu'un amant à sa maîtresse. *Le Pierrot de Jeannette.* [Song.] Air ['Coeurs sensibles'] de Figaro.
Chez Mr. Camand: Paris, [1791?] 8°.
B. 362. (199.)
[Another copy.] **B. 362. e. (77.)**
Qu'un autre chante la forêt. *La Rivière.* [Song.] Air: Salut à Mr. Robineau.
[*Paris*, 1780?] 8°. **B. 362. b. (167.)**
Qu'une fête ici s'apprête. Air.
See CAMP DE GRAND-PRÉ.
Qu'une meme ardeur nous enflamme. *Duo.* [*Paris,*] 1724. *s. sh.* 4°.
297. a. 8.
Mercure de France, June, 1724.
Qu'une même ardeur nous enflamme. *Duo.* [*Paris,*] 1734. *s. sh.* 4°.
297. b. 2.
Mercure de France, Jan., 1734.

QUE. Que ce jour a pour nous d'attraits! *Hymne* en l'Honneur de Bordier et Jourdain. A la Réhabilitation de leur mémoire à Rouen . . . Air: de la Croisée [by G. G. Cambini]. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (21.)**

Que ces minois jolis. Rondo.
See GAVEAUX (P.) [*La Partie Carrée.*]

Que chacun de nous se livre. Gavotte.
See BOUVARD (F.)

Que chacun ici gambade. Branle.
See GRANDVAL (N. RAGOT DE)

Que chacun reinplisse son averre.—Fill ev'ry Glass.—*A Drinking Song* in Praise of our three Fam'd Generalls translated from the French by Mr. Durfey. [*London*, 1710?] *s. sh.* fol. **H. 1601. (151.)**

[Another edition.] Que chacun remplisse son verre.—Fill every Glass.—*A Drinking Song*, &c. [*London*, 1710?] *s. sh.* fol. **G. 307. (210.)**

Que d'esprit, que d'attraits! Air.
See BOUVARD (F.)

Que de caprices en ce jour. *La Moniche, ou la Chatte Chérie.* [Song, words] Anonime. Air: Ce fut par la faute du sort [by M. A. Desaugiers], ou Non, non Doris. [*Paris*, 1790?] 8°. **B. 362. (247.)**

Que de gens remplis d'Espérance. *Le Triomphe du Vent.* [Song.] Air: Il n'est qu'un pas du mal au bien. [*Paris*, 1783.] 8°. **B. 362. a. (77.)**

Que de Mars et de Bellonne. *Le Nouveau Sans-Souci.* [Song.] Paroles de M. Déduit. *Chez le Sieur de Lafosse: Paris*, [1780?] 8°. **B. 362. a. (66.)**

Que de maux loin de toi j'éprouve.
See CORSAIRE.

Que devient l'ardeur intrépide. Air.
See CAMP DE GRAND-PRÉ.

Que j'aime à voir Iris. *Printemps.* [Song.] [*Paris*,] 1729. *s. sh.* 4°. **298. a. 5.**
Mercure de France, May, 1729.

[Another setting.] Que j'aime à voir Iris. Air. *See* LE MAÎTRE ( )

Que je crains de Tircis. *Air Serieux.* [*Paris*,] 1723. *s. sh.* 4°. **297. a. 4.**
Le Mercure, October, 1723.

Que je vous aime. Air.
See LÉGAT DE FURCY (A.)

Que l'Amour flate doucement! Air.
See BERTHET (P.)

Que l'Amour présente de charmes. Gavotte. *See* BOUVARD (F.)

Que l'Amour seul soit vôtre maître. Air.
See ZAÏS.

Que l'amour soit un Dieu perfide. Air.
See CLOZ * * * ( )

Que l'on chante. Air.
See MONTARIN ( )

QUE. Que l'on dise ce qu'on voudra. Vaudeville. *See* FAUSSE SOUBRETTE.

Que l'on goûte icy de plaisirs. *Chanson.* [*Paris*, 1780?] 8°. **B. 362. c. (9.)**

Que la Dauphine et le Dauphin. Vaudeville. *See* MESLÉ ( )

Que la Métempsicose a de charmes. [Song.] *See* MIROIR ( )

Que le Grand Roi des Hulans. *Petite Gaieté Patriotique.* [Song.] Air: Que le Sultan Saladin [by A. E. M. Grétry]. *Chez Imbault: Paris*, [1795?] 8°. **B. 362. (65.)**

Que le Jeu du Flageolet. *Le Flageolet.* [Song.] Air, Que le Sultan Saladin [by A. E. M. Grétry]. *Chés Camand: [Paris*, 1785?] 8°. **B. 362. (66.)**

Que le Pampre orne notre tête. Hymne.
See JADIN (L. E.)

Que le plaisir est peu de chose. Chanson.
See TISSIER ( )

Que le pur Crystal. Air.
See MYRTIL ET LYCORIS.

Que le Soleil dans la plaine. Ariette.
See ROI ET LE FERMIER.

Que le Sultan Saladin. Air.
See GRÉTRY (A. E. M.) [*Richard Cœur de Lion.*]

Que mon sort est digne d'envie. Air.
See MANGOT ( )

Que ne dois-je pas à Bacchus? Air.
See DUTARTRE (J. B.)

Que ne suis-je encor inconstant. *Chanson.* [*Paris*,] 1759. *s. sh.* 8°. **297. d. 18.**
Mercure de France, May, 1759.

Que ne suis je encore un enfant. *La Curiosité indiscrète.* Romance Nouvelle avec accompagnement de guitare. [*Paris*,] 1778. 8°. **B. 362. g. (3.)**

[Another edition.] Que ne suis je encore un enfant. *Romance Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. b. (37.)**

Que nos voix, nos lyres altières. Chant.
See MARTINI (G.) *pseud.*

Que notre sort est rigoureux. Chanson.
See ANFRIT ( )

Que sert à mon amour. Air.
See LE FROID ( )

Que sont les grandeurs sur la terre. Air.
See FAUCON.

Que t'ay-je fait, cruel Amour? Air.
See LEMAIRE (L.)

Que ta liqueur enchanteresse. Gavotte.
See BOUVARD (F.)

Que vois je en cette vaste enceinte. *Hym[n]e et Station* ou Serment de la République Française . . . au Champ de la Fédération l'Aniversaire du 10. Aoust 1793. Par le Citoyen Buard Fils. Air: De l'Hym[n]e des Marseillois [by C. J. Rouget de Lisle,] *etc.* [*Paris*, 1794?] 8°. **Fr. Pam. 1060. (14.)**

QUE. Que vois-je? ô ciel! Air.
See RENOUT ( )

Que vous êtes heureux! Air.
See ANSELME (J. B.)

QUEEN. Queen of Citty's raise thy head. *The Silver Thames, etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **G. 311. (29.)**

The Queen of Flowers. Song.
See CARVER ( ) *Miss.*

The Queen of France. [Song.]
See MILLER (W. E.)

The Queen of Hearts she made some Tarts. [Song, adapted to the air of "In infancy our hopes and fears," from Arne's 'Artaxerxes.'] [*W. Bailey: London*, 1775?] *s. sh.* fol. **G. 312. (153.)**

The Queen of May. [Song, begins: 'Young Molly who lives at a neighbouring mill.'] *See* ALLEN (G. S.)

The Queen of May. Song. [Begins: 'Hither trip it.'] *See* MURPHY (S.)

The Queen of the May. Song [begins: 'Ev'ry Nymph and Shepherd bring.'] *See* OSWALD (J.)

QUEEN MAB. The Comic Tunes in Queen Mab. As they are perform'd at the Theatre Royal in Drury Lane. Set for the Violin, German Flute or Hoboy with a Thorough Bass for the Harpsicord; Compos'd by the Society of the Temple of Apollo, *etc.* *Printed for J. Oswald: London*, [1751.] *obl.* 8°. **a. 155. (2.)**

The Songs in Queen Mab. As they are perform'd at the Theatre Royal in Drury Lane. Compos'd by the Society of the Temple of Apollo: sung by Mr. Vernon. *J. Oswald:* [*London*, 1751.] fol. **G. 316. (116.)**

Overture to Queen Mabb. [P. F.] *Printed for H. Thorowgood:* [*London*, 1753?] fol. **g. 272. u. (18.)**

Queen Mab. Cantata.
See DIBDIN (C.) [*The Jubilee.*]

Queen Mab, or the Fairies Jubilee. Cantata. *See* SHIELD (W.)

QUEEN MARY. Queen Mary's Lamentation. [Song.]
See GIORDANI (G.) or (T.)

QUEEN OF THE MAY. The Queen of the May. Musical Entertainment.
See HOOK (J.)

QUEER. The Queer Mouth'd Family. [Song.] *See* YE. Ye Lovers of Ditties attend, *etc.* [1780?] *s. sh.* fol. **G. 314. (90.)**

QUEHL (HIERONYMUS FLORENTINUS) Der zur Beförderung Göttlicher Ehre . . . Erstere Musicalische Versuch. Bestehend in zweyen Choralen mit . . . Variationen, *etc.* *Lorenz Bieling: Nürnberg*, [1734.] *obl.* fol. **c. 32.**

QUEL. Quel amant sous vos loix. Air.
See ZÉLINDOR.

Quel beau jour se dispose. Ariette.
See ROSIÈRE DE SALENCI.

Quel bel volto. Arietta.
See STUCK (J. B.)

Quel bianco sen. *Barcarolle Venitienne.* [*Paris*, 1754.] *s. sh. obl* 4°. **267. a. 1.**
Journal Etranger, April, 1754.

Quel bianco sen. *Barcarolle Venitienne.* [*Paris*,] 1771. *s. sh.* 8°. **298. e. 3.**
Mercure de France, Feb., 1771.

Quel bruit a frappé mes oreilles. Strophes.
See BERTON (H. M.)

Quel bruit affreux. [Song.]
See LEMAIRE (L.)

Quel bruit! quel murmure confus. Air.
See PAULIN ( )

Quel carillon, quel murmure confus. Trio. *See* GUÉDON ( )

Quel embarras, hélas que faire. *Le Loup Apprivoisé.* Chanson Nouvelle avec Accomp[t] de Guitare. *Chez M. Camand:* [*Paris*, 1780?] 8°. **B. 362. a. (129.)**

Quel heureux jour. Vaudeville.
See CONSTITUTION.

Quel labbro vezzoso. [Air.]
See TARCHI (A.) [*La Generosità d'Allessandro.*]

Quel labro adorato. [Song.]
See GRESNICK (A. F.) [*Alceste.*]

Quel oseletto, Nina. *Barcarole.* [*Paris*, 1754.] *s. sh. obl.* 4°. **267. a. 2.**
Journal Etranger, July, 1754.

Quel plaisir d'une main. *Le Bonheur de la vie.* Romance avec accomp[t] de Guitare, par M. Alberti. *Chez M. Camand: Paris*, [1780?] 8°. **B. 362. g. (40.)**

[Another edition.] Quel plaisir d'une main. *Le Bonheur de la vie.* Romance. [*Paris*, 1780?] 8°. **B. 362. c. (34.)**

Quel spectacle effrayant pour mon ame éperdue! *Air à Boire.* [*Paris*,] 1731. *s. sh.* 4°. **298. a. 16.**
Mercure de France, March, 1731.

QUELLE. Quelle amante dans sa flamme. Rondeau. *See* SARTI (G.)

Quelle ardeur coule dans mon cœur! Parodie. *See* PROTHÉE.

Quelle douce vapeur, quel parfum précieux. *Recit de Basse.* [*Paris*,] 1732. *s. sh.* 4°. **298. a. 24.**
Mercure de France, August, 1732.

Quelle étrange folie. *Recit de Basse.* [*Paris*,] 1747. *s. sh.* 4°. **297. c. 11.**
Mercure de France, April, 1747.

Quelle musique agreable. *Air Nouveau* [for three voices]. [*Paris*, 1679.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Jan., 1679, *p.* 122.

QUELS. Quels accens! quels transports. Hymne. *See* GIROUST (F.)

Quels affreux Tourbillons! Air. *See* LE MAÎTRE ( )

Quels charmes près de ma Bergère. Air. *See* BOUVARD (F.)

Quels jours brillants. [Song.] *See* HENRI QUATRE.

Quels sons l'Echo répéte. *La Fontenoi.* Fanfare. [*Paris,*] 1745. *s. sh.* 4°. **297. c. 2.**

Mercure de France, June, 1745.

QUENTIN (JEAN BAPTISTE) Sonates à Violon Seul & Basse-Continue ... Livre I^er^. *Chez l'Auteur: Paris,* 1724. fol. **g. 641.**

QUERCU (SIMON DE) Opusculum Musices Perquam Breuissimum: De Gregoriana et Figuratiua atq; contrapuncto simplici percõmode tractãs, *etc.* *Impressum ... in officina ... Ioannis Winterburg: Vienne,* 1509. 4°. **K. 1. g. 22.**

Opusculũ Musices perq; breuissimum: de Gregoriana et Figuratiua atq; contrapuncto simplici, vna cum exemplis idoneis, percõmode tractans, *etc.* *Joan. Weyssenburger: Nurenberge,* 1513. 4°. **K. 1. g. 20.**

QUESTA. Questa bella d' amor nemica e mia. [Song, words by Menage.] [*Paris,* 1678.] *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, March, 1678, *p.* 133.

Questa non era O cara. [Song.] *See* SARTI (G.)

QUESTION. A Question and Answer. [Song.] *See* GRAVES (J.)

QUESTIONS HARMONIQUES. Questions Harmoniques. Dans lesquelles sont contenues plusieurs choses remarquables pour la Physique, pour la Morale, & pour les autres sciences. [By M. Mersenne.] *Chez Iaques Villery: Paris,* 1634. 8°. **1135. c. 2.**

QUESTO. Questo vago giovinetto. [Song.] *See* PAISIELLO (G.) [*La Locanda.*]

QUI. Qui connoit bien le sort des Grands. *Ariette Nouvelle.* [*Paris,* 1785?] 8°. **B. 362. a. (88.)**

Qui la voit un jour seulement. *Chanson.* [*Paris,*] 1749. *s. sh.* 4°. **297. c. 23.**

Mercure de France, August, 1649.

Qui n'a point vu mon aimable Maîtresse. *Stances Anacréontiques.* [*Paris,*] 1779. 8°. **297. f. 33.**

Mercure de France, May, 1779.

Qui ne connoit pas ma Suzon. *Le Portrait de Suzon* [Song, written] par Mr. Godard. Air: Chantez, dansez, amusez vous [by A. E. M. Grétry]. *Chez Camand: Paris,* [1780?] 8°. **B. 362. (167.)**

QUI. Qui sçait s'inquiéter sur un sort incertain. [Song.] *See* BORAN ( )

Qui trouve au Bois belle endormie. *Romance Nouvelle.* [*Paris,* 1785?] 8°. **B. 362. a. (176.)**

Qui voit le cercle d'un beau jour. *Chanson.* [*Paris,*] 1759. *s. sh.* 8°. **297. d. 16.**

Mercure de France, Jan., 1759.

QUID. Quid arma quid bella. [Motet.] *See* BASSANI (G. B.) [*Harmonia Festiva.*]

QUIETUS. The Quietus. [Song.] *See* DIBDIN (C.) [*The Quizes.*]

QUILICI (GAETANO) A Fourth Book of Six Italian Duets for two Voices, *etc.* *Welcker: London,* [1775?] *obl.* 4°. **B. 429.**

Six Favorite Canzonets for the Voice and Harp, Harpsichord, or Piano Forte ... Op. x. *J. Blundell: London,* [1780?] *obl.* fol. **E. 600. u. (5.)**

Duetts and Songs with Accompaniments ... Op. XIII. *Printed for Birchall & Andrews: London,* [1785?] *obl.* fol. **E. 244. e. (2.)**

Six Italian Songs, with a Thorough Bass for the Harpsichord, *etc.* *Sig. Quilici: [London,* 1765?] *obl.* fol. **E. 246.**

Six Sonatas for the Harpsichord. *Printed for the Author: London,* [1770?] *obl.* fol. **e. 5. h. (6.)**

Five Songs, with an Accompaniment for the Harp or Piano Forte and a Duett ... Op. XVIII. *Printed for G. Goulding: London,* [1790?] fol. **H. 417.**

Four Songs and Recitatives with an Accompaniment for the Harp or Piano Forte; and Two Duetts ... Op. 19. *Printed for R. Wornum: London,* [1790?] fol. **H. 2831. h. 25.**

QUINART (JEAN) Missa Sex Vocum, ad Imitationem Moduli, Surge propera, *etc.* *Ex Officina Roberti Ballard: Parisiis,* 1665. fol. **K. 10. b. 1. (19.)**

QUINTIANI (LUCREZIO) Musica ... Quatuor Vocum, in Introitus Missarum super cantu plano, quæ in solemnitatibus Sanctorum omnium toto anno celebrantur, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Apud hær. Simonis Tini, & Franciscum Besutium: Mediolani,* 1599. 4°. **D. 217.**

QUINTILIANUS (ARISTIDES) Ἀριστείδου Κοϊντιλιανοῦ περι Μουσικῆς ... Aristidis Quintiliani de Musica ... Marco Meybomio interprete. *See* MEIBOMIUS (M.) Antiquæ Musicæ Auctores Septem, *etc.* Vol. II. 1652. 4°. **55. b. 18, 19.**

QUINTIN BUÉE (A.) Three Sonatas for the Piano Forte, the Third for Two Performers on One Instrument.
Hodsoll, for the Author : London, [1797 ?] fol. **g. 143. (12.)**

QUINTO FABIO. Quinto Fabio. Opera.
See BERTONI (F. G.)

QUIS. Quis multa gracilis. [Song.]
See WRIGHT (T.)

QUITSCHREIBER (GEORG) Acclamatio Musicalis Gratulatoria, cùm ... Dn. Joannes Ernestus, Junior, Dux Saxoniæ, ... Gubernationem Territorii, & administrationem ... susciperet ... 8. Vocibus ex veris Musicæ fundamentis concinnata, *etc.* 8 pts. *Typis Johannis Weidnerii : Jenæ*, [1615.] 4°. **B. 126.**

QUITTER. Quitter le vin, quitter l'amour. *Chanson Nouvelle.*
[*Paris*, 1780 ?] 8°. **B. 362. a. (59.)**

QUITTEZ. Quittez, doux Rossignol. Chanson. *See* CHATELAIN ( ) *Abbé.*

Quittez vos houlettes. Air.
See ANSELME (J. B.)

QUIZES. The Quizes. Entertainment.
See DIBDIN (C.)

QUOD. Quod Vis. [Song.]
See WENNINGTON (W.)

QUODLIBETUM. Quodlibetum Bellicum Latino-Germanicum. Das ist, Ein newes Soldaten-Lied, *etc.* *See* HEU. Heu Martis alea, *etc.* 1639. 8°. **A. 246.**

QUOI. Quoy? de l'eau dans ce verre? Air. *See* BELLON ( )

Quoy ! deux ans sont passez. *Air.*
[*Paris*,] 1725. *s. sh.* 4°. **297. a. 12.**
Mercure de France, Jan., 1725.

Quoy donc ! dangereuse rivale. *Chanson.* [Words] Par M. Moraine, *etc.* [*Paris*,] 1735. *s. sh.* 4°. **297. b. 11.**
Mercure de France, Dec., 1735.

QUOI. Quoi jeune et douce Bergère. *Air Anglois* [Words by] D'Azémar, *etc.*
[*Paris*,] 1770. *s. sh.* 8°. **297. e. 33.**
Mercure de France, July, 1770.

Quoy ! pleuvra t'il toujours. *Air à boire,* Rondeau Recit de Basse. [*Paris*,] 1723. *s. sh.* 4°. **297. a. 1.**
Le Mercure, January, 1723.

Quoy, rien ne peut vous arrester? Air.
See CHARPENTIER (M. A.)

Quoi ! toujours à mes desirs. Romance.
See GAVEAUX (P.) [*Ernesta.*]

Quoi ! toujours des Chansons ! Air.
See BOUVARD (F.)

Quoy ! toujours des chansons ! [Song.]
See CATIN (J. B.)

Quoi ! toujours des Chansons à boire ! Chanson. *See* LEMAIRE (L.)

Quoi tu fuis tu chère Amintas. *La Bergère Délaissée.* Romance . . . Air de Nina [by N. Dalayrac. Words] Par M^lle^ Dist.
Chez les frères Savigny : [*Paris*, 1790 ?] 8°. **B. 362. (1.)**

Quoy ? vous partez. Air.
See DUTARTRE (J. B.)

Quoi vous planez loin de la terre. *Les Globes à la Mode.* [Song.] Air : De nos moutons le nombre augmente [from 'Mélide, ou le Navigateur,' by F. A. Danican Philidor]. [*Paris*, 1783.] 8°. **B. 362. a. (75.)**

Quoi ! vous pouvez dormir encore. *Conseils Patriotiques.* Dédiés à la jeunesse Française Républicaine . . . [Words] Par Perrin . . . Air des Marseillais [by C. J. Rouget de Lisle]. *Chez Imbault : Paris*, [1795 ?] 8°. **B. 362. a. (8.)**

QUOIQUE. Quoiqu'il semble qu'entre époux. *Chanson.* À ma femme, pour le jour de Sainte Anne. [*Paris*,] 1752. *s. sh.* 4°. **298. c. 11.**
Mercure de France, Dec., 1752.

R * * *, *Mr.* Cruels momens qui me pénétrés l'âme. *Romance* de Mr. R * * *.
[*Paris*, 1785 ?] 8°. **B. 362. b. (70.)**

R., *Mr.* Lucas, ayant le cœur joyeux. *Recit de Basse, etc.* [*Paris*,] 1729. *s. sh.* 4°. **298. a. 6.**
Mercure de France, July, 1729.

R * * *, *Mr.* Pourrois tu trahir ta promesse. *Air* de Mr. R * * *. [*Paris*, 1785 ?] 8°. **B. 362. b. (71.)**

R * * * * (DE) *Chevalier.* France autrefois si fortunée. *Romance* dédiée a la Nation Anglaise par le Ch^r^ de R[oyer de Villerie] * * * *. *Chez l'Auteur :*
[*London*, 1795 ?] fol. **H. 1681. (2.)**

R., D. Ye rakes & and ye Beaus. *A Loyal Song.* The words & Musick by D. R.
[*London*, 1759.] *s. sh.* fol. **H. 1994. (53.)**

R., I. A Set of Marches for two Clarinets, Hautboys, or German Flutes, Two Horns, & a Bassoon : Inscribed to ... Lady Amherst by I[ohn] R[eid] Esqr., *etc.*
R. Bremner : London, [1770 ?] *obl.* 4°. **b. 79. (1.)**

A Sett of Minuets and Marches. Inscribed to ... Lady Catharine Murray by I[ohn] R[eid] Esqr. *R. Bremner : London*, [1775 ?] *obl.* 4°. **b. 79. (2.)**

R., I. Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord. Inscrib'd to the Countess of Aielsbury by I[ohn] R[eid] Esqr. A Member of the Temple of Apollo.
Printed for J. Oswald: London, [1755?] *obl.* fol. **e. 1290. c. (1.)**

[Another edition.] Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsichord, *etc.* *Printed for Wm. Randall: London*, [1770?] *obl.* fol. **e. 1290. c. (3.)**

A Second Sett of Six Solos for a German Flute or Violin, with a Thorough Bass for the Harpsichord. By I[ohn] R[eid] Esqr. A Member of the Temple of Apollo. *Printed for J. Oswald: London*, [1755?] *obl.* fol. **e. 1290. c. (2.)**
In a later edition these Solos are ascribed to James Oswald.

Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord, *etc.* [Second Set.] *Printed for Wm. Randall: London*, [1770?] *obl.* fol. **e. 1290. c. (4.)**
The title-page is that of the 1st Set.

R., J. The Highland Character. For the Highland March. [Song, begins: "In the garb of old Gaul."] By J[ohn] R[eid] Esqr. *R. Brem[ner: London*, 1780?] *s. sh.* fol. **I. 530. (132.)**

[Another copy.] **G. 800. m. (46.)**

Liberty. A Two Part Song. Set by J. R. [*London*, 1773.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. LIII., p. 372.

R., T. Deuteromelia: or the Second Part of Musicks melodie, or melodius Musicke. Of Pleasant Roundelaies; K. H. mirth, or Freemens songs. And such delightfull Catches, *etc.* [With Preface signed: T. R., i.e. Thomas Ravenscroft.] *Printed for Thomas Adams: London*, 1609. 4°. **K. 1. e. 10.**
The initials T. R. at the end of the preface do not appear in all copies of this edition. Several catches, &c., by E. Nelham, J. Hilton, &c., are inserted in a contemporary handwriting.

Melismata. Musicall Phansies fitting the Court, Citie and Countrey Humours. To 3, 4, and 5. Voyces. [Dedication signed T. R. B. M., i.e. Thomas Ravenscroft, Bachelor of Music.] *William Stansby for Thomas Adams: London*, 1611. 4°. **K. 1. e. 11.**

RACCOMMODEMENT. Le Racommodement. Cantatille.
See MOURET (J. J.)

RACCOMMODEMENT COMIQUE. Le Raccommodement Comique. Cantate.
See JACQUET DE LAGUERRE (E. C.)

RACE. The Race. [Song.] *See* IF. If from the Lustre of the Sun. [1770?] *s. sh.* fol. **G. 309. (136.)**

RACHELINA. La Rachelina molinarina. Cavatina. *See* PAISIELLO (G.) [*La Molinara.*]

RACKING. Racking thoughts of what is past. Song. *See* COURTEVILLE (R.)

RADAMISTO. Radamistus [by G. F. Handel] for a Flute. Containing the Overture Songs Symphonys and Aditional Aires curiously Transpos'd and fitted to the Flute in a Compleat maňer, *etc.*
Printed for I. Walsh & I^{n} & Ioseph Hare: London, [1725?] *obl.* 4°. **a. 206. a. (6.)**

Ombra cara ombra, [Song,] as sung by Madame Dusseck, in Radamistus [by G. F. Händel]. *Printed for R. Birchall: London*, [1795?] fol. **G. 811. (25.)**

Il Radamisto. Opera.
See HAENDEL (G. F.)

RADIGER (ANTON) Three Duetts for Two Violins...Op. 4. [Separate Parts.] *A. Bland & Weller: London*, [1796?] fol. **g. 218. (10.)**

Four Setts of new Psalm and Hymn Tunes in 3 and 4 Parts... The Words by Dr. Watts and other Authors.
Longman & Broderip, for the Author: London, [1790?] *obl.* fol. **E. 1477.**

Two Favorite Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello obligato. Opera 5. [Separate Parts.]
Longman and Broderip: London, [1797?] fol. **g. 161. b. (11.)**

RADOLT (WENZEL LUDWIG VON) Die Aller Treueste Verschwigneste vnd nach so wohl Frölichen als Traurigē Humor sich richtente Freindin, Vergesellschafft sich mit anderen getreuen Fasalen Unserer Inersten Gemiets Regungen. Erste Lauten. (Op. 1.) *J. N. Nestler sculpsit: Wienn*, 1701. *obl.* fol. **K. 10. a. 21.**
In the preface the author states that the complete work consists of 5 books, i.e. Lute I and II, Violin or Flute, Gamba and Bass.

RAGE. The Rage. [Song, begins: 'Example is all.'] *See* DIBDIN (C.) [*Tom Wilkins.*]

The Rage. Song. *See* FLY. Fly merry News. *The Rage, or Prevailing Game of Up Tails All, etc.* [1780?] *s. sh.* fol. **G. 307. (249.)**

RAGONDE. Ragonde. [Opera.]
See MOURET (J. J.)

RAGUÉ (Louis Charles) [L'Amour Filial.] Un sentiment cher et paisible. *Air, etc.* [*Paris,*] 1786. 8°. **297. g. 29.**
Mercure de France, May, 1786, *p.* 4.
Un sentiment cher et paisible.
See supra: [*L'Amour Filial.*]

RAGUENET (François) [Parallèle des Italiens et des François en ce qui regarde la Musique et les Opèras.] A Comparison between the French and Italian Musick and Opera's. Translated from the French, *etc.* *See* Comparison. 1709. 8°.
641. f. 15. (2.)
[Parallèle des Italiens et des François en ce qui regarde la Musique et les Opèras.] La Paix de l'Opéra, *etc.* [From F. Raguenet's 'Parallèle,' *etc.*] 1753. 12°.
See Paix de l'Opéra. **1103. a. 11. (7.)**

RAILERS. The Railers. [Song.]
See Behold. Behold on the brow.
[1770?] *s. sh.* fol. **G. 306. (201.)**

RAIMONDI (Ignazio) A Duett for a Violin and Tenor. [Separate Parts.]
Printed for the Author: London,
[1790?] fol. **g. 421. i. (4.)**
[Another copy.] **g. 421. (11.)**
[Another copy.] **g. 470. b. (2.)**
Six Grand Marches, for a Military Band, and adapted for a Piano Forte or Harp, *etc.* *Printed for the Author: London,*
[1785?] *obl.* fol. **e. 108. (12.)**
The Favorite Grand Piece called the Battle, adapted for the Piano Forte, by the Author, with Accompaniments for a Violin, & Violoncello ad libitum. [Separate Parts.] *Printed for the Author: London,* [1785?] fol. **g. 161. c. (10.)**
Trois Quatuors Concertants à Flûte Traversière, Violon, Alto & Violoncello... Oeuvre vii. [Separate Parts.]
Chés J. J. Hummel: Berlin, [1780?] fol.
h. 2826.
Six Quartetts for the German Flute, Violin, Tenor and Violoncello... Opera x. [Separate Parts.] *Printed for the Author: London,* [1790?] fol. **g. 470. b. (1.)**
Six Sonates à Deux Violons ... Oeuvre Quatrième. [Separate Parts.]
Chez J. J. Hummel: Amsterdam,
[1775?] fol. **g. 421. r. (10.)**
Six Sonatas for two Violins and a Violoncello. [Op. 1. Separate Parts.]
Welcker: London, [1775?] fol. **g. 470.**
Six Trios à Deux Violons et Violoncello ...Oeuvre Première. [Separate Parts.]
Chez J. J. Hummel: Amsterdam,
[1770?] fol. **g. 417. (3.)**
Six Trios. Trois, à Deux Violons & Basse, & Trois, à Un Violon, Taille & Violoncello Obligés...Oeuvre v. [Separate Parts.]
Chés J. J. Hummel: Berlin, [1775?] fol.
g. 417. (4.)

RAIMONDI (Ignazio) Three Trios Concertante for a Violin, Tenor & Violoncello ...Op. 12. [Separate Parts.]
R. Birchall: London,
[1800?] fol. **h. 2851. i. (3.)**

RAIMUNDUS (Victorius) Victorii Raimundi ... Missarum III. Liber Primus, Quinque Vocibus. Cantus. (Tenor.) (Quintus.) 3 pts. *Apud Iacobum Vincentium, & Riciardum Amadinum, socios: Venetiis,* 1584. 4°. **D. 1030.**

RAISE. Raise the Song and strike the Harp. Glee. *See* Cooke (M.)
[Another setting.] Raise the Song and strike the harp. Glee.
See Stevenson (*Sir* J. A.)

RAISON. La Raison du Sage. Chanson.
See Devienne (F.)
La raison naît du sentiment. Romance.
See Désaugiers (M. A.) [*La Jeune Veuve Curieuse.*]

RAKES. The Rakes of Mallow. [Song.]
See Beauxing. Beauxing, belling, *etc.*
[1740?] *s. sh.* fol. **G. 316. d. (47.)**

RALPH. Ralph's Ramble to London. [Song.] *See* Potter (J.)

RAMAH DROOG. Ramah Droog; or Wine does Wonders. Comic Opera.
See Mazzinghi (J.) and Reeve (W.)

RÁMÁNEE. Rámánee. [Song.]
See Williamson (T. G.)

RAMBACH (Xaver Max.) Six Duets for two Violins ... Opera vi. [Separate Parts.] *Welcker: London,* [1775?] fol.
g. 421. q. (2.)

RAMBLE. The Ramble. [Duet.]
See Essex (T.)

RAMBLING. The Rambling Lady's Passion fixt. [Song.] *See* To. To little or no Purpose. [1735?] *s. sh.* fol.
G. 316. f. (17.)

RAMBOOZE. Rambooze. [Song.]
See Dibdin (C.) [*Great News.*]

RAMEAU (Jean François) Le Calendrier des Vieillards, Opéra Comique en un Acte ...avec la Musique [by J. F. Rameau].
See Théâtre. Nouveau Théâtre de la Foire, *etc.* Tom. 1. 1763. 8°.
11735. d. 2.

RAMEAU (Jean Philippe) Castor et Pollux, Tragédie, *&c.* [Written by Gentil Bernard. Short Score.]
Chez Prault fils: Paris, [1737.] *obl.* fol.
E. 110. e.

RAMEAU (Jean Philippe) Castor et Pollux, Tragédie . . . Représentée pour la première fois . . . le 24 Octobre 1737. Refondu, et remis au Théâtre au Mois de Decembre 1754. Gravée par le S^r^ Hue. [Short Score.] *Chez l'Auteur : Paris*, [1754.] *obl.* fol. **E. 110.**

Code de Musique Pratique, ou Méthode pour apprendre la Musique. . . pour former la voix & l'oreille, pour la position de la main . . . sur le Clavecin & l'Orgue, pour l'Accompagnement . . . & pour le Prélude, *etc.* (Exemples du Code de Musique Pratique.) 2 pts. *De l'Imprimerie Royale : Paris*, 1760. 4°. **557*. f. 1.**

[Another copy.] **59. a. 15.**
Wanting the examples.

Dardanus, Nouvelle Tragédie, mise en Musique, . . . et réprésentée pour la première fois . . . le 7 Avril 1744. [Written by La Bruere. Short Score.] *Chez l'Auteur : Paris*, [1745?] *obl.* fol. **E. 110. b.**

Démonstration du Principe de l'Harmonie, servant de base à tout l'Art Musical, *etc.* *Chez Durand : Paris*, 1750. 8°. **1042. i. 7. (1.)**

Dissertation sur les différentes Métodes d'Accompagnement pour le Clavecin, ou pour l'Orgue ; avec le plan d'une nouvelle Métode, *etc.* *Chez le Sieur Boivin : Paris*, 1732. 4°. **7895. ee. 29.**

Erreurs sur la Musique dans l'Encyclopédie. [By J. P. Rameau.] 1755. 8°.
See Erreurs. **1042. d. 17. (1.)**

Les Fêtes d'Hébée, ou les Talents Liriques. Ballet [written by Gaultier de Mondorge] . . . réprésentée pour la première fois . . . au Mois de May, 1739. [Short Score.] *Chez l'Auteur : Paris*, [1739?] *obl.* fol. **E. 110. c.**

Les Festes de l'Hymen et de l'Amour, ou Les Dieux d'Egypte, Ballet Heroïque . . . Représenté pour la première fois sur le grand Théatre de Versailles le 15 Mars 1747 & par l'Académie Royale de Musique, le 5 Novembre 1748. [Short Score.] *Chez l'Auteur : Paris*, [1749?] *obl.* fol. **E. 110. f.**

Génération Harmonique, ou Traité de Musique théorique et pratique. *Chez Prault fils : Paris*, 1737. 8°. **1042. i. 5.**

[Another copy.] **1042. i. 6.**

Hippolite et Aricie. Tragédie [written by S. J. Pellegrin] . . . Répresentée . . . le Jeudy Premier Octobre 1733. Partition . . . Gravé par De Gland. [Short Score.] *Chez l'Hauteur : Paris*, [1733?] fol. **I. 317.**

—— [For songs published anonymously :]
See Hippolyte et Aricie.

RAMEAU (Jean Philippe) Les Indes Galantes, Ballet [written by L. Fuzelier,] reduit a quatre grands concerts : avec une nouvelle Entrée complette. [Short Score.] *Chez M. Boivin : Paris*, [1740?] *obl.* fol. **D. 320.**

—— Pour jamais l'amour nous engage. *Le beaux Trio* . . . de l'Acte des Incas, *etc.* [Voice parts only.] [*Paris*, 1780?] 8°. **B. 362. e. (46.)**

Observations sur notre Instinct pour la Musique, et sur son principe, *etc.* *Chez Prault fils. : Paris*, 1754. 8°. **557*. d. 30. (8.)**

[Another copy.] **1103. b. 23. (1.)**

Pièces de Clavessin, avec une Méthode pour la Mechanique des Doigts, *etc.* *Gravé par Louisse Roussel. Chez C. E. Hochereau : Paris*, (1724.) *obl.* fol. **e. 1300. a.**
Wanting pp. 24–33.

Pièces de Clavecin, avec une Table pour les Agrémens. *Chez Boivin : Paris*, 1731. *obl.* fol. **e. 1300. (2.)**

[Pièces de Clavecin.] A Collection of Lessons for the Harpsicord . . . Opera 3^za^. *Printed for I. Walsh : London*, [1760?] *obl.* fol. **e. 101. a. (6.)**

[Pièces de Clavecin.] Les Tendres Plaintes . . . Parodie. [Song, begins : 'Non, Licas, ne suis plus mes pas.' Words] Par M. D. L. P. [*Paris*,] 1762. *s. sh.* 8°. **298. d. 6.**
Mercure de France, Dec., 1762.

Pièces de Claveçin en Concerts, avec un Violon ou une Flûte, et une Viole ou un deuxième Violon. Gravé par Hue. [Full Score.] *Chez l'Auteur : Paris*, 1741. fol. and 4°. **g. 82. a.**

[Pièces de Claveçin en Concerts.] Five Concertos for the Harpsicord . . . Accompanied with a Violin or German Flute or two Violins or Viola, with some Select Pieces for the Harpsicord alone. [Full Score.] *Printed for I. Walsh : London*, [1755?] fol. **g. 82.**

Pigmalion. Acte de Ballet, [words by La Motte and Ballot de Sovot,] . . . exécuté pour la première fois . . . le 27 Aout 1748. [Short Score.] *Ches l'Auteur : Paris*, [1750?] *obl.* fol. **F. 866. a.**

Platée. Comédie-Ballet, [libretto by J. S. d'Autreau, altered by Ballot de Sovot,] . . . donnée . . . pour le Carnaval de 1749 le 4 Février même année. [Short Score.] *Chez l'Auteur : Paris*, [1750?] *obl.* fol. **E. 110. g.**

Pour jamais l'Amour nous engage.
See supra : [*Les Indes Galantes.*]

Réponse de M. Rameau a MM. les Éditeurs de l'Encyclopédie sur leur dernier Avertissement. *Chez S. Jovry : A Londres et à Paris*, 1757. 8°. **1042. d. 17. (2.)**

RAMEAU (Jean Philippe) Nouvelles Suites de Pièces de Clavecin . . . avec des remarques sur les différens genres de Musique. Gravées par M^lle^ Louise Roussel. *Chez l'Auteur : Paris*, [1735?] *obl.* fol. **e. 1300. (1.)**

[Another edition.] Nouvelles Suites de Pièces de Clavecin . . . avec des remarques sur les différens genres de Musique, *etc.* *Chez l'Auteur : Paris*, [1735?] *obl.* fol. **e. 1300. b.**

[Nouvelles Suites de Pièces.] A Collection of Lessons for the Harpsicord . . . Opera Seconda. *Printed for I. Walsh : London*, [1760?] *obl.* fol. **d. 36.**

Nouveau Système de Musique Théorique . . . pour servir d'Introduction au Traité de l'Harmonie, *etc.* *J. B. C. Ballard : Paris*, 1726. 4°. **557*. e. 4. (2.)**

Traité de l'Harmonie, reduite à ses Principes naturels ; divisé en quatre livres, *etc.* *J. B. C. Ballard : Paris*, 1732. 4°. **557*. e. 4. (1.)**

[Traité de l'Harmonie. Liv. III.] A Treatise of Music, containing the Principles of Composition . . . Translated into English from the Original, *etc.* *Printed for J. French : London*, [1737.] 8°. **7895. ee. 24.**

[Traité de l'Harmonie. Liv. III.] A Treatise of Musick, containing the Principles of Composition . . . Translated into English from the Original in the French Language, *etc.* *R. Brown, for the Proprietor : London*, 1752. 4°. **557*. e. 5.**

[Traité de l'Harmonie. Liv. IV.] A Treatise on Harmony, in which the Principles of Accompaniment are fully explained & illustrated by a variety of Examples. Translated . . . by G. Jones, *etc.* *Longman and Broderip : London*, [1795?] fol. **g. 302. (2.)**

Zaïs, Ballet Héroïque, [written by L. de Cahusac,] . . . exécuté pour la première fois . . . le 29 Février 1748. [Short Score.] *Chez l'Auteur : Paris*, [1748?] *obl.* fol. **E. 110. d.**

—— [For songs, &c., published anonymously :] *See* Zaïs.

Zoroastre, Tragédie [by L. de Cahusac] mise en musique . . . Représentée pour la première fois . . . le 2. Decembre 1749. [Short Score.] *Chez la Veuve Boivin : Paris*, [1750?] *obl.* fol. **E. 110. a.**

See Élémens. Élémens de Musique . . . suivant les Principes de M. Rameau. [By J. le R. d'Alembert.] 1752. 8°. **1042. k. 14. (1.)**

See Estève (P.) Nouvelle Découverte du Principe de l'Harmonie, avec un Examen de ce que M. Rameau a publié sous le titre de Demonstration de ce principe, *etc.* 1752. 8°. **1042. i. 7. (2.)**

RAMEAU (Jean Philippe) *See* Marpurg (F. W.) F. W. Marpurgs . . . Versuch über die musikalische Temperatur, nebst einem Anhang über den Rameau- und Kirnbergerschen Grundbass, *etc.* 1776. 8°. **7897. bbb. 22.**

RAMIREZ DE ARELLANA (Alonso) Sanctus. *Canon* Recte & Retro for 48 Voices. *Welcker : London*, 1765. *s. sh.* fol. **I. 600. (2.)**

RAMIS DE PAREJA (Bartolomeo) *See* Spataro (G.) Errori de Franchino Gafurio . . . Da Maestro Ioāne Spatario . . . ī sua deffensione : & del suo preceptore Maestro Bartolomeo Ramis Hispano : Subtilemente demonstrati. 1521. 4°. **K. 1. f. 14.**

RAMONDON (Lewis) All you that must take a leap in the dark. *A Hymn* upon the Execution of two Criminals, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (62.)**

As Amoret with Phillis sate. *A new Song* . . . Sung at the Theatre. [Words by Sir C. Sedley.] [*London*, 1703?] *s. sh.* fol. **G. 306. (1.)**

[Another copy.] **G. 315. (38.)**

At noon in a Sultry Summer's day. [Song, words by the Earl of Dorset.] [*London*, 1715.] *s. sh.* fol. **H. 1601. (43.)**

The Beau's Character.
See infra : [*Hampstead Heath.*]

The Complaint, *etc.* [Song.] [*London*, 1715?] *s. sh.* fol. **H. 1601. (305.)**

[Another edition.] The Complaint. [*London*, 1720?] *s. sh.* fol. **G. 310. (89.)**

The Constant Warrior, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **G. 307. (188.)**

[Another copy.] **G. 305. (183.)**

[Another copy.] **H. 1601. (153.)**

[Hampstead Heath.] The Beau's Character [Song] in the Comedy [by T. Baker] call'd Hampsted Heath : Sett and Sung by Mr. Ramondon. [*London*, 1706?] *s. sh.* fol. **H. 1601. (37.)**

The Lover with Reason. [Song.] [*London*, 1720?] *s. sh.* fol. **G. 308. (86.)**

The Song Part of "Pernicious Traytor" : the Words and Tune by the Late Famous Mr. Ramondon. [*London*, 1720?] fol. **H. 1601. (362.)**

The Precaution'd Nymph. [Song.] [*London*, 1715?] *s. sh.* fol. **G. 308. (13.)**

She Woud and She Woud not. A New Song, *etc.* [*London*, 1705?] *s. sh.* fol. **H. 1601. (53.)**

RAMONEDA (Ignacio) Arte de Canto-Llano en Compendio breve, *etc.* *Pedro Marin: Madrid*, 1778. 4°.
1042. g. 37.

RAMPINI (Giacomo) *See* Concerti. Concerti a Cinque . . . del . . . Signori G. Valentini . . . G. Rampin, *etc.* [1730?] fol. **g. 35.**

RAMSAY (Allan) The Gentle Shepherd, *etc.* [With illustrations by D. Allan and music to some of the songs.] 3 pts. *A. Foulis: Glasgow, etc.*, 1788. 4°.
644. l. 23.

The Gentle Shepherd. A Pastoral Comedy. [With illustrations by D. Allan and music to some of the songs.] 3 pts. *Andrew Foulis: Glasgow*, 1796. fol.
11641. l. 9.

RANDALL (John) A Collection of Psalm & Hymn Tunes some of which are new & others by Permission of the Authors, with Six Chants and Te Deums . . . The whole revised & Harmonized by Dr. Randall. *A. Macintosh, for W. Hague and J. Peppercorn: Cambridge*, 1794. *obl.* 12°.
A. 742.

The composers named are: Randall, Millgrove, Wheall, Green, Handel, Shrubsole, Coombs, Luther, Smith, H. Carey, King James, Oliver, Dr. Heighington, Dr. Hayes, Haweis, Ravenscroft, Thorley, Bach, Dr. Howard and Wainwright.

The Happy Swain. [Song.] *London*, [1750?] *s. sh.* fol. **G. 306. (34.)**

The Hopeless Lover. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 303. (33.)**

[Another copy.] **G. 305. (167.)**

The Neglected Lover. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 310. (93.)**

When thy Beauty appears. [Song.] [*London*, 1740?] *s. sh.* fol.
G. 313. (134.)

RANDALL (Richard) The Shepherd's Wedding. [Song.] The Words by Mr. Parmenter, *etc.* [*London*, 1760?] *s. sh.* fol. **G. 305. (71.)**

RANISH (John Frederick) VIII. Sonatas or Solos for a German Flute with a Thorough Bass for y^e^ Harpsicord . . . Opera Prima. 3^d^ Edition. *J. Simpson, for the Author: London*, [1740?] fol.
f. 15.

XII. Solos for the German Flute with the Thorough Bass for the Harpsicord . . . Opera Secunda. *Printed for Jno. Walsh: London*, [1740?] fol. **g. 73.**

RANNIE (John) Mark with what grace the Rose tree shews. [Song.] The Poetry written and the Melody composed by J. Rannie. *Longman & Broderip: London*, [1795?] fol. **G. 806. d. (64.)**

RANNIE (John) O Scenes of Youth, a Favorite Song as sung by Mr. Dignum . . . the Words & Melody by J. Rannie. *Longman & Broderip, for the Author: London*, [1795?] fol. **G. 806. d. (65.)**

RAOUL DE CRÉQUI. Je brule de voir ce chateau. *Air de Raoul de Créqui* [by N. Dalayrac]. *Chez Frère: [Paris*, 1790?] 8°. **B. 362. (95.)**

—— *See* Nicodème dans la Lune. Ma foi, c'est agir sans façon, *etc.* [Air: Je brule de voir ce château, from N. Dalayrac's 'Raoul de Créqui.'] [1791.] 8°.
B. 362. (100.)

Un Jour Lisette allait au champ. Air de Raoul de Créqui [by N. Dalayrac]. Avec Accomp^t^ de Guittare. *Chez Imbault: Paris*, [1790?] 8°.
B. 362. (94.)

Raoul, Sire de Créqui. Comédie. *See* Dalayrac (N.)

RAOUL (Jean Marie) Méthode de Violoncelle. Contenant une Nouvelle Exposition des Principes de cet Instrum^t^ . . . Opéra 4. *Chez Pleyel: Paris*, [1800?] fol. **g. 348.**

RAPE OF PROSERPINE. Flights of Cupids hover round me. [Song.] *Sung by Mr. Leveridge* in the Rape of Proserpine. [Words by L. Theobald, music by J. E. Galliard.] [*London*, 1725?] *s. sh.* fol.
G. 307. (192.)

Fortune often wooes us. [Song.] *Sung by Mr. Legar* in the Rape of Proserpine [by J. E. Galliard]. [*London*, 1725?] *s. sh.* fol. **G. 307. (195.)**

O Raree Show. [Song.] Sung by Mr. Salway in the Rape of Proserpine [by J. E. Galliard]. [*London*, 1725?] *s. sh.* fol. **G. 306. (10.)**

[Another edition.] The Raree Show. [Song.] Sung by Mr. Selway, *etc.* *D. Wright:* [*London*, 1725?] *s. sh.* fol.
H. 1994. b. (90.)

RAPTURE. The Rapture. [Song.] *See* Whilst. Whilst on thy dear Bosom lying, *etc.* [1743?] *s. sh.* fol.
G. 313. (120.)

RARA. The Rara Avis. [Song.] *See* Dibdin (C.) [*Private Theatricals.*]

RAREE. The Raree Show. [Song, begins: 'Now you shall see what you shall see.'] *See* Dibdin (C.) [*Great News.*] The Raree Show Ballad, or the English Missisippi. *See* O. O Raree Show, O bravee Show. [1720?] *s. sh.* fol.
G. 305. (212.)

The Raree Show. [Song, begins: 'A very pretty fancy.'] *See* Rape of Proserpine.

RASELIUS (Andreas) Hexachordum seu Questiones Musicæ Practicæ, sex capitibus comprehensæ, *etc.*
In officina typographica Gerlachiania: Noribergæ, 1589. 8°. **1042. d. 11. (1.)**

RASSERENA. Rasserena il vago Ciglio. [Song, by V. Rauzzini.]
[*London*, 1790?] fol. **G. 760. f. (1.)**
Rasserena il mesto ciglio. Song.
See Gluck (C. W. von) [*Artamene.*]
Rasserena il mesto ciglio. Rondo.
See Rosselli (A.)

RASSERENI. Rassereni amico amore. Trio. *See* Paisiello (G.) [*Elfrida.*]

RASTELL (John) *Printer.* [Fragment, containing part of the music and the last four stanzas of a Ballad, possibly entitled 'Away mornynge,' and perhaps written by Rastell, the printer.] ℔. ℒ.
J. R[astell: London, 1520?] *s. sh.* 4°.
K. 8. k. 8.
The last stanza beyins: 'I haue her lost. For all my cost. yet for all that I trowe | I haue ꝑchaūce. A fayre ryddaūce. And am quyt of a shrew.'

RAT. The Rat tat too. [Song.]
See Reeve (W.) [*The Raft.*]

RATHGEBER (Valentin) Holocaustoma Ecclesiasticum Coelo et Mundo oblatum continens Offertoria Festivalia per Annum Occurrentia . . . in Tres Partes divisum. Pars I. complectitur Offertoria XX. ab Adventu usque ad Pascha exclusive, cum Appendice VI. Antiphon. Stella Coeli &c. de B. V. Maria. à Canto, Alto, Tenore, Basso, II. Violinis & Organo necessariis, Violoncello, Tubis vel Lituis, ac Tympano . . . ad Libitum adhibendis . . . Opus XIV. 11 pts.
Typis . . . Joannis Jacobi Lotteri: Augustæ Vindelicorum, 1734. fol.
G. 934. c.

Holocaustomatis Ecclesiastici Pars II. complectens Offertoria Festivalia XX. a Paschate usque ad Festum Assumptionis B. V. Mariae exclusive, cum Appendice 6. Antiphon. Stella Coeli &c. de B. V. Maria pro peste avertenda à Canto, Alto, Tenore, Basso, II. Violinis & Organo necessariis, Violoncello, Tubis vel Lituis, ac Tympano in solennioribus Festis ad Libitum adhibendis vel omittendis . . . Opus XIV. 11 pts.
Typis . . . Joannis Jacobi Lotteri: Augustæ Vindelicorum, 1734. fol.
G. 934.

Psalmodia Vespertina, complectens Quatuor Vesperas Integras . . . item Psalmos Residuos per annum passim occurrentes, et Completorium, à 4. Voc. ord. partim 2. Violin. partim Violino unisono, Organo, ac Violoncello, Tubis, vel Lituis ex C. . . . pro libitu adhibendis . . . Opus IX. Canto. (Alto.) (Basso.) (Violino I.) (Violoncello.) (Clarino I. (II.).) (Tympano.) 8 pts. *Typis . . . Joannis Jacobi Lotteri: Augustæ-Vindelicorum*, 1732. fol.
G. 934. b.

Sacra Anaphonesis per Viginti Quatuor Offertoria . . . in Duas Partes distributa, à IV. Vocibus . . . C. A. T. B. II. Violinis necessariis, II. Tubis vel Lituis . . . ad libitum adhibendis, cum duplici Basso Continuo . . . Opus IV. Canto. (Tenore.) (Basso.) (Violino I. (II.).) (Violoncello.) (Tuba vel Lituo I. (II.).) (Organo.) 9 pts.
Typis . . . Joannis Jacobi Lotteri: Augustæ-Vindelicorum, 1726. fol.
G. 934. a.

RATIONAL. Rational Vanity. [Song.]
See Dibdin (C.) [*Tom Wilkins.*]

RATTI (Bartolomeo) Amorosi Fiori, colti in uago, & delitioso Giardino, Madrigali a Quatro Voci, con uno a otto in fine, composti in stil di Canzonette, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts.
Appresso Ricciardo Amadino: Venetia, 1594. 4°. **K. 3. k. 4.**

RATZ (Abraham) *See* Regnard (J.) Threni Amorum . . . Verfertiget und in druck gegeben durch A. Ratzen.
1575. *obl.* 4°. **A. 369. i.**

RAUCH (Andreas) Thymiaterium Musicale, das ist: Musicalisches Rauchfässlein mit dem edlesten vnnd Gott dem Herrn angenemsten Rauchwerk, das ist, sehnlichen seufftzen vnnd Gebetlein . . . welche . . . mit . . . Harmonia mit 4. 5. 6. 7. vnd 8. Stimmen, sampt dem Basso continuo geziert vnd geschmuckt sindt, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) (Septima & Octava Vox.) (Basis Generalis.) 6 pts.
Abraham Wagenmann: Nürmberg, 1625. 4°. **C. 324.**

RAULT (Felix) Three Duetts, Concertanti for Two Flutes . . . Op. 1. [Separate Parts.] *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1797?] fol.
g. 225. (11.)

Six Easy Duetts, for Two Flutes, in a Singular Style. [Separate Parts.]
Printed for Corri, Dussek & Co.: London & Edinburgh, [1797?] fol.
g. 225. (12.)

A Grand Solo for the German Flute, *etc.*
Fentum: London, [1790?] fol.
g. 70. b. (13.)

RAUPACH (Hermann Friedrich) Six Sonates pour le Clavecin avec Accompagnement de Violon . . . Œuvre I^er^.
Chez M. de la Chevardiere: Paris, [1776?] fol. **g. 645.**

RAUZZINI (Venanzio) Ah! dearest Laura. A Favorite Song. Sung by Mr. Nield ... at the Bath Concerts.
Preston & Son: London, [1797.] fol.
G. 364. (40.)

Ah perche mai l' ingrato. [Recitative and] Sospiri miei dolenti. *A Favorite Song*, sung ... at Bath by M^r^ Tenducci, accompanied on the Hautboy by M^r^ Fischer, and on the Piano Forte by Miss Guest. The Hautboy and Piano Forte Parts composed by Sig^r^ Rauzzini. [Full Score.]
J. Preston: London, [1782?] fol.
H. 1648. a. (6.)

Ah, touch again that plaintive strain. A favorite Song; with an Accompaniment for the Harp or Piano Forte.
Longman & Broderip: London, [1796?] fol.
G. 364. (36.)

[Le Ali d' Amore.] The Favorite Songs, Rondeaus, Duetts & Chorus, in . . 'Le Ali d' Amore'...Opera 3^d^. [Full Score.]
Welcker: London, [1776.] fol.
H. 2263. a.

The Birth-Day of Laura, a Favorite Canzonet with an Accompaniment for a Piano Forte. *Longman, Clementi & Compy.: London*, [1799?] fol. **G. 364. (37.)**

Six Italian Canzonets, with an Accompanyment for the Piano-Forte, *etc.*
J. Bland: London, [1785?] *obl.* fol.
E. 601. k. (11.)

Cease to blame my melancholy. A Favorite Song with an Accompaniment for the Piano-Forte. Sung at the Bath Concerts, *etc.* [Words by Sir J. Moore.]
Longman & Broderip: London, [1797?] fol. **G. 364. (39.)**

Clora behold that beauteous Rose. A Favorite Song. Sung by Mr. Nield at the Bath Concerts. [Short Score.]
Preston & Son: London, [1797.] fol.
G. 364. (38.)

A Periodical Collection of Vocal Music ... consisting of Italian and English Songs, Duetts, Terzetts, Recitatives, Canzonetts, Ballads, &c.... In two Volumes.
G. Steart (A. C. Farthing), for the Author: Bath, etc. [1797.] fol. **G. 355.**

The Dirge in Cymbaline, harmonized by M^r^ Rauzzini: and Performed at the Bath Concerts ... Adapted for the Harp or Piano Forte, by M^de^ de Ronssecy. With an Accompaniment ad Lib. *S. Straight: London*, [1800?] fol. **H. 2819. (9.)**

A Favorite Duett for the Harpsichord or Piano Forte ... Op. 15. *Goulding & Co.: London*, [1800?] fol. **g. 272. u. (19.)**

Four Favourite Italian Duets for the Voice with an Express Accompaniment for the Harpsichord or Piano-Forte: ... also Four Easy Airs with an Accompaniment for the Harpsichord, Piano Forte or Harp ... Opera XIII. *R. Birchall: London*, [1790?] *obl.* fol. **E. 600. l. (8.)**

In vain does dewy Morn disclose. A Favorite Duettino; with a Harp or Piano Forte Accomp^t^. *Longman & Broderip: London*, [1788?] fol. **G. 354. (26.)**

Jervis & Duncan, Or The Year Ninety Seven. A Song ... Sung by Mr. Taylor ... at the Bath Concerts. The words by W. Meyler. [*Bath*? 1797.] fol.
G. 376. (31.)

Old Oliver, or the Dying Shepherd. A Cantata, written by P. Pindar and sung at the Bath Concerts by Mr. Braham.
Longman & Broderip: London, [1796?] fol. **G. 364. (35.)**

[Piramo e Tisbe.] A Selection from Pyramus and Thysbe, a Cantata, *etc.* [Full Score.] *R. Bremner: London*, [1775.] fol. **G. 355. a.**

Six Quartettos for two Violins a Tenor and Bass ... Opera II. [Parts.]
J. Welcker: London, [1777?] fol.
h. 2800.

Rasserena il vago Ciglio. [Song.]
[1790?] fol. *See* Rasserena.
G. 760. f. (1.)

La Regina di Golconda, a Serious Opera, *etc.* [Short Score.] *Longman & Broderip: London*, [1784.] fol. **G. 760. c. (1.)**

—— Vive Alina sol per te. Duetto, *etc.*
[*London*, 1784.] fol. **G. 811. (26.)**

Six Favourite Sonatas for the Piano Forte or Harpsichord, with an accompaniment for a Violin ... Opera Prima.
S. A. & P. Thompson: London, [1780?] fol. **g. 292. a. (1.)**

Six Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a Violin ... Op. 8. *Welcker: London*, [1780?] fol. **g. 292.**

Three Sonatas and a Duet for the Harpsichord or Piano-Forte with an Accompanyment for the Violin ad libitum ... Opera XV. *Birchall and Andrews: London*, [1785?] fol. **g. 292. a. (2.)**

Six Favourite Sonatas, for the Piano Forte. [1799.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. VIII. [No. 5.] [1797–1802.] 8°. **D. 854.**

The Village Maid. [Song.] *Printed for G. Walker: London*, [1800?] fol.
H. 2835. d. (19.)

Vive Alina sol per te. *See* supra: [*La Regina di Golconda.*]

Why my Julia why this Care. Rondo with an Accompaniment for a Piano Forte, *etc.* [Short Score.] *Preston & Son: London*, [1800?] **G. 805. m. (29.)**

RAUZZINI (VENANZIO) *See* BARTHELEMON (F. H.) The Celebrated Opera Dances. Performed . . . at the King's Theatre . . . 1783 . . . Composed by Mr Barthelemon, Sigr Rauzzini, & others. Book I. [1783.] *obl.* 4°. **b. 51. (1.)**

See GHILLINI DI ASUNI ( ) A Valuable Collection of . . . Songs . . . from . . . Opera's . . . by . . . Rauzzini, *etc.* [1776.] fol. **g. 421. a. (1.)**

RAVENNA (BARTOLOMEO DA) Il Primo Libro della Raccolta di Napolitane à tre voci, di diuersi Eccellentissimi Musici. [With a dedication signed: Bartholameo da Rauenna.] *Appresso Girolamo Scotto: Vinegia*, 1570. 8°. **A. 192.**

The composers named are: Meo Fior[entino], Anselmo Peru[gino], Archan. da Reggio, Ghinolfo Dattarri, B. Castell[ino], Arcanio [Trombetti] Bolonese, Marc' Antonio Romano, il Franzosino, Zolini Bol[ognese], Fiesco and Essenga.

RAVENSCROFT (JOHN) Foolish Woman fly mens Charms. *A Song, etc.* [*London*, 1725?] *s. sh.* fol. **G. 315. (162.)**

Sonate a trè, doi Violini, e Violone, ò Arcileuto, col Basso per l' Organo . . . Opera Prima. Violino Primo. (Violino Secondo.) (Violone, o Arcileuto.) (Organo.) 4 pts. *Per il Mascardi: Roma*, 1695. 4°. **K. 3. m. (15.)**

RAVENSCROFT (THOMAS) A Briefe Discourse of the true (but neglected) vse of Charact'ring the Degrees, by their Perfection, Imperfection, and Diminution in Measurable Musicke, against the Common Practise and Custome of these Times. Examples whereof are exprest in the Harmony of 4. Voyces, concerning the Pleasure of 5. vsuall Recreations. 1. Hunting, 2. Hawking, 3. Dauncing, 4. Drinking, 5. Enamouring. *Edw. Allde for Tho. Adams: London*, 1614. 4°. **K. 1. e. 8.**

This work contains compositions by J. Benet, E. Piers and T. Ravenscroft.

[Another copy.] **K. 1. e. 7.**

Deuteromelia: or the Second part of Musicks melodie, or melodius Musicke. Of Pleasant Roundelaies; K. H. mirth, or Freemens Songs. And such delightfull Catches, *etc.* [With Preface signed: T. R., i.e. T. Ravenscroft.] 1609. 4°. *See* R., T. **K. 1. e. 10.**

The Mariners . . . Glee, *etc.* [*London*,] 1790. *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, Sept., 1790.

Melismata. Musicall Phansies . . . To 3, 4, and 5. Voyces. [Dedication signed: T. R., i.e. T. Ravenscroft.] 1611. 4°. *See* R., T. **K. e. 111.**

RAVENSCROFT (THOMAS) Pammelia. Musicks Miscellanie, or Mixed Varietie of Pleasant Roundelayes, *etc.* [Collected by T. Renscroft.] 1609. 4°. *See* PAMMELIA. **K. 1. e. 9.**

[Another edition.] Pammelia, *etc.* 1618. 4°. *See* PAMMELIA. **K. 3. k. 3.**

The Whole Booke of Psalmes: with the Hymnes Euangelicall, and Songs Spirituall. Composed into 4. parts by sundry Authors, with such seuerall Tunes as haue beene, and are vsually sung in England, Scotland, Wales, Germany, Italy, France, and the Nether-lands . . . Also: A briefe Abstract of the Prayse, Efficacie, and Vertue of the Psalmes. Newly corrected and enlarged by T. Rauenscroft, *etc.*

For the Company of Stationers: London, 1621. 8°. **K. 8. c. 23.**

The composers named in this work are: T. Tallis, J. Dowland, T. Morley, G. Farnaby, T. Tomkins, J. Tomkins, M. Peirson, W. Parsons, E. Hooper, G. Kirby, E. Blancks, R. Allison, J. Farmer, M. Cavendish, J. Bennet, R. Palmer, J. Milton, S. Stubbs, W. Cranford, W. Harrison and T. Ravenscroft.

[Another copy.] **K. 8. c. 24.**

The Whole Booke of Psalmes . . . Composed into 4. parts by sundry Authors Newly corrected and enlarged by T. Rauenscroft, *etc.* *T. Harper for the Company of Stationers: London*, 1633. 8°. **B. 520. a.**

[Another copy.] **3434. b. 9.**

See APOLLONIAN HARMONY. Apollonian Harmony: a Collection of . . . Glees . . . by . . . Ravenscroft, *etc.* [1790?] 8°. **E. 255.**

See CHURCH (J.) An Introduction to Psalmody . . . To which is added . . . a Collection, containing . . . some Anthems and Hymns by Mr. Tho: Ravenscroft, *etc.* [1723?] 8°. **B. 834.**

See GAWTHORN (N.) Harmonia Perfecta: a . . . Collection of Psalm Tunes . . . Taken . . . chiefly from . . . Ravenscroft, *etc.* 1730. 8°. **C. 708.**

See MILNER (A.) The Psalm Singer's Pocket Amusement . . . consisting of the Most Valuable Part of Ravenscroft's Book of Psalmody, *etc.* [1750?] 8°. **A. 414. a.**

See PSALMS. [*English.*] An Abridgement of . . . the Psalms . . . with . . . Tunes . . . by . . . Mr. Ravenscroft, *etc.* [1777.] 8°. **A. 511. d.**

See TIMBRELL (F.) The Divine Musick Scholar's Guide, with . . . the Famous Mr. Tho. Ravenscroft's Psalm tunes, *&c.* [1725?] *obl.* 4°. **A. 980.**

RAVISHED. The Ravish'd Lover. [Song.] *See* WHEN. When Fanny, Blooming fair, *etc.* [1736?] *s. sh.* fol. **G. 313. (108.)**

RAWLINGS (THOMAS A.) Ah within my bosom beating. [Song.]
Printed for the Author: London, [1794?] fol. **G. 366. (58.)**

A Cantata on the Death of the late unfortunate Marie Antoinette, Queen of France...The Words by a Lady.
Published by the Author: [London, 1794.] fol. **G. 366. (57.)**

A Grand Military March in Score, adapted for the Piano Forte, *etc.*
Printed for the Author: [London, 1795?] fol. **g. 133. (48.)**

Three Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a Violin Obligato ... Op. 1. [Separate Parts.] *Printed for the Author: London,* [1800?] fol. **g. 161. f. (6.)**

Six New Waltzes, for the Piano Forte, with an Accompaniment for the Tambourine & Triangle...Op. 2.
The Author: [London, 1800?] fol. **g. 231. (6.)**

RAWTHMELL (ALEXANDER) Musick's a Crotchett. [Song.] The Words by E. Ward. [*London,* 1710?] *s. sh.* fol. **H. 1601. (303.)**

RAYMOND AND AGNES. Raymond and Agnes. Entertainment.
See REEVE (W.)

RAYMOND (S.) Three sonatas for the Harpsichord or Piano Forte. *G. Smart: London,* [1790?] fol. **h. 62. (8.)**

RAYNER (LLOYD) Tender Passions, *etc.* [Song.] *L[ongman] L[ukey and Co.: London,* 1775?] fol. **G. 312. (208.)**

RAYS. The Rays of dear Clarinda's Eyes. Song. *See* AKEROYDE (S.)

RAZZI (SERAFINO) Libro Primo delle Laudi Spirituali da Diuersi ... Autori, Antichi e Moderni composte. Le quali si vsano cantare in Firenze...Con la propria Musica e modo di cantare ciascuna Laude ...Raccolte dal R. P. Fra Serafino Razzi ...Nouuamente stampate.
Per Francesco Rampazetto, ad instanzi de gli heredi di Bernardo Giunti di Firenze: Venetia, 1563. 4°. **K. 8. f. 10.**
The arms of Pope Clement XI. are stamped on the covers.

Santuario di Laudi, o Vero Rime Spirituali, per le feste di ciaschedun santo, solennemente celebrato per tutto l' anno da S. Chiesa: con eziandio quelle delle Feste Mobili: e di alcune da cantarsi nel vestire di Monache, *etc.*
Appresso Bartolommeo Sermatelli, e Fratelli: Firenze, 1609. 4°.
11427. ee. 25.
The only composer named is Verdelotto.

RÈ ALLA CACCIA. Il Rè alla Caccia. Opera. *See* ALESSANDRI (F.)

RE PASTORE. Il Re Pastore. Opera. *See* HASSE (J. A.)

RE TEODORO IN VENEZIA. Il Re Teodoro in Venezia. Opera.
See PAISIELLO (G.)

READING (JOHN) *of Winchester.* Dulce Domum. *See* FISCHER (J. C.) An Old Favorite Air Dulce Domum [by J. Reading] with...Variations, *etc.* [1790?] fol. **H. 2821. (6.)**

See JOYFUL CUCKOLDOM. [Joyful Cuckoldom...A Collection of New Songs...by ...J. Reading, *etc.*] [1690?–96?] 4°. **C. 180. a.**

READING (JOHN) *Organist of St. John's, Hackney.* A Book of new Anthems. Containing a Hundred Plates fairly Engraven with a Thorough Bass figur'd for the Organ or Harpsichord with proper Retornels, *etc.* (*London,*) [1715?] 4°. **E. 473.**
Presented to the British Museum, with an autograph inscription, by V. Novello.

A Book of New Songs (after the Italian manner) with Symphonies and a Through-Bass fitted to the Harpsichord, &c. All within y^e^ Compass of the Flute, and fairly Engraven on Copper Plates, *etc.*
Printed for y^e^ Author: London, [1710?] fol. **H. 1606.**

See VOLUNTARIES. Ten Voluntarys...by Dr. Green...Reading, *etc.*
[1770?] *obl.* fol. **e. 108. a. (5.)**

REAL. Real Beauty. [Song.]
See WEBB (J.)

REASON. Reason and Friendship. [Song.]
See GARDINER (P.)

Reason for Loving. [Song.]
See FESTING (M. C.)

Reason, what art thou. Song.
See WELDON (J.)

REASONABLE. The reasonable Libertine. [Song.] *See* MAN. The Man, who in his Breast contains. [1750?] *s. sh.* fol. **G. 303. (46.)**

The Reasonable Lover. [Song.] *See* I. I seek not at once in a Female to find. [1750?] *s. sh.* fol. **G. 316. c. (23.)**

REBEL (François) and **FRANCŒUR** (François) Ballet de la Paix. Mis en Musique par Mrs. Rebel et Francœur, *etc.* *Chez le Sieur Francœur : Paris,* [1738 ?] *obl.* fol. **E. 50.**

Ismène. Pastorale Heroïque . . . Les Paroles sont de Mr de Moncrif, *etc.* *Chez les Auteurs, etc. : Paris,* [1750.] *obl.* fol. **E. 50. c.**

Pirame et Thisbé. Tragédie mis[e] en Musique par Mrs. Rebel et Francœur, *etc.* [Words by J. L. I. de La Salle.] *Chez le Sieur Francœur, etc. : Paris,* [1726.] *obl.* fol. **E. 50. b.**

Tarsis et Zelie, Tragédie mise en musique, *etc.* *J. B. C. Ballard : Paris.* 1728. *obl.* fol. **C. 406.**

Le Trophée. Divertissement à l'occasion de la Victoire de Fontenoi. Mis en Musique par Mrs. Rebel et Francœur... Les Paroles sont de Mr. de Moncrif. Gravé par Le Sr Hue. *Chez Madame Boivin : Paris,* 1745. *obl.* fol. **E. 50. a. (1.)**

Zélindor Roi des Silphes. Divertissement ...Mis en Musique par Mrs. Rebel et Francœur ... Les Paroles sont de Mr. de Moncrif. *Paris,* 1745. *obl.* fol. **E. 50. a. (2.)**

—— [For songs, &c., published anonymously :] *See* Zélindor.

REBEL (Jean Ferry) Ulysse, Tragédie [written by — Guichard] ... representée pour la première fois ... le vingt jour de Janvier 1703. [Short Score.] *Chez C. Ballard : Paris,* 1703. *obl.* 4°. **B. 340.**

REBHUN (Paul) Ein Geistlich spiel, vō der Gotfurchtigen vn keuschen Frawen Susannen, gantz lustig vnd fruchtbarlich zu lesen. [With the music of the choruses.] *Wolffgangk Meyerpeck : Zwickaw,* 1536. 4°. **11745. e. 6.**

RECEVEZ. Recevez discret amoureux. *Lai* tiré du Roman de Perce Foret. Acc. par Mr Porro. *Chez Baillon : Paris,* 1784. 8°. **B. 362. g. (95.)**

Recevez favorablement. Rondeau. *See* Bailleul ( )

RECOLLECTION. Recollection. Canzonet. *See* Haydn (F. J.) [*Canzonets. Set I. No.* 2.]

RECOMPENSE. The Recompence of Constancy. [Song.] *See* Dibdin (C.) [*The Quizes.*]

RECONCILEMENT. The Reconcilement. [Song.] *See* Come. Come, let us now resolve, *etc.* 1760. 8°. **P.P. 5441.**

RECONCILIATION. The Reconciliation. [Song, begins: 'With scorn repuls'd.'] *See* French (R.)

RECONCILIATION. The Reconciliation. Dialogue. *See* While. While with a gentle Smile you strove, *etc.* [1770 ?] fol. **G. 313. (252.)**

RÉCONCILIATION VILLAGEOISE. La Réconciliation villageoise. Comédie lyrique. *See* Tarade ( )

RECONNAISSANCE. La Reconnaissance. [Song.] *See* De. De tes bienfaits la douce image, *etc.* [1785 ?] 8°. **B. 362. f. (42.)**

RECOVERY. The Recovery. [Song, begins: 'See, Stella, as your health returns.'] Set by an Eminent Master. *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 79. [1760 ?] fol. **G. 433.**

The Recovery. Song. [Begins: 'When prostrate first.'] *See* Kilburn (J.)

RECRUITING SERJEANT. The Recruiting Serjeant. Musical Entertainment. *See* Dibdin (C.)

RECUEIL. Recueil d'Airs, *etc.* *See* Airs.

Recueil de Chansons, *etc.* *See* Chansons.

Recueil général des Opéra Bouffons qui ont été représentés à Paris, avec les Ariettes en Musique. 10 Tom. *Chez F. J. Desoer : Liège,* 1777. 8°. **11735. b. 2.**

A collection of separate libretti with a general title to each volume.

RED. Red and White. [Song.] *See* Battishill (J.)

The Red Cross Knight. Glee. *See* Callcott (J. W.)

REDBREAST. The Redbreast. Cantata. *See* Stanley (J.)

REDEEMER. The Redeemer gave the Word. Anthem. *See* Russell (W.)

REDENDE GEMAEHLDE. Das redende Gemählde. Comische Oper. *See* Stegmann (C. D.)

REDEN-RYCKER. Der Reden-Ryckers stichtighe tsamenkomste. [Poems and music.] *See* Academies, *etc.*—*Schiedam.*—Reden-Ryck Camer "by de Roode Roosen."

REDINGOTTE. La Redingotte à l'Anglaise. [Song.] *See* Honneur. Honneur aux modes d'àpresent, *etc.* [1780 ?] 8°. **B. 362. j. (6.)**

REDOUTEZ. Redoutez l'éclat du tonnerre. *Recit de Basse.* [*Paris,*] 1750. *s. sh.* 4°. **297. c. 25.**

Mercure de France, March, 1750.

[Another setting.] Redoutez l'éclat de tonnerre. Chanson. *See* Fremeaux ( )

REELS. A Collection of Scots Reels or Country Dances. With a Bass for the Violincello or Harpsichord, *etc.* *Preston and Son : London,* [1790 ?] *obl.* 4°. **b. 58. a.**

REELS. A Collection of the Newest and Best Reels or Country Dances. Adapted for the Violin or German Flute with a Bass for the Violincello or Harpsichord.

Printed for Neil Stewart: Edinburgh, [1761–1763?] *obl.* 8°. **a. 27. b.**

Lady Baird's Reel made into a Rondo for the Piano Forte. *N. & M. Stewart: Edinburgh,* [1790?] fol. **g. 149. (13.)**

Lord Alexander Gordon's Reel made into a Rondo for the Piano Forte.

N. & M. Stewart: Edinburgh, [1790?] fol. **g. 149. (14.)**

REEVE (William)

Arrangement.

1. Operas, Entertainments, Ballets, &c.
2. Single Songs.
3. Appendix.
4. Index of Songs in Operas, &c.

1. Operas, Entertainments, Ballets, &c.

The Apparition.

The Apparition, a Musical Entertainment ... written by J. C. Cross. [P. F. Score.] *Preston & Son: London,* [1794.] *obl.* fol. **D. 286. (6.)**

Bantry Bay.

Bantry Bay. A Musical Entertainment, *etc.* [Written by G. N. Reynolds. P. F. Score.] *Preston & Son: London,* [1797.] fol. **H. 129. (8.)**

The Charity Boy.

The Favorite Overture to the Charity Boy, *etc.* [P. F.] *Printed for G. Walker: London,* [1796.] fol. **h. 1480. t. (31.)**

The Tar's Sheet Anchor, a favorite Ballad. Sung by Mr. Sedgwick at ... Drury Lane in the Charity Boy. The Words by J. C. Cross.

Longman and Broderip: [*London,* 1796.] fol. **G. 810. (54.)**

Don Juan.

The Jolly Tar. A favorite Song, sung by Mr. Arrowsmith at the Royalty Theatre, *etc.* *Longman and Broderip:* [*London,* 1787.] fol. **H. 131. (42.)**

The Loyal Tars, or Naval Excursion, a Favorite Song. Sung by Mr. Darley ... at ... Covent Garden... The Words by T. Goodwin. *Printed for W. Campbell: London,* [1789.] fol. **G. 377. (48.)**

See that pretty Creature there. A favorite Serenade sung by Mr. Delpini at the Royalty Theatre, *etc.*

Longman and Broderip: [*London,* 1787.] fol. **H. 131. (44.)**

[For songs, &c., in Don Juan, a Pantomimical Entertainment arranged by Delpini, with music by Reeve and Gluck, published anonymously:] *See* Don Juan.

REEVE (William)

The Double Jealousy.

The Je ne sçai quoi. A favorite Song, sung at Astley's Amphitheatre in a Burletta called The Double Jealousy.

Longman and Broderip: [*London,* 1787.] fol. **H. 131. (45.)**

Still we sigh for Something more. A favorite Rondo sung at Astley's Amphitheatre in a Burletta called the Double Jealousy. *Longman and Broderip:* [*London,* 1787.] fol. **H. 131. (43.)**

Embarkation.

Embarkation, a Musical Entertainment in Two Acts, *etc.* [Written by A. Franklin. P. F. Score.]

Goulding, Phipps & D'Almaine: London, [1799.] fol. **H. 119. a.**

The Evening Brush.

The Desponding Negro. A favorite New Song, written by Mr. Collins, and sung by him . . . in his New Embellished Evening Brush at the Lyceum.

Longman and Broderip: [*London,* 1792.] fol. **G. 806. r. (30.)**

The Prophetical Pig. A favorite Comic Song written by Mr. Collins and sung by him...in his new Embellished Evening Brush at the Lyceum.

Longman and Broderip: [*London,* 1792.] fol. **H. 2818. c. (3.)**

The Glorious First of June.

The Old Commodore, A Favorite Song, *etc.* [*London,* 1794.] fol. **G. 809. c. (3.)**

Harlequin and Oberon.

Overture to the . . . Entertainment of Harlequin & Oberon, *etc.* [P. F.]

Longman and Broderip: London, [1796.] fol. **g. 137. (5.)**

[Another edition.] Overture, *etc.* [P. F.] *Muzio Clementi & Co.: London,* [1800?] fol. **g. 271. e. (24.)**

The Land we live in. [Song.] Sung by Mr. Bowden, *etc.* *M. Clementi & Co.: London,* [1799?] fol. **H. 2830. g. (47.)**

O! who has seen the Miller's Wife. *The Gypsies' Glee, etc.*

Longman, Clementi & Co.: London, [1798?] fol. **H. 2815. c. (41.)**

[Another edition.] O! who has seen the Miller's Wife. *The Gipsies' Glee, etc. M. Clementi & Co.: London,* [1799?] fol. **G. 805. g. (41.)**

Harlequin and Quixotte.

The Favorite Overture to Harlequin & Quixotte, *etc.* [Pantomime, by J. C. Cross. P. F.] *G. Goulding: London,* [1797.] fol. **g. 443. h. (18.)**

REEVE (William) Chicka Ching, a favorite Ballad. Sung by Miss Sims ... written by J. C. Cross. [P. F. & Short Score.] *Printed for G. Goulding : London*, [1797.] fol. **G. 805. m. (30.)**

Harlequin's Return.

The favorite Overture to the Pantomime of Harlequin's Return, *etc.* [P. F.] *Longman and Broderip : [London*, 1798.] fol. **g. 137. (13.)**

Come buy my Earthen Ware, a favorite Song sung by Mrs. Clendining . . . in the Pantomime of Harlequin's Return. The Words by I. C. Cross. [Short Score.] *Longman and Broderip : [London*, 1798.] fol. **G. 249. (7.)**

Hither haste the Young & Gay. A favorite Air sung by Mrs. Martyr . . . in the Pantomime of Harlequin's Return. The Words by I. C. Cross. [Short Score.] *Longman and Broderip : [London*, 1798.] fol. **G. 249. (6.)**

Natty Sammy. A Comic Duett sung by Mr. Simmons and Mr. Bologna Sen^r^ . . . in the Pantomime of Harlequin's Return. The Words by I. C. Cross. [Short Score.] *Longman and Broderip : [London*, 1798.] fol. **G. 354. (27.)**

The Wind blew fresh, a favorite Sea Ballad sung by Mr. Townsend in the Entertainment of Harlequin's Return. The Words by J. C. Cross. *Longman and Broderip : [London*, 1798.] fol. **G. 249. (5.)**

Hercules and Omphale.

Grand Overture, La Chasse, to Hercules and Omphale, *etc.* [P. F.] *Preston & Son : London*, [1794.] fol. **g. 443. h. (17.)**

Hero and Leander.

Overture to Hero and Leander. [P. F.] *G. Goulding : [London*, 1787.] fol. **g. 272. d. (6.)**

Come, come my sweet love, a favorite Duet, sung by Mr. Arrowsmith and Mrs. Fox . . . in Hero & Leander [a burlesque, by I. Jackman]. *Printed for G. Goulding : London*, [1787.] fol. **G. 808. e. (39.)**

Hark ! the Trumpet sounds afar, a favorite new Song sung by Mr. Bannister in Hero and Leander. [Words by I. Jackman.] *Printed for G. Goulding : London*, [1787.] fol. **G. 808. e. (40.)**

Hobson's Choice.

Oh ! what a misfortune befel me to-day. *The Favourite Drunken Song* sung ... in the Entertainment of Hobsons Choice [by W. Reeve]. [1790 ?] fol. *See* Hobson's Choice. **G. 805. h. (21.)**

REEVE (William)

Honest Thieves.

The Tight Irish Boy. A favorite Song. Sung by Mr. Johnstone in the Entertainment of Honest Thieves. The Words by J. C. Cross. *Longman and Broderip : [London*, 1797.] fol. **G. 250. (35.)**

Joan of Arc.

Joan of Arc, or the Maid of Orleans. The Favorite Overture to that Grand Ballet, *etc.* [P. F.] *Longman & Broderip : London*, [1798.] fol. **g. 137. (7.)**

Affection warms the Heart. A favorite Song sung by Mrs. Mountain...in the Grand Ballet-called Joan of Arc ... the Words by J. C. Cross. [Short Score.] *Longman and Broderip : [London*, 1798.] fol. **G. 249. (8.)**

Hang War, hang care, a Favorite Air and Chorus, sung by Mr. Incledon . . . in ... Joan of Arc...Accompanied on the Harp by Mr. Wieppart. *Longman and Broderip : [London*, 1798.] fol. **G. 249. (10.)**

In Realms of Bliss. A favorite Air sung by Miss Sims ... in Joan of Arc, *etc.* [Short Score.] *Longman and Broderip : [London*, 1798.] fol. **G. 249. (12.)**

Lie still my trembling Heart, the favorite Dialogue Duetto sung by Mrs. Mountain and Miss Sims...in Joan of Arc, *etc.* *Longman and Broderip : [London*, 1798.] fol. **G. 249. (11.)**

Victorious La Pucelle. A favorite Song sung by Mrs. Clendining ... in Joan of Arc, *etc.* [Short Score.] *Longman and Broderip : [London*, 1798.] fol. **G. 249. (13.)**

Your Minstrel asks a Subject's Tear, a Favorite Air and Chorus sung by Incledon ... in ... Joan of Arc ... Accompanied on the Harp by Mr. Wieppart. *Longman and Broderip : [London*, 1798.] fol. **G. 249. (9.)**

The Maid of the Mill.

The Begging Gipsey, a favorite Song sung by Miss Sims ... in the Maid of the Mill . . . The Words by Mr. Cross. [Short Score.] *Preston & Son : London*, [1797.] fol. **G. 805. k. (22.)**

[Another copy.] **H. 2830. g. (46.)**

Merry Sherwood.

The Overture, Songs, Comic Tunes and Finale in the ... Pantomime called Merry Sherwood or Harlequin Forester . . . The Words by Mr. O'Keefe. [P. F. Score.] *Longman and Broderip : London*, [1795.] fol. **H. 119. c.**

REEVE (William) The celebrated Overture to Merry Sherwood or Harlequin Forester . . . Accompanied on the Harp by Mr. Wieppert. [P. F.]
Longman and Broderip: [*London*, 1795.] fol. **g. 137. (11.)**

The Beggar. A favorite Song sung by Mr. Townsend in the new Pantomime called Merry Sherwood or Harlequin Forester. The Words by Mr. O'Keefe.
Longman and Broderip: [*London*, 1795.] fol. **G. 249. (15.)**

The Bellman. A favorite Song sung by Mr. Fawcett in . . . Merry Sherwood, *etc.* *Longman and Broderip:* [*London*, 1795.] fol. **G. 249. (18.)**

The Bugle Horn. A favorite Song sung by Mr. Bowden in the new Pantomime called Merry Sherwood or Harlequin Forester. The Words by Mr. O'Keefe.
Longman and Broderip: [*London*, 1795.] fol. **G. 249. (14.)**

The Friar. A favorite Song sung by Mr. Bowden in . . . Merry Sherwood, *etc.*
Longman and Broderip: [*London*, 1795.] fol. **G. 249. (20.)**

Hey down! adown. A favorite Song sung by Mrs. Clendining in . . . Merry Sherwood, *etc.* *Longman and Broderip:* [*London*, 1795.] fol. **G. 249. (16.)**

My Doe is my Dear. A favorite Song sung by Mr. Incledon in . . . Merry Sherwood, *etc.* *Longman and Broderip:* [*London*, 1795.] fol. **G. 249. (21.)**

The Tanner. A favorite Song sung by Mr. Richardson in . . . Merry Sherwood, *etc.* *Longman and Broderip:* [*London*, 1795.] fol. **G. 249. (19.)**

The Tinker. A favorite Song sung by Mr. Knight in . . . Merry Sherwood, *etc.*
Longman and Broderip: [*London*, 1795.] fol. **G. 249. (17.)**

The Witch. A favorite Song sung by Mrs. Martyr in . . . Merry Sherwood, *etc.*
Longman and Broderip: [*London*, 1795.] fol. **G. 249. (22.)**

[For songs, &c., published anonymously:] *See* Merry Sherwood.

Mirth's Museum.

The Antiquity of Bulls. Sung by Mr. Masters at the Lyceum. Composed by Mr. Reeve for his new Entertainment called Mirth's Museum. *Longman and Broderip:* [*London*, 1794.] fol. **G. 367.** (3a.)

Ben Block, or the Sailor's Friend. Sung by Mr. Masters at the Lyceum, *etc.*
Longman and Broderip: [*London*, 1794.] fol. **G. 367. (3.)**

REEVE (William) The Goddess of the silver Stream. [Song.] Sung by Mr. Gray at the Lyceum, *etc.* *Longman and Broderip:* [*London*, 1794.] fol. **G. 367. (3g.)**

The Huntsman's Rhapsody, or the Delights of the Field. [Song.] Sung by Mr. Gray at the Lyceum, *etc.*
Longman and Broderip: [*London*, 1794.] fol. **G. 367. (3f.)**

Knowing Joe and the Shew Folk. [Song.] Sung by Mr. Masters at the Lyceum, *etc.* *Longman and Broderip:* [*London*, 1794.] fol. **G. 367. (3b.)**

The Lavender Girl. [Song.] Sung by Mrs. Reeve at the Lyceum, *etc.*
Longman and Broderip: [*London*, 1794.] fol. **G. 367. (3h.)**

The Market Lass. [Song.] Sung by Mrs. Reeve at the Lyceum, *etc.*
Longman and Broderip: [*London*, 1794.] fol. **G. 367. (3e.)**

My Journey is Love. [Song.] Sung by Mr. Gray at the Lyceum, *etc.*
Longman and Broderip: [*London*, 1794.] fol. **G. 367. (3d.)**

The Vestry Dinner. [Song.] Sung by Mr. Masters at the Lyceum, *etc.*
Longman and Broderip: [*London*, 1794.] fol. **G. 367. (3c.)**

Oscar and Malvina.

The Overture, Favorite Songs, Duetts & Chorusses in the Grand Pantomime Ballet of Oscar & Malvina as performed . . . at . . . Covent Garden. Together with a Selection of the most favorite Scots Airs & the Battle Piece. The whole adapted & the new Music composed by W. Reeve. [P. F. Score.] *Longman and Broderip: London*, [1791.] fol. **H. 2821. (8.)**

Paul and Virginia.

Ackee-O. [Song.] Sung by Mr. Munden *etc.* *Goulding & Co.: London*, [1800.] fol. **H. 2818. c. (7.)**

The Wealth of the Cottage is Love. A favorite Song, sung by Mr. Incledon, *etc.* *Goulding & Co.: London*, [1800.] fol. **G. 796. (27.)**

A Picture of Paris.

Paddy Bull's Expedition. A favorite Irish Song Sung by Mr. Rock at . . . Covent Garden in the Pantomime Entertainment called A Picture of Paris. Written by Mr. Collins . . . Adapted by W. Reeve.
Longman and Broderip: [*London*, 1790.] fol. **H. 2818. c. (6.)**

REEVE (William)

The Purse.

The Purse, or Benevolent Tar, a musical entertainment . . . The Poetry by J. C. Cross. [P. F. Score.] *Preston & Son: London*, [1794.] *obl.* fol. **D. 286. (7.)**

The Galley Slave, a Favorite Song, *etc.* [*London*, 1794.] fol. **G. 805. i. (17.)**

[Another edition.] The Galley Slave, *etc.* *Preston: London*, [1795?] fol. **G. 805. c. (25.)**

The Raft.

Overture to the Raft, *etc.* [P. F.] *Longman and Broderip: [London*, 1798.] fol. **g. 137. (10.)**

Britons glory, a favorite Song sung by Mr. Townshend . . . in the Raft. The Words by I. C. Cross. *Longman and Broderip: [London*, 1798.] fol. **G. 376. (34.)**

The Rat tat too. [Song.] Sung by Mrs. Martyr . . . in the Raft . . . The Words by I. C. Cross. *Printed for Longman and Broderip: [London*, 1798.] fol. **G. 376. (33.)**

Ramah Droog.

See Mazzinghi (J.) and Reeve (W.) Ramah Droog . . . A Comic Opera, *etc.* [1798.] 8°. **H. 121. (1.)**

Raymond and Agnes.

The Favorite Overture Songs & Glees in the Entertainment of Raymond & Agnes, *etc.* [P. F. Score.] *Preston & Son: London*, [1797.] fol. **H. 129. (7.)**

The Round Tower.

The Favorite Overture, Songs, Duetts & Choruses in the new Ballet Pantomime called the Round Tower or the Chieftains of Ireland, *etc.* (Written by J. C. Cross.) [P. F. Score.] *Longman & Broderip: London*, [1797.] fol. **H. 230. a. (5.)**

The Favorite Overture to the Round Tower. Accompanied on the Harp, *etc.* *W. Hodsoll: London*, [1800?] fol. **g. 272. d. (2.)**

Thomas and Susan.

Thomas and Susan or The Fortunate Tar, a musical Entertainment, *etc.* [P. F. Score.] *Longman and Broderip: London*, [1787.] fol. **H. 130. (7.)**

Tippoo Saib.

The Overture Favorite Songs and Finale in the Musical Entertainment of Tippoo Saib . . . The Words by Mr. Lonsdale. [P. F. Score.] *Longman and Broderip: London*, [1792.] fol. **G. 367. (40.)**

REEVE (William)

The Turnpike Gate.

See Mazzinghi (J.) and Reeve (W.) The Turnpike Gate. A Comic Opera, *etc.* [1799.] fol. **H. 121. (2.)**

The Favorite Overture . . . Composed and arranged for the Piano Forte . . . by W. Reeve. *Goulding, Phipps & D'Almaine: London*, [1799.] fol. **g. 443. b. (25.)**

2. Single Songs.

The Enamoured Shepherdess. [Song.] *J[ohn] P[reston: London*, 1785?] *s. sh.* fol. **G. 312. (168.)**

The Equivalent, a Favorite Comic Song. Sung by Mr. Fawcett, at . . . Freemasons Hall. *Preston & Son: London*, [1796?] fol. **G. 367. (5.)**

Fancy's Festival, [Song,] sung by Mrs. Mountain . . . The Words by Mr. Cross. *Preston & Son: London*, [1796?] fol. **G. 367. (10.)**

The Happy Milkman. [Song.] *I[ohn] P[reston: London*, 1786?] *s. sh.* fol. **G. 306. (99.**

The Linnet. [Song.] *J[ohn] P[reston: London*, 1785?] *s. sh.* fol. **G. 306. (103.)**

Love sounds the Trumpet of Joy. A Favorite Trumpet Song, sung . . . by Miss Daniels, . . . Written by Mr. Upton. *Bland & Weller: London*, [1800?] fol. **G. 424. u. (25.)**

The Loyal Cobler, a favorite Comic Song, sung by Mr. Dighton at Sadlers Wells . . . Written by Mr. Lonsdale. *Printed for Messrs. Thompson: London*, [1795?] fol. **G. 385. c. (12.)**

A Man an't a Horse. An Irish Song. Sung by Mr. Johnstone, at the Readings & Music, Theatre Royal, Haymarket, written by Mr. Cross. *Preston & Son: London*, [1796?] fol. **G. 367. (9.)**

Nothing but a Place. A Comic Song, sung by Mr. Wathen, at the Readings & Music, Theatre Royal, Haymarket, written by Mr. Cross. *Preston & Son: London*, [1796?] fol. **G. 367. (8.)**

Ode to the Harp, written by C. I. Pitt . . . Sung by Miss Gray, accompanied on the Harp by Mr. Wieppart. *Gladman, for the Author: London*, [1795?] fol. **G. 365. (7.)**

Oft I'd wet the t'other eye. [Song.] Sung by Mr. Munden . . . the Words by Mr. Cross. *Printed for G. Goulding: London*, [1794.] fol. **H. 2818. c. (9.)**

Old Ben Bowling, a Favorite New Sea Song. Sung by Mr. Incledon at the Readings & Music, Free Masons' Hall. The Words by J. C. Cross. *A. Bland & Weller: London*, [1796?] fol. **G. 367. (7.)**

REEVE (William) The Picture Shop. A favorite Comic Song, sung by Mr. Dighton at Sadlers Wells. Written by T. Dibdin. *Longman and Broderip: [London,* 1794.] fol. **G. 367. (41.)**

Remember Jack, a favorite Sea Ballad, sung by Mr. Fawcett, at the Readings & Music, Freemasons Hall . . . The Words by Mr. Cross. *Preston & Son: London,* [1796?] fol. **G. 367. (6.)**

The Sailor's Joke. A Favorite Sea Ballad. Sung by Mr. Wathen . . . Written by J. C. Cross. *A. Bland & Weller: London,* [1800?] fol. **G. 249. (66.)**

The Splendid Jorum, *etc.* [Song.] *Broderip and Wilkinson: London,* [1800?] fol. **G. 356. (16.)**

The Tipsey Hibernian. A New Song, sung by Mr. Johnstone . . . the Words by J. C. Cross. *A. Bland & Weller: London,* [1800.] fol. **G. 249. (69.)**

Volunteer Making, *etc.* [Song, with Triangle and Tambourine Accompaniment.] *Broderip and Wilkinson: London,* [1800?] fol. **G. 376. (32.)**

The Waiter, a Comic Song sung by Mr. Fawcett at the Readings & Music, Freemasons Hall . . . The Words . . . by Mr. Cross. *Preston & Son: London,* [1796.] fol. **G. 367. (4.)**

The Welch Quack. A New Comic Song . . . Sung by Mr. Williams . . . The Words by J. C. Cross. *A. Bland & Weller: London,* [1800.] fol. **G. 249. (67.)**

Woman is Match for Man, a favorite Ballad, sung by Mrs. Martyr, *etc.* *Printed for G. Goulding: London,* [1790?] fol. **H. 2818. c. (11.)**

3. Appendix.

See Feast of Apollo. The Feast of Apollo, containing . . . Lessons . . . and . . . Songs by . . . Reeves, *etc.* [1788.] fol. **G. 351. (2.)**

See Orpheus and Eurydice. Orpheus and Eurydice, a Grand Serious Opera . . . with new Additional Music by W. Reeve. [1792.] *obl.* fol. **E. 91. c. (1.)**

See Pleyel (I. J.) [My little blithsom Sparrow.] The Maid I love . . . Song . . . Adapted from Pleyel, by W. Reeve. [1797?] fol. **G. 377. (49.)**

4. Index of Songs in Operas, &c.

Affection warms the Heart. *See* [*Joan of Arc.*]

Ackee-O. *See* [*Paul and Virginia.*]

The Antiquity of Bulls. *See* [*Mirth's Museum.*]

The Beggar. *See* [*Merry Sherwood.*]

REEVE (William) The Begging Gipsey. *See* [*The Maid of the Mill.*]

The Bellman. *See* [*Merry Sherwood.*]

Ben Block. *See* [*Mirth's Museum.*]

Britons Glory. *See* [*The Raft.*]

The Bugle Horn. *See* [*Merry Sherwood.*]

Chicka Ching. *See* [*Harlequin and Quixotte.*]

Come buy my Earthen Ware. *See* [*Harlequin's Return.*]

Come, come my sweet love. *See* [*Hero and Leander.*]

The Desponding Negro. *See* [*The Evening Brush.*]

The Friar. *See* [*Merry Sherwood.*]

The Galley Slave. *See* [*The Purse.*]

The Goddess of the silver Stream. *See* [*Mirth's Museum.*]

Hang War, hang Care. *See* [*Joan of Arc.*]

Hark! the Trumpet sounds afar. *See* [*Hero and Leander.*]

Hey down! adown. *See* [*Merry Sherwood.*]

Hither haste the Young & Gay. *See* [*Harlequin's Return.*]

The Huntsman's Rhapsody. *See* [*Mirth's Museum.*]

In Realms of Bliss. *See* [*Joan of Arc.*]

The Je ne scai quoi. *See* [*The Double Jealousy.*]

The Jolly Tar. *See* [*Don Juan.*]

Knowing Joe and the Shew Folk. *See* [*Mirth's Museum.*]

The Land we live in. *See* [*Harlequin and Oberon.*]

The Lavender Girl. *See* [*Mirth's Museum.*]

Lie still my trembling Heart. *See* [*Joan of Arc.*]

The Loyal Tars. *See* [*Don Juan.*]

The Market Lass. *See* [*Mirth's Museum.*]

My Doe is my Dear. *See* [*Merry Sherwood.*]

My Journey is Love. *See* [*Mirth's Museum.*]

Natty Sammy. *See* [*Harlequin's Return.*]

O! who has seen the Miller's Wife. *See* [*Harlequin and Oberon.*]

The Old Commodore. *See* [*The Glorious First of June.*]

Paddy Bull's expedition. *See* [*A Picture of Paris.*]

The Prophetical Pig. *See* [*The Evening Brush.*]

The Rat tat too. *See* [*The Raft.*]

REEVE (William) See that pretty Creature there. *See* [*Don Juan.*]

Still we sigh for Something more. *See* [*The Double Jealousy.*]

The Tanner. *See* [*Merry Sherwood.*]

The Tar's Sheet Anchor. *See* [*The Charity Boy.*]

The tight Irish Boy. *See* [*Honest Thieves.*]

The Tinker. *See* [*Merry Sherwood.*]

The Vestry Dinner. *See* [*Mirth's Museum.*]

Victorious La Pucelle. *See* [*Joan of Arc.*]

The Wealth of the Cottage is Love. *See* [*Paul and Virginia.*]

The Wind blew fresh. *See* [*Harlequin's Return.*]

The Witch. *See* [*Merry Sherwood.*]

Your Minstrel asks a Subject's Tear. *See* [*Joan of Arc.*]

REFFLEY SPRING. Reffley Spring. Cantata. *See* Arne (T. A.)

REFLECTING. The Reflecting Swain. [Song.] *See* D. T.

REFLECTION. Reflection. Ariette. *See* H., S. M.

REFLECTIONS. Reflections of Marie Antoinette. [Song.] *See* Attwood (T.)

RÉFLEXION. Réflecxion sur les Redingottes à l'Anglaise. [Song.] *See* Modes. Les Modes jusques à présent, *etc.* [1775?] 8°. **B. 362. b. (166.)**

RÉFLEXIONS. Réflexions liriques. [In verse, on French and Italian Music.] [*Paris,*] 1753. 8°. **1103. b. 21. (11.)**

Reflexions sur la Musique en general, et sur la Musique Françoise en particulier. [By the Abbé Arnaud.] [*Paris,*] 1754. 8°. **557*. d. 30. (6.)**

REFORMED. The Reform'd Rake. [Song.] *See* It. It was my Sad Mishap. [1720?] *s. sh.* fol. **G. 309. (32.)**

REGARDS. Regards vifs et joli menton. [Song.] *See* Moisson.

REGGIO (Pietro) Songs set by Signior Pietro Reggio. 2 pts. [*London,*] 1680. fol. **I. 353.**

REGINA DI GOLCONDA. La Regina di Golconda. Opera. *See* Rauzzini (V.)

REGNARD (François) Poesies de P. de Ronsard & autre Poëtes mis en Musique à Quatre & Cinq Parties, *etc.* Tenor. *Adrian le Roy, & Robert Ballard: Paris,* 1579. *obl.* 4°. **K. 1. e. 4.**

REGNARD (Jacques) Di Iacomo Regnart ... Il primo libro delle Canzone Italiane a Cinque Voci, nouamente poste in luce. Superius. (Altus.) (Tenor.) (Bassus.) (Quinta Parte.) 5 pts. *Noribergæ,* 1580. *obl.* 4°. **A. 369.**

The Tenor part alone is dated.

[Another copy. Superius.] **A. 369. k.**

Mariale, hoc est: Opusculum Sacrarum Cantionum pro omnibus Beatissimæ Virginis Mariæ Festiuitatibus, cum quatuor, quinq, sex & octo vocibus, *etc.* Altus. (Tenor.) (Bassus.) (Quinta Pars.) 4 pts. *Ioannes Paur: Œniponti,* 1588. *obl.* 4°. **A. 369. h.**

Missæ Sacræ ad Imitationem Selectissimarum Cantionum Suauissima Harmonia a Quinque, Sex, & octo vocibus iam recens elaboratæ, *etc.* Quinta (Sexta) Vox. 2 pts. *Apud Wolfgangum Richterum, impensis Nicolai Steinii: Francofurti,* 1602. *obl.* 4°. **A. 369. m.**

Newe kurtzweilige Teutsche Lieder, mit fünff stimmen, welche gantz lieblich zu singen, vnd auff allerley Instrumenten zugebrauchen, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Vagans.) 5 pts. *Gedruckt durch Katharinam Gerlachin, vnd Johanns vom Berg Erben: Nürmberg,* 1580. *obl.* 4°. **A. 369. j.**

Neue kurtzweilige Teutsche Lieder, mit fünff stimmen, *etc.* Vagans. *Gedruckt durch Katharinam Gerlachin: Nürmberg,* 1586. *obl.* 4°. **A. 369. g.**

Newe Teutsche Lieder, Erstlich durch... Jacobum Regnart...Compouirt mit drey stimmen, nach art der Welschen Villanellen. Jetzund aber...mit fünff stimmen gesetzet, durch Leonardum Lechnerum Athesinum. Con alchuni madrigali in lingua Italiana. Discantus. (Altus.) (Tenor.) (Vagans.) (Basis.) 5 pts. *Gedrückt durch Katharinam Gerlachin und Johanns vom Berg Erben: Nürmberg,* 1579. *obl.* 4°. **A. 369. c.**

[Another copy. Vagans.] **A. 369. d.**

Neue Teutsche Lieder, Erstlich durch... Jacobum Regnart...Componirt mit drey stimmen, nach art der Welschen Villanellen. Jetzund aber...mit fünff stimmen gesetzet, durch Leonardum Lechnerum Athesinum. Con alchuni madrigali in lingua Italiana. Altus. *Gedrückt durch Katharinam Gerlachin: Nürmberg,* 1586. *obl.* 4°. **A. 369. f.**

Sacræ aliquot Cantiones, quas Moteta vulgus appellat, Quinque et Sex Vocum, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta et Sexta Vox.) 5 pts. *Adamus Berg: Monachii,* 1575. *obl.* 4°. **A. 369. a.**

The first four leaves of the Tenor part are wanting.

REGNARD (JACQUES) Iacobi Regnardi, ...Teutsche Lieder, mit dreyen stimmen, nach art der Neapolitanen oder Welschen Villanellen: Zuuor Vnderschidlich in drey Theil aussgangen, an jetzt aber...in ein Opus zusamen druckt. Discantus.
Adam Berg: München, 1583. *obl.* 4°. **A. 369. e.**

Der erste (ander) Theyl, Schöner kurtzweiliger Teutscher Lieder, zu dreyen Stimmen, Nach art der Neapolitanen oder Welschen Villanellen ... componirt, *&c.* Discantus.
Gedruckt durch Katharinam Gerlachin, und Johanns vom Berg Erben: Nürnberg, 1578. *obl.* 4°. **A. 369. b.**

Threni Amorum. Der erste (ander) Theil Lustiger weltlicher lieder mit fünff stimmen, ... von ... Jacobo Regnarto ... in Wällischer sprachen gesatzt: Nun aber mit anderen ... Teutschen ... darunter applicierten Texten also gemacht, das sie... nicht allein auff...Instrumenten, sondern auch mit menschlicher stimm...zugebrauchen: ... Verfertiget vnd in druck gegeben durch Abraham Ratzen, *etc.* Altus. 2 pts.
Gedruckt in der Gerlachischen Truckerey, durch Paulum Kauffmann: Nürmberg, 1595. *obl.* 4°. **A. 369. i.**

Tricinia. Kurtzweilige teutsche Lieder, zu dreyen stimmen, nach art der Neapolitanen oder Welschen Villanellen, *etc.* Discantus.
Gedruckt...durch Katharinam Gerlachin: Nürnberg, 1588. *obl.* 4°. **A. 369. l.**

REGNART (JACQUES) *See* REGNARD.

RÈGNE. Règne Amour. Canon.
See CHARLES ( )

REGNEZ. Regnez Printems. *Printems.* [Song.] [*Paris,*] 1745. *s. sh.* 4°. **297. c. 1.**
Mercure de France, May, 1745.

REGRET. Le Regret. Ariette.
See VIDAMPIERRE (de) *Countess.*

REGRETTER. Regretter un perfide Amant. Air. *See* FÊTE DE FLORE.

REGRETS. Les Regrets d'une Bergère. [Song.] *See* LOIN. Loin de l'amant que j'adore, *etc.* [1790?] 8°. **B. 362. e. (8.)**

REGULA. Regula Musice plane, *etc.*
See BONAVENTURA, *de Brixia.*

REGULÆ. Regule Cantus Plani. **G. L.** [*Venice*? 1500?] 8°. **7897. a. 33.**
Four leaves without pagination.

REICHA (ANTON) Douze Fugues pour le Piano ... dediées aux Citoyens Méhul, Cherubini, Gossec, Le Sueur et Martini, *etc.* *Chez Imbault: Paris*, [1800?] fol. **g. 314. a.**

REICHARDT (JOHANN FRIEDRICH) Amors Guckkasten. *See* infra: Hänschen und Gretchen, *etc.*

J. F. Reichardt an das musikalische Publikum seine französischen Opern Tamerlan und Panthée betreffend.
B. G. Hofmann: Hamburg, [1787.] 8°. **07807. e. 4. (1.)**

[Andromeda.] Rondeau sur l'Air des Hesperides dans l'Opéra 'Andromeda'... arrangé pour le Piano-Forte par l'auteur même. *R. Werckmeister: Berlin*, [1800?] *obl.* fol. **e. 5. m. (9.)**

—— Sinfonia dell' Opera 'Andromeda' composta ed aggiustata pel Cembalo da G. F. Reichardt, *etc.* *Rellstab: Berlino*, [1790?] fol. **g. 1045. a.**

Ariadne auf Naxos. Eine Cantate von Herrn von Gerstenberg, *etc.* [Full Score.]
Im Schwickertschen Verlage: Leipzig, 1780. *obl.* fol. **E. 119. c.**

Brenno. Opera seria, *etc.* [Full Score.]
Presso l'Autore: Berlino, [1787.] fol. **H. 329.**

—— Overtura, Arie, e Balli dell' Opera Brenno . . . aggiustato pel Clavicembalo overo Piano-Forte. *Stampato... nel Negozio nuovamente eretto: Berlino*, [1787.] *obl.* fol. **E. 119. g.**

Briefe eines aufmerksamen Reisenden die Musik betreffend, *etc.* 2 Th.
Frankfurt und Leipzig (*Breslau*), 1774 (1776). 8°. **11795. b. 46. (2.)**

Cäcilia, *etc.* Erstes(-Drittes) Stück. [A Collection of Sacred Music.] 3 pts.
Im Verlage des Autoris: Berlin, [1790–91.] 4°. **G. 434. a.**

Cantus lugubris in obitum Friderici Magni Borussorum Regis ad voces alternas magnamque Orchestram accomodatus, *etc.* [Full Score.]
Opus sumtu Auctoris aeri incisum: (Berolini,) 1787. fol. **G. 434. e.**

Cephalus und Prokris, im Klavierauszuge. Ein Melodrama von K. W. Ramler, *etc.*
Im Schwickertschen Verlage: Leipzig, 1781. *obl.* fol. **F. 190.**

Concerto per il Clavicembalo accompagnato da Violino Primo, Violino Secondo, Viola e Basso, *etc.* [Parts.]
Presso G. F. Hartknoch: Riga, 1773. fol. **g. 48.**

REICHARDT (JOHANN FRIEDRICH) Six Concerts pour le Clavecin ou Piano Forte a l'ussage du beaux Sexe, avec l'accompagnements de Deux Violons, Taille et Violoncello...Op. 1ma. [Parts.] *Chez J. Betz: Londres*, [1785?] fol. **h. 70. a. (3.)**

Erwin und Elmire. Ein Singespiel in zwey Acten von Göthe...Clavierauszug. *Im Verlage der neuen Berlinischen Musikhandlung: Berlin*, (1793.) fol. **G. 434. b.**

Gedichte von K. C. L. Rudolphi. Erste Sammlung. Herausgegeben und mit einigen Melodien begleitet von J. F. Reichardt. Zweite verbesserte Auflage. (Gedichte ... Zweite Sammlung ... Herausgegeben von J. H. Campe.) 2 pts. *In Commission der Schulbuchhandlung: Wolfenbüttel*, 1787. 8°. **11525. ee. 35.**

Die Geister Insel. Ein Singspiel in 3 Akten von J. F. Gotter nach Shakespear's Sturm, *etc.* [P. F. Score.] *In der neuen berlinischen Musikhandlung: Berlin*, [1799.] fol. **G. 434. d.**

Deutsche Gesänge mit Clavierbegleitung. *Bey G. J. Göschen: Leipzig*, 1788. *obl.* fol. **E. 119.**

Gesänge der Klage und des Trostes. *Bei J. F. Unger: Berlin*, 1797. 4°. **E. 119. f. (2.)**

Gesänge fürs schöne Geschlecht. *Bey F. W. Birnstiel: Berlin*, [1775.] *obl.* fol. **C. 593. c.**

Hänschen und Gretchen, und Amors Guckkasten, zwey Operetten von einem Aufzuge. [P. F. Score.] *Bey J. F. Hartknoch: Riga*, 1773. *obl.* fol. **C. 593. b.**

Einige Hexenscenen aus Schackespear's Macbeth nach Bürgers Verdeutschung... fürs Clavier ausgezogen, *etc.* *Im Verlage der Rellstabschen Musikhandlung: Berlin*, [1789.] fol. **G. 806. g. (15.)**
In this copy p. 20 *is followed by four pages numbered* 25–28 *containing a reprint of pp.* 1–4.

Ino. Ein musikalisches Drama von Brandes, *etc.* [P. F. Score.] *Im Schwickertschen Verlage: Leipzig*, 1779. *obl.* fol. **E. 119. d.**

[Kennst du das Land.] Know'st thou the Land. *Song*, [words] by Göthe. [*C. Geisweiler: London*, 1800.] *s. sh. obl.* 4°. **266. l. 30.**
The German Museum, July, 1800.

Leonora, a Ballad from the German of Bürger, translated by the Author of the German Erato, *etc.* *H. Frölich: Berlin*, 1800. 4°. **G. 806. g. (16.)**

[Another copy.] **F. 425. a. (4.)**

REICHARDT (JOHANN FRIEDRICH) Bürgher's celebrated Ballad of Leonora, newly translated by Mr. Beresford, *etc.* *Broderip and Wilkinson: London*, [1800?] fol. **G. 806. d. (68.)**

[Lieb' und Treue.] Lieder aus dem Liederspiel, Lieb' und Treue. Zweyte vermehrte Auflage. *Bey J. F. Unger: Berlin*, 1800. 8°. **C. 738. i. (1.)**

Lieder der Liebe und der Einsamkeit zur Harfe und zum Clavier zu singen. 2 Samml. *Bei G. Fleischer dem Jüngern: Leipzig*, [1798.] 4°. **E. 119. a.**

Lieder für die Jugend. Erstes (Zweites) Heft. 2 pts. *Bei G. Fleischer dem jüngern: Leipzig*, [1799.] 4°. **C. 593. e.**

[Another copy. Erstes Heft.] **C. 756. a. (2.)**

Lieder für Kinder aus Campes Kinderbibliothek mit Melodien, bey dem Klavier zu singen, *etc.* 4 Th. *In der Heroldschen Buchhandlung: Hamburg*, 1781–1790. *obl.* fol. **C. 593.**
Theil 1 *and* 2 *are dated Hamburg*, 1781; *Theil* 3: *Wolfenbüttel, in der Schulbuchhandlung*, 1787; *and Theil* 4: *Braunschweig, in der Schulbuchhandlung*, 1790.

Lieder geselliger Freude. Herausgegeben von J. F. Reichardt. 2 Abth. (Instrumentalmusik zu den Liedern geselliger Freude; bestehend aus 2 Violinen oder Clarinetten, Hoboen und Flöten, einem Violoncell oder Fagott, und 2 Waldhörnern, *etc.*) *Bei G. Fleischer: Leipzig*, 1796–97. 8°. & *obl.* 4°. **B. 725.**
The five instrumental parts are in a separate case.

Geistliche Lieder von Lavater und Reichardt. Beim Klavier und auch in Chor zu singen. *Bey Steiner & Comp.: Winterthur*, [1790.] *obl.* fol. **C. 593. d.**

Monolog aus Göthe's Iphigenia, als eine Probe musikalischer Behandlung jenes Meisterwerks ... Aus dem zweiten Theile der Lieder der Liebe und der Einsamkeit ...besonders abgedruckt. *Bei G. Fleischer dem Jüngern: Leipzig*, [1800?] 4°. **F. 636. q. (9.)**

Musik zu Göthe's Werken. 2 Bde. *Im Verlage der Neuen Berlinischen Musikhandlung: Berlin*, (1793.) fol. **G. 434. c.**
Each vol. has a second title-page. Band I. comprises 'Erwin und Elmire'; Band II. 'Göthe's Lyrische Gedichte mit Musik,' etc.

Musikalische Blumenlese für das Jahr 1795. Herausgegeben von J. F. Reichardt. *In der neuen Berlinischen Musikhandlung*, [1795.] 4°. **C. 593. a.**
Containing songs, &c., by J. F. Reichardt, L. A. Kungen, Zelter, Grönland, F. L. Seidel, Wessely and Gluck.

REICHARDT (JOHANN FRIEDRICH) Musikalischer Almanach, herausgegeben von J. F. Reichardt. Mit 12 neuen in Kupfer gestochenen Liedern. *Bey J. F. Unger: Berlin*, 1796. 16°. **P.P. 1945. c.**

Ode an die Unschuld. Ein Gegenstück zu Schillers Ode an die Freude. Von H. Schmidt. [Solo and Chorus.] *In Günthers Notenstecherei: Berlin*, [1800?] *obl.* fol. **F. 636. w. (8.)**

Oden und Lieder von Klopstock, Stolberg, Claudius und Hölty. Mit Melodien beym Klavier zu singen. 3 Th. *Bey Joachim Pauli: Berlin*, 1779–81. *obl.* fol. **D. 728.**

Part II. is dated 1780.

[Oden und Lieder. Th. I. Lebenspflichten.] Strew the way. *Song*, [words] by Hölty. *C. Geisweiler: [London*, 1800.] *s. sh. obl.* 4°. **266. l. 29.**

The German Museum, May, 1800.

Deux Odes de Frédéric le Grand mises en musique, *etc.* [Solos and Chorus. P. F. Score.] *Chez J. F. Unger: Berlin*, 1800. fol. **G. 434. g. (1.)**

[Protesilao.] Ouverture dell' Opera Protesilao..aggiustata pel Cembalo, *etc.* *Rellstab: Berlino*, [1779.] fol. **g. 442. a. (16.)**

Romances d'Estelle, par M. Florian, *etc.* *Au Nouveau Magazin de Musique: Berlin*, [1794.] 4°. **E. 119. f. (1.)**

Romantische Gesänge. [Words by Göthe.] *A. Kühnel: Leipzig*, [1800?] *obl.* fol. **F. 636. w. (7.)**

Schreiben über die Berlinischen Musik an Herrn L. v. Sch. in M[ainz], *etc.* *Bey C. E. Bohn: Hamburg*, 1775. 8°. **7898. ee. 46. (2.)**

VI. Sonate per il Violino Solo e Basso. *Appresso Augusto Mylius: Berlino*, 1778. fol. **g. 1045.**

Sonnetti e Canzoni di Petrarca posti in Musica, *etc.* Libro I. *Presso L. W. Wittich: Berolino*, [1795?] fol. **G. 434. g. (2.)**

Strew the way. *See* supra: [*Oden und Lieder. Th. I. Lebenspflichten.*]

[Tamerlan.] Gesaenge aus der Oper Tamerlan, *etc.* [P. F. Score.] [*Berlin?* 1786.] *obl.* 4°. **B. 725. c. (1.)**

—— Maersche und Taenze fürs Clavier aus der Oper Tamerlan. [*Berlin?* 1785.] *obl.* 4°. **B. 725. c. (2.)**

Trauercantate auf den Tod Friedrichs des Zweyten, im Clavierauszuge. *In der neuen Berlinischen Musikhandlung: Berlin*, [1786.] fol. **G. 434. h. (2.)**

Six Trios for two Violins and a Violoncello . . . Op. 1. [Separate Parts.] *F. Schlims: London*, [1780?] fol. **g. 420. c. (9.)**

REICHARDT (JOHANN FRIEDRICH) Trois Trios à Violon, Viola et Violoncelle . . . Oeuvre Quatrième. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1780?] fol. **h. 3213. j. (12.)**

Six Variations pour le piano sur l'entrée d'Ariel dans l'Opéra de l'Isle des Esprits, *etc.* *Chez M^lles Erard: Paris*, [1800?] fol. **g. 442. i. (3.)**

J. F. Reichardt über die Deutsche comische Oper nebst einem Anhange eines freundschaftlichen Briefes über die musikalische Poesie. *Bey C. E. Bohn: Hamburg*, 1774. 8°. **11795. b. 46. (1.)**

[Another copy.] **7898. ee. 46. (1.)**

Ueber die Pflichten des Ripien-Violinisten. *Bey G. J. Decker: Berlin und Leipzig*, 1776. 8°. **7897. aa. 7.**

Vermischte Musicalien. *Bey J. F. Hartknoch: Riga*, 1773. fol. **G. 434.**

Weinachts-Cantilene von M. Claudius. [P. F. Score.] *Auf Kosten des Autors: Berlin*, 1786. *obl.* fol. **F. 424. (2.)**

See CRAMER (C. F.) Flora. Erste Samlung. Enthaltend: Compositionen . . . von . . . Reichardt, *etc.* 1787. *obl.* fol. **D. 776.**

See GULDEN (H. W.) Leben des berühmten Tonkünstlers H. W. Gulden, *etc.* [By J. F. Reichardt.] 1779. 8°. **10708. aa. 3.**

See LOEHLEIN (G. S.) G. S. Löhlein's Anweisung zum Violinspielen . . . mit Verbesserungen und Zusätzen . . . vermehrt herausgegeben von J. F. Reichardt. 1797. *obl.* 4°. **7896. aa. 6.**

REICHARDT (JOHANN FRIEDRICH) and (LUISE) XII Deutsche Lieder, *etc.* *Bei C. C. Menzel: Zerbst*, [1800.] 4°. **B. 725. b.**

REICHARDT (LUISE) *See* REICHARDT (J. F.) and (L.) XII Deutsche Lieder, *etc.* [1800.] 4°. **B. 725. b.**

REID (JOHN) *See* R., I.

REIGNY (LOUIS ABEL **BEFFROY DE**) *See* JACQUES, *Cousin, pseud.*

REIMANN (JOHANN BALTHASAR) J. B. Reimañs . . . Samlung alter und neuer Melodien Evangel. Lieder, gestochen und verlegt [with a preface] von C. H. Lau. [*C. H. Lau: Hirschberg?* 1747.] *obl.* 4°. **b. 339.**

Engraved throughout.

REINA (SISTO) Armonicæ Cantiones Una, Binis, Ternis, Quaternis, et Quinque Vocibus concinendæ, cum Missa, Magnificat, Litaniis Beatiss. M. V. . . . Opus Tertium, *etc.* Bassus ad Organum. (Canto.) 2 pts. *Apud Georgium Rollam: Mediolani*, 1651. 4°. **D. 244.**

The Canto is imperfect, wanting the title-page and fol. A 1.

REINA (Sisto) La Danza delle Voci regolata ne Salmi di Terza, e di Compieta in vn Tedeum, nelle Tanie della Beatissima Vergine à otto vóci, altri Salmi, à voce sola, à tre, con li suoi violini, le quattro Antifone, di Compieta, à quattro voci, e in due Sonate, à quattro violini . . . Opera Nona, *etc.* Alto Secondo Ch.
Appresso Francesco Magni detto Gardano: Venetia, 1664. 4°. **D. 244. b.**

La Pace de Numeri publicata con l' Armonia di Cinque Voci nel Vespro del Signore nelle Laudi della Beatissima Vergine, nel Tantum ergo, e nell' Hinno delle Grazie... Opera Ottaua, *etc.* Violino Secondo. *Appresso Francesco Magni detto Gardano: Venetia*, 1662. 4°. **D. 244. c.**

REINAGLE (Alexander) Six Sonatas for the Piano-Forte or Harpsichord with an Accompaniment for a Violin.
Printed for the Author: London, [1780?] fol. **g. 137. a. (3.)**
Wanting the Violin part.

REINAGLE (Hugh) Six Favorite Solos for the Violoncello . . . Op. II.
R. Birchall: London, [1800?] fol. **h. 1864.**

REINAGLE (Joseph) Six Easy Duetts for two Violoncellos (in which several favorite Scotch and Welch Airs are introduced), *etc.* *Printed for F. Linley: London*, [1796?] fol. **h. 122. (6.)**

New Grand Medley Overture, consisting of the most favorite English, Scots, Irish & German Airs, adapted for the Piano Forte, *etc.*
Goulding, Phipps & D'Almaine: London, [1800?] fol. **g. 270. j. (24.)**

To the Colonel, Officers and other Gentlemen of the Oxford University Volunteers the following March is . . . dedicated. [Full Score and P. F.]
Goulding & Co., for the Author: London, [1800?] fol. **g. 272. u. (20.)**

REINARDS (William) Amusement pour Deux Flutes Traversières, consistant en Dix Sonatines . . . Oeuvre première. 2 Liv. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1775?] *obl.* 4°. **b. 72. (1.)**

Six Duets for Two German Flutes or Violins. *Welcker: London*, [1768.] fol. **h. 2140. d. (4.)**

[Another copy.] **g. 421. a. (2.)**

A Sett of Duetts containing Thirty Different Movements expressly made for such as intend to Learn to Play in Concert for Two German Flutes or Violins. *Welcker: London*, [1770?] fol. **g. 421. a. (3.)**

A Sett of Duets . . . made for such as intend to Learn to Play in Concert, *etc.* *J. Preston: London*, [1785?] fol. **g. 280. b. (10.)**

REINARDS (William) A third Sett of Six easy Duetts for two German Flutes or two Violins... Opera IV. *Welcker: London*, [1772?] fol. **g. 421. a. (4.)**

Six Sonatas for one German Flute, one Violin and a Bass. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 409. g. (4.)**

Sei Sonate, a Flauto Traversiero Solo e Basso Continuo. Opera Seconda. *Printed for J. Fentum: London*, [1770?] fol. **g. 70. c. (4.)**

Six Sonatines à Deux Flutes Traversières . . . Oeuvre Quatrième. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1775?] *obl.* 4°. **b. 72. (2.)**

REINE. Reine, dans les transports d'une joye éclatante. Cantatille.
See Blamont (F. Collin de)

REINER (Adam) *See* Rhau (G.) Postremum Vespertini Officii Opus, *etc.* (Magnificat Octo Tonorum. Moralis Hispani et Adami Reneri, *etc.*) 1544. *obl.* 4°. **K. 4. d. 14.**

REINER (Ambrosius) Sacrarum Cantionum Liber [Secundus] Tertius Octonis Vocibus Concinendarum, *etc.* . . . Bassus Generalis. 2 pts.
Typis Michaelis Wagneri: Œniponti, [1647] 1648. 4°. **C. 49.**
Wanting the title-page of Lib. II.

REINER (Jacob) Liber Cantionum Sacrarum, Quinque et Sex Vocum, quæ cum viua voce, tum omnis generis Instrumentis Musicis commodissimè applicari possunt, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta et Sexta Vox.) 5 pts.
Adamus Berg: Monachii, 1579. *obl* 4°. **A. 363.**

Liber Mottetarum sive Cantionum Sacrarum Sex et Octo Vocum; voci et instrumentis accomodatarum, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts.
Apud Nicholaum Henricum: Monachii, 1600. 4°. **C. 323.**

Liber Mottetarum sive Cantionum Sacrarum Sex Vocum Voci et Instrumentis accommodatarum, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 6 pts. *Adamus Meltzer: Dilingæ*, 1603. 4°. **C. 323. a.**

Sacrarum Missarum Sex Vocum. Ad Imitationem Selectissimarum quarundam Cantionum compositarum. Liber Primus, *etc.* Quinta Vox. *Adamus Meltzer: Dilingae*, 1604. 4°. **C. 323. b.**

REINHARD (Leonhard) Kurzer und deutlicher Unterricht von dem General-Bass, *etc.* *J. J. Lotters seel. Erben: Augspurg*, [1750.] *obl.* 4°. **B. 815.**

REININGER (JOANNES) Deliciæ Sacræ Musicæ ... Quas ex lectissimo lectissimorum nostri ævi musicorum penu, quaternis vocibus, cum basso ad organum applicato, suauissimè modulandas exprompsit ... ac ... publicè posuit, Joannes Reininger, *etc.* Cantus. (Tenor.) 2 pts. *ex Typographeo Musico Gregorii Hænlini: Ingoldstadii*, 1626. 4°. **C. 92.**

The following composers are named: I. de Fossa, I. Riedelius, A. A. Gazzarius, A. Montarius, I. B. Cesena, D. Borgus, G. Zuchinius, M. Caesar, H. Pfendnerus, A. Gualtierus, A. Brunellus, B. Borlasca, L. Viadana, A. Crottus, C. Keufferer, R. de Lasso, I. L. Hasler, A. Banchierius, A. Cifra, I. N. Mezzogorus, I. P. Nodarius, L. Leonius, T. Cecchinus, H. Naldus, I. Finetus, L. Crivellus, I. Ghizzolus, G. Plautzius, A. Buxonius, S. Bernardus, L. Ursinus, C. Satzl, I. Croce, G. Aichinger, I. Damascenus, I. Aichmüller, H. Vechius, A. Borsarius, I. Poschius, I. Lucacih, S. Gallus, I. B. Baccinetus, A. Lemes, I. F. Capellus, G. Alegrus, G. Fattorinus, B. Leva, A. Bendinellus, C. Erbach, B. Viadana, G. Zuchinius, G. Krumper, U. Loth, M. A. Serra, A. Blancus, G. Victorinus, O. de Lassso and B. Widman.

REJECTED. The Rejected Lover. [Song.] *See* BRYAN (J.)

REJOICE. Rejoice, ye Righteous, in the Lord. *Psalm XXXIII.* Paraphrased, *etc.* [*London*, 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, Oct., 1761, *p.* 531.

[Another setting.] Rejoice, ye Righteous, in the Lord. *Psalm XXXIII.* [*London*, 1763.] 8°. **P.P. 324. n.**
Christian's Magazine, Sept., 1763, *p.* 423.

RELENTING. The Relenting Shepherdess. [Song.]
See IN. In a secret wish'd for bow'r.
[1780?] *s. sh.* fol. **G. 309. (139.)**

RELFE (JOHN) Ah! lonely shade. [Song.] *Printed for J. Relfe:*
[*London*, 1795?] fol. **G. 366. (59.)**

Come thou laughter-loving Power, a favorite Cantata... with Accompaniments. *Printed for G. Goulding:*
London, [1790?] fol. **G. 377. (51.)**

Six Divertimentos for the Piano Forte ... Op. 8. *The Author:*
London, [1800?] fol. **g. 272. q. (7.)**

Edwin and Angelina, or the Hermit of the Dale; set to Music ... for a single Voice, with an Accompanyment for the Harpsichord or Piano Forte. Opera 2^da^. *Printed for the Author:*
London, [1795?] fol. **G. 807. d. (64.)**

RELFE (JOHN) Embosom'd oft the Sullied Gem. [Song, with accompaniment for String Quartet or P. F.] *Longman and Broderip:*
London, [1790?] fol. **G. 377. (50.)**

The Gardener. [Song.] ... Arranged for one or two Voices. *Printed for the Author:*
London, [1790?] fol. **H. 2818. f. (38.)**

The Laplander's Song. The Words... by Sir Matthew White Ridley [or rather G. Pickering]... with Accompanyments. *Longman & Broderip:*
[*London*, 1790?] fol. **H. 131. (47.)**

Lessons, Songs, and Duetts for the Piano Forte, *etc.* *Longman & Broderip:*
London, [1790?] fol. **h. 122. (8.)**

Mary's Death at Sandy's Tomb. [Song.] Set to music with Accompanyments, *etc.* *Printed for the Author:* [1795?] fol. **H. 131. (46.)**

Mary's Dream, or Sandy's Ghost, *etc.* [Song.] *Longman and Broderip:*
London, [1794?] fol. **G. 426. (6.)**

[Another copy.] **G. 297. (23.)**

My Native Vale. [Song, words altered from S. Rogers.] *Printed for J. Relfe:*
[*London*, 1795?] fol. **G. 366. (60.)**

An Overture and Song for the Harpsichord or Piano Forte with Accompanyments. *Printed for the Author:*
London, [1795?] fol. **g. 272. w. (23.)**

A Select Set of Airs for the Harpsichord or Piano-Forte, *etc.* *Printed for G. Goulding:*
London, [1787.] *obl.* fol. **e. 284. c. (8.)**

A Set of Grand Lessons for the Harpsichord or Piano Forte... in different Stiles of Composition, *etc.* *Printed for the Author:*
London, [1790?] *obl.* fol. **e. 473.**

A Second Set of Six Progressive Sonatas for the Harpsichord or Piano Forte. *Printed for G. Goulding:*
London, [1790?] *obl.* fol. **e. 284. c. (9.)**

The Seventh Sonnet, from the Collection written by Mrs. Charlotte Smith, set to Music with Accompanyments, *etc.* [Full Score.] *Printed for the Author:*
London, [1795?] fol. **G. 807. d. (65.)**

Variations on the Madrigal. [P. F.]
London, [1800?] fol. **g. 272. u. (21.)**

The Virgins first love. [Song.] Set to Music with Accompanyments, *etc.* [Full Score.] *Longman & Broderip:*
[*London*, 1790?] fol. **H. 1653. (42.)**

When lovely Woman stoops to folly. [Song.] The Words by Dr. Goldsmith. Set to Music with Accompanyments, *etc.* [Full Score & P. F.] *Longman and Broderip:*
[*London*, 1790?] fol. **H. 131. (48.)**

RELFE (John) *See* Feast of Apollo. The Feast of Apollo, containing ... Songs by ... Relfe, *etc.* [1788.] fol. **G. 351. (2.)**

RELFE (Lupton) Hymns, composed for the use of the Chapel of the Royal Hospital for Seamen, at Greenwich.
J. W. Galabin: London, 1789. 4°. **D. 437. (1.)**

RELIEF. The Releif. [Song.]
See Monro (G.)

RELIEVE. Releive, the fair Belinda said. Song. *See* Eccles (J.) [*The Lucky Younger Brother.*]

RELLSTAB (Johann Carl Friedrich) Versuch über die Vereinigung der musikalischen und oratorischen Declamation ...mit erläuternden Beyspielen, *etc.*
Im Verlage ... des Verfassers: Berlin, [1786.] fol. **7896. ff. 15.**

See Bach (C. P. E.) C. P. E. Bach's Anfangsstücke, mit einer Anleitung ... von J. C. F. Rellstab, *etc.* [1790?] fol. **g. 48. e.**

See Gluck (C. W. von) Iphigénie en Tauride. Tragédie ... arrangée pour le Clavecin par J. C. F. Rellstab, *etc.* [1790?] *obl.* fol. **C. 442.**

See Naumann (J. G.) Le Sort de Medée. ... Ballet ... Arrangé pour le Clavecin par I. C. F. Rellstab, *etc.* [1788.] fol. **g. 59.**

REMARKS. Remarks for the French King. Song. *See* Grand. Grand Lewis, let pride be abated, *etc.* [1709?] *s. sh.* fol. **H. 1601. (170.)**

Remarks on Mr. Avison's Essay on Musical Expression. Wherein the Characters of several great Masters ... are rescued from the Misrepresentations of the above Author ... In a Letter from a Gentleman in London to his Friend in the Country. [By W. Hayes.]
Printed for J. Robinson: London, 1753. 12°. **7897. b. 17.**

REMBT (Johann Ernst) Funfzig vierstimmige Fugetten für die Orgel, *&c.*
In der Breitkopfischen Buchhandlung: Leipzig, (1791.) *obl.* fol. **c. 91.**

REMEMBER. Remember Damon you did tell. *The Irish Howl.* [Song.]
[*London*, 1740?] *s. sh.* fol. **G. 316. e. (121.)**

[Another edition.] Remember Damon you did tell. *The Irish Howl.*
[*London*, 1745?] *s. sh.* fol. **H. 1994. b. (68.)**

[Another setting.] Remember Damon you did tell. [Song.] *See* Smith (T.)

Remember Jack. Ballad.
See Reeve (W.)

REMORDS. Les Remords de David. Romance. *See* Phillis (J. B.)

REMY ( ) *Mr.* The Rosy Fair, *etc.* [Song.] *E. Rhames:* [*Dublin*, 1780?] *s. sh.* fol. **H. 1601. b. (94.)**

See Feast of Apollo. The Feast of Apollo, containing ... Songs by ... Remy, *etc.* [1788.] fol. **G. 351. (2.)**

RENALDI (Giulio) Di Giulio Renaldi Padoano Madregali et Canzoni alla Napolitana a Cinque Voci novamente da lui posti in luce, *etc.* Quinto.
Appresso Angelo Gardano: Venetia, 1576. *obl.* 4°. **A. 365.**

RENAUD. Barbare Amour! *Air* de Renaud, *etc.* [By A. M. G. Sacchini.]
[*Paris*,] 1783. 8°. **298. f. 38.**
Mercure de France, May, 1783, *p.* 100.

Déjà la trompette guerrière. *Ariette de* Renaud [by A. M. G. Sacchini].
Chez Camand: [*Paris*, 1783.] 8°. **B. 362. h. (22.)**

Renaud. Tragédie lyrique.
See Sacchini (A. M. G.)

RENAUD D'AST. Comment goûter quelque repos. *Air de Renaud d'Ast* [by N. Dalayrac]. *Chez Imbault: Paris*, [1787.] 8°. **B. 362. c. (75.)**

Il nege, il vente, il gèle. *Couplets de Renaud d'Ast* [adapted by N. Dalayrac to L. V. Simon's 'Il pleut, il pleut, bergère']. Avec Accompag[t] de Guittare. *Chez Frère:* [*Paris*, 1787?] 8°. **B. 362. (128.)**

Vous qui d'amoureuse avanture. *Air de Renaud d'Ast* [by N. Dalayrac].
Chez Imbault: Paris, [1787.] 8°. **B. 362. a. (165.)**

Renaud d'Ast. Comédie.
See Dalayrac (N.)

RENAUD ET ARMIDE. Renaud et Armide, Comédie; représentée pour la première fois le 12 Juin 1697. [By. F. C. Dancourt, with music.]
[*Paris*, 1760.] 12°. **241. c. 5.**
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc., tom. 5.

RENCONTRE. Une rencontre, amy, nous mène au Cabaret. Duo.
See Guillon (H. C.)

RENCONTRE EN VOYAGE. La Rencontre en Voyage. Comédie.
See Bruni (A. B.)

RENCONTRE IMPRÉVUE. La Rencontre Imprévue. Opéra Bouffon.
See Gluck (C. W.)

RENDEZ-VOUS PASTORAL. Le Rendez-vous pastoral. Cantatille.
See Lemaire (L.)

RENDEZ-VOUS SUPPOSÉ. Le Rendez-Vous Supposé. Vaudeville.
See BERTON (H. M.)

RENDS. Rends moi ton cœur, ta confiance. [Song.] *See* DANAÏDES.

Rends-moi ton cœur. Parodie.
See DARD ( )

RENERUS (ADAMUS) *See* REINER.

RENO (JACOBUS DE) Dyalogus de sene et iuuene de amore disputantibus. (Tractatus breuis ... in laudem musice artis Et de eius vtilitatibus.) **G. L.** 2 pts. FEW MS. NOTES.
Impressum ... p ... Gerardū leonis: Antwerpie, 1491. 8°. **IA. 49834.**
36 *leaves, without pagination. Sig. a–e; 24 lines to the full page. Title-page slightly mutilated.*

RENOUT ( ) Que vois-je? ô ciel! *Air à boire.* Les paroles sont de Mr Dommey, *etc.* [*Paris,*] 1751. *s. sh.* 4°. **298. c. 5.**
Mercure de France, August, 1751.

REPLY. The Reply. [Song.] *See* IN. In vain fond youth, *etc.* [1759.] *s. sh.* 8°. **P.P. 5439. ab.**

RÉPONSE. Réponse aux Couplets à ma Belle. [Song.] *See* SI. Si comme toi ma plume délicate, *etc.* [1785?] 8°. **B. 362. a. (174.)**

Réponse d'un Jeune Berger à une Jeune Demoiselle. [Song.] *See* GONNIN ( )

Réponse du Coin du Roi au Coin de la Reine. [Relative to a dispute between rival factions at the Paris Opera. By C. H. Fusée de Voisenon.] Seconde édition ... augmentée. [*Paris,*] 1753. 8°. **1103. b. 21. (6.)**

REPOSITORY. The Repository of Scots, & Irish Airs, Strathspeys, Reels, &c. for the German Flute, Violin or Fife.
Printed for G. Goulding: London, [1785?] *obl.* 4°. **a. 9. b. (7.)**

REPRISAL. The Reprisal. [Song.]
See VALTON (P.)

Let the Nymph still avoid. [Song.] *Sung by Miss Macklin in ye* Reprisal. [Words by T. Smollett.] [*London*, 1757?] *s. sh.* fol. **G. 310. (69.)**

Let the nymph still avoid. *A New Song.* Sung by Miss Macklin in the Reprisal [words by T. Smollett]. [*London*, 1757.] 8°. **P.P. 5438.**
Literary Magazine, Vol. II., p. 396.

The Tars of Old England, [Song,] Sung by Mr. Beard, in the Reprisal, *etc.* [Words by T. Smollett.] [*London*, 1757.] *s. sh.* fol. **H. 1994. (54.)**

REPRISE DE TOULON. Malgré l'orage et les frimats. *Air* de la Reprise de Toulon. [By J. F. A. Lemière de Corvey]. Avec Accomp[t] de Guittare.
Chez Imbault: Paris, [1794.] 8°. **B. 362. a. (47.)**

On vante partout les Anglaises. *Rondeau* de la Reprise de Toulon. [By L. F. A Lemière de Corvey.] *Chez Imbault: Paris*, [1794.] 8°. **B. 362. a. (47[b].)**

Pardonnez-moi cette faiblesse. *Air* de la Reprise de Toulon. [By J. F. A. Lemière de Corvey.] Avec Accomp[t] de Guittare.
Chez Imbault: Paris, [1794.] 8°. **B. 362. a. (47[a].)**

REPROACH. The Reproach. [Song, begins: 'Send back my long stray'd Eyes.']
See LEVERIDGE (R.)

The Reproach. [Song, begins: 'Phillis, talk no more of Passion.']
See MONRO (G.)

[Another setting.] The Reproach. [Song, begins: 'Send back my long stray'd Eyes.'] *See* YOUNG (A.) **H. 1601. (405.)**

RÉPUBLICAINS. Républicains chantons Victoire. *Himne des Ennemis des Rois* [adapted to the Marseillaise, by C. J. Rouget de Lisle]. *Chez Imbault: Paris*, [1793?] 8°. **B. 362. a. (10.)**

Républicains dont le génie. Hymne.
See MÉHUL (É. N.)

RÉPUBLIQUE. Une République naissante paroit. *Hymne Sans-Culotide* en l'Honneur de l'Être Suprême. Pour la Fête du 20. Prairial ... [Words] Par le Cit. Moline ... Sur l'air des Marseillois [by C. J. Rouget de Lisle]. *Chez Frère: [Paris*, 1794.] 8°. **B. 362. d. (4.)**

REPULSE. The Repulse. Song.
See SHIELD (W.)

REQUENO (VINCENZO) Saggi sul Ristabilimento dell' Arte Armonica de' Greci e Romani cantori, *etc.* 2 Tom.
Per li Fratelli Gozzi: Parma, 1798. 8°. **274. d. 21, 22.**

REQUEST. The Request. [Song, begins: 'Spring is Nature's Charms renewing.']
See ADAMS (J. B.) [*A Collection of Songs. No.* 2.]

The Request. [Song.]
See AWAKE. Awake Calisto! *etc.* [1760?] *s. sh.* fol. **G. 316. d. (2.)**

The Request. Song. [Begins: 'Tell me babbling Eccho.'] *See* VOGLER (Gerard)

The Request to the Nightingale. [Song.]
See HAENDEL (G. F.) [*Alcina. Overture. Musette.*]

RÉSERVOIR. Le Réservoir d'Amour. [Song.] *See* DU. Du joli réservoir d'amour. [1785?] 8°. **B. 362. f. (3.)**

RESIGNATION. Resignation. [Song.]
See WEBBE (S.) *the Elder.*

RESINARIUS (BALTHASAR) Responsoriorum Numero Octoginta de Tempore et Festis iuxta seriem totius anni Libri duo, *etc.* Tenor. (Discantus.) (Altus.) (Bassus.) 4 pts. *Apud Georgium Rhau: Wittembergae*, 1543. *obl.* 4°. **K. 3. f. (3.)**
The full title only occurs in the Tenor part.

RÉSISTE. Résiste moi, belle Aspasie. *Le Bon Goût.* [Song.] [*Paris*, 1780?] 8°. **B. 362. b. (151.)**

Résiste moins, belle Victoire. *L'Amant Exigeant.* Parodie. Air, Résiste moi. *Chez Mr Camand:* [*Paris*, 1780?] 8°. **B. 362. b. (154.)**

[Another copy.] **B. 362. f. (34.)**

RESOLVE. The Resolve. Song. [Begins: 'With thee thro' dreary wilds.']
See BIRD (W. H.)

The Resolve. [Song, begins: 'Since Sallinda's my Foe.'] *See* CAREY (H.)

RESOLVED. The Resolv'd Swain. [Song.]
See HOOK (J.)

RESOLUTION. The Resolution. [Song, begins: 'How giddy is Youth.']
See HOLMES ( )

The Resolution. [Song, begins: 'Cease, Cupid, cease.'] *See* HOWARD (S.)

Resolution. [Song, begins: 'Love and Beauty.'] *See* LEVERIDGE (R.)

The Resolution. Song. *See* LOVE. Love can disturb the steady Soul. [1750?] *s. sh.* fol. **G. 316. a. (35.)**

RESOUND. Resound ye Hills. Song.
See CALLCOTT (J. W.)

RESSOURCE COMIQUE. La Ressource Comique. Pièce.
See MEREAUX (F. N. LE FROID DE)

RESSOURCE DES THÉÂTRES. La Ressource des Théâtres, Pièce en un Acte. Par M. C * * * [F. A de Chevrier]...avec la Musique. *Chez Duchesne: Paris*, 1760. 8°. **11738. c. 6. (1.)**
The words and music of the concluding Vaudeville are by Favart.

REST. Rest, beauteous Flow'r. Song.
See JACKSON (W.) *of Exeter.* [*The Lord of the Manor.*]

RESTA. Resta ingrata. [Song.]
See MORTELLARI (M.) [*Armida.*]

Resta ingrata io parto. [Song.]
See SACCHINI (A. M. G.) [*Armida.*]

RESTLESS. Restless to pass the tedious day. *Henry to Emma.* A Song. The Words by a Gentn. Set by a Person of Quality. [*London*, 1720?] *s. sh.* fol. **G. 311. (31.)**

RESTONS. Restons longtems dans ce reduit. Couplets. *See* MOURET (J. J.)

RETALIATION. Retaliation. [Song.]
See NELSON (J.)

RETIRE. Retire my love. Glee.
See HORSLEY (W.)

RETIREMENT. Retirement. Glee. [Begins: 'Beneath the silent rural cell.']
See HARINGTON (H.)

The Retirement. [Song, begins: 'Silvia, in these sequester'd Scenes.']
See MONRO (G.)

Retirement. [Song.] *See* OTHERS. Others fame or wealth pursuing. [1750?] *s. sh.* fol. **G. 316. e. (110.)**

Retirement, a New Song. *See* OTHERS. Others fame or wealth pursuing. 1760. 8°. **P.P. 5441.**

RETORT. The Retort. [Song, begins: 'Ye Fair, from Man's insidious Love.']
See ARNE (T. A.)

The Retort. [Song.] *See* YE. Ye Coxcombs and Beaux, *etc.* [1754?] *s. sh.* fol. **G. 314. (61.)**

RETOUR. Le Retour au Logis. Chanson.
See RÊVANT. Rêvant à mon amour, *etc.* [1780?] 8°. **B. 362. c. (28.)**

Le Retour d'Iris. Musette.
See BOUVARD (F.)

Le Retour de l'Age d'Or. Chanson.
See O. O tems heureux, *etc.* 1744. *s. sh.* 4°. **298. b. 29.**

Le Retour du Bien Aimé. [Song.]
See TU. Tu m'appelle chère Nina, *etc.* [1786?] 8°. **B. 362. h. (29.)**

Le Retour du Printems. Chanson. [Begins: 'Voici la saison des belles.']
See BLAINVILLE (C. H. de)

Le Retour du Printems. Ode. [Begins: 'Quel bruit, quel charmant murmure.']
See DURAND ( )

Le Retour du Printemps. Musette. [Begins: 'Printemps, à ton retour.']
See GUÉDON DE PRESLES ( ) *Mlle.*

Le Retour du Roi. [Song.] *See* AH. Ah! quels plaisirs pour des Monarques, *etc.* [1786?] 8°. **B. 362. a. (72.)**

RETOUR À BRUXELLES. Le Retour à Bruxelles. Opéra Comique en un Acte, mêlé de Prose, par le C. Desprez ... Avec la Musique. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, An Troisième [1794]. 8°. **11738. d. 14. (12.)**

RETOUR AU VILLAGE. Le Retour au Village. Opéra Comique.
See DUNI (E. R.)

RETOUR DE LA PAIX. Le Retour de la Paix, Divertissement militaire dans le gout grivois. Opéra Comique Ballet, en un Acte précédé d'un Prologue. [With the voice parts of fifteen songs.]
Chez Pierre Gosse Junior : La Haye, 1751. 8°. **242. g. 21.**
Part of the 'Théatre de la Haye,' tom. 4.

RETOUR DE LA TENDRESSE. Le Retour de la Tendresse. Comédie.
See MEREAUX (J. N. LE FROID DE)

RETOUR DES OFFICIERS. Le Retour des Officiers, comédie ; représentée pour la première fois le 19 Octobre 1697. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 6.**
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. tom. 6.

RETOUR DU GOUT. Le Retour du Gout, Comédie en un Acte en Vers libres ; avec un Divertissement, par M. de Chevrier ...avec la Musique [of two Airs].
Chez Duchesne : Paris, 1754. 8°.
11738. c. 6. (7.)

RETRAITE DE BORÉE. La Retraite de Borée. Cantatille.
See LEFÉBURE (A.)

RETURN. Return blest Days. Glee.
See SMITH (J. S.)

Return enraptured Hours. Sonnet.
See ANDRÉ (J.) *Major.*

Return fair Maid. Minuet. *See* PORO.

Return my lovely Nymph. [Song.]
See BROWN (T.) *Song-Writer.*

Return, return, sweet Peace. [Song.]
See HOLMES ( ) *of the King's Theatre, London.*

Return to order and your Country save. [Song.] *See* SHIELD (W.) [*The Surrender of Toulon.*]

RETZEL (ANTON) Sei Sonate a Tre, Due Violini o Due Flauti Traverso, Violoncello e Basso Continuo . . . Opera Prima. [Separate Parts.]
Stampate a Spese di G. F. Groneman : Amsterdam, [1770?] fol. **g. 420. g. (3.)**

RETZEL (AUGUST JOHANN) Six entire New Minuets for Two Violins and a Bass, *etc.* *Printed for Ja^s & Jn^o Simpson's : London*, [1780?] *obl.* 4°. **b. 400. (10.)**
Six Sonatas or Duets for two German Flutes or Violins. [Separate Parts.]
Printed for James and John Simpsons : London, [1780?] fol. **g. 421. q. (3.)**

REUCHLIN (JOHANN) Ioannis Reuchlin Phorcensis Scenica Progymnasmata : hoc est : Ludicra preexercitamenta. [With music of the choruses.]
I. Bergman de Olpe : [Basel,] 1498. 4°.
166. e. 2. (2.)

REUCHLIN (JOHANN) Joannis Reuchlin . . . Ludicra præexercitamenta. [With music of the choruses.]
In ędibus Thomę Anshelmi : Phorce, 1508. 4°. **1342. l. 21. (1.)**
Ioannis Reuchlin...Ludicra præexercitamenta. [With music of the choruses.] COPIOUS MS. NOTES. *In ædibus Hieronymi Vietoris & Ioannis Singrenii : Viennæ*, 1514. 4°. **Case 28. i. 8.**
Joannis Reuchlin ... ludicra prędexercitamenta. [With music of the choruses.]
Impressum per Iacobum Thanner Herbipolitanū : Liptzk, 1515. 4°. **1342. g. 30.**

REUSCHEL (JOHANN GEORG) Decas Missarum Sacra à 4. 5. 6. 7. 8. 10. 11. 12. 13. 14. 15. 16. 17. & 18. Voc. ... in usum Ecclesiæ ... Evangelicæ prelo subjecta. Canto Primo. (Alto.) (Tenore.) (Basso.) (Canto Secundo.) (Alto Secundo ad chorum pleniorem.) (Tenore Secundo ad chorum pleniorem.) (Basso Secundo ad chorum pleniorem.) (Complementum Primum (Secundum) (Tertium) (Quartum) (Quintum).) (Violino ò Cornetto Primo.) (Violino ò Cornetto Secundo.) (Violon ò Fagotto.) (Continuo.) 17 pts.
Typis & Sumptibus Georgii Beutheri : Freybergæ, 1667. fol. **H. 3242.**
There is a duplicate Continuo part.

REUSSNER (ESAIAS) Hundert Geistliche Melodien Evangelischer Lieder, welche auf die Fest-und andere Tage...gesungen werden : Gott allein zu ehren ... nach itziger Manier, in die Laute gesetzet... zum Kupfer befodert, und verleget von Esaia Reusnern, *etc.* [*Berlin*, 1676.] fol.
G. 479.

RÊVANT. Rêvant à mon amour. *Le Retour au Logis.* Chanson Nouvelle avec accompagnement de Guitare par Alberti.
Chez M. Camand : Paris, [1780?] 8°.
B. 362. c. (28.)
[Another copy.] **B. 362. g. (28.)**

RÊVE. Rêve du Ch^vl.r de Boufflers. [Song.]
See JEUNE. Jeune Iris, pourriés vous bien croire, *etc.* [1785?] 8°.
B. 362. (183.)

RÉVEIL. Le Réveil à Contre-Tems. [Song.] *See* O. O nuit trop agréable. [1790?] 8°. **B. 362. (147.)**
La [*sic*] Réveil du Peuple. [Song.]
See GAVEAUX (P.)

REVEILLÉE. The Reveillée. Sonnet.
See HOOK (J.)

RÉVEILLES. Réveilles toi, mon fils. *Chant Funèbre*, d'une Mère sur le Tombeau de son Fils mort pour la Liberté. Air : Pauvre Jacques. *Chez Imbault : Paris*, [1795?] 8°. **B. 362. d. (31.)**

RÉVEILLEZ. Reveillez-vous, ma musette. [Song.] *See* NERON ( )

REVENGE OF ATHRIDATES. The Revenge of Athridates. Pasticcio. *See* ATHRIDATES.

RÉVÉRENCE. La Révérence. [Song.] *See* TOUCHER. Toucher un cœur, c'est un grand bien, *etc.* [1785?] 8°. **B. 362. f. (4.)**

REVIENS. Reviens, aimable Thémire. Chanson. *See* PAPAVOINE ( ) *Mdme*.

Reviens, cher objet que j'adore. Air. *See* LEMAIRE (L.)

Reviens reviens Bergère. *Suite de la Pastorale:* Il pleut Bergère [by L. V. Simon]. Même Air. *Chez Frère:* [*Paris*, 1790?] 8°. **B. 362. e. (7.)**

Revien, revien, ma voix t'appelle. Ariette. *See* SORCIER.

REWARD. The Reward of Fidelity. [Song.] *See* DIBDIN (C.) [*Private Theatricals.*]

REY (JEAN BAPTISTE) *See* AGUS (H.) Solféges pour servir à l'étude dans le Conservatoire de Musique à Paris par...Agus ...Rey, *etc.* [1795?] fol. **H. 2851.**

REY (JEAN BAPTISTE) and (LOUIS CHARLES JOSEPH) [Apollon et Coronis.] Dans nos champs. *Air, etc.* Parole de M. Fuselier, *etc.* [*Paris*,] 1781. 8°. **298. f. 16.**

Mercure de France, June, 1781, *p.* 52.

Dans nos champs. *See* supra: [*Apollon et Coronis.*]

REY (V. F. S.) Tablature Générale de la Musique. Pour servir à l'Intelligence du Système dans tout l'ensemble de la Musique, *etc.* Gravée par Vanjxem. (Système Harmonique, *etc.*) *Chez Sieber Fils: Paris*, [1795.] fol. **H. 2902. (2.)**

REYNOLDS ( ) *Mr.* The Disappointment. [Song.] Words by Mr. Shenstone, *etc.* [*London*,] 1797. *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, July, 1797.

REYNOLDS (MARIA HESTER) To the Countess of Uxbridge, These Sonatas for the Harpsichord or Piano Forte [and Violin] are Dedicated, *etc.* [*London*,] 1785. fol. **h. 74.**

RHAU (GEORG) Secundus Tomus. Bicinia, Gallica, Latina, Germanica, et Quaedam Fugae. Superior Vox. (Secundus Tomus Biciniorum, quae et ipsa sunt Gallica, Latina, Germanica ex præstantissimis Symphonistis collecta, et in Germania typis nunquam excusa. Additae sunt quaedam . . . Fugæ, *etc.* Inferior Vox.) [With a preface by G. Rhau.] 2 pts. *Apud Georgium Rhaw: Wittembergae*, 1545. *obl.* 4°. **K. 2. c. 3.**

The following composers are named: Barta, J. Brand, A. Brumel, Certon, Claudin, S. Dietrich, A. Fevin, J. H., H. Isaac, Jacotin, Josquin, Layolle, Maillart, Manchicourt, Mittantier, Mornable, J. Mouton, Obrecht, P. R., P. de la Rue, H. Scotus, Verdeloth and Adrien [*Willaert*].

[Newe Deudsche Geistliche Gesenge CXXIII. Mit vier vnd fünff Stimmen, für die gemeinen Schulen, . . . aus vielen erlesen, der zuvor Keins im Druck ausgangen.] Discantus. Der newen deudschen geistlichen lieder.

Gedruckt dürch Georgen Rhaw: Wittemberg, [1544.] *obl.* 4°. **K. 2. c. 4.**

The full title only occurs in the Tenor part, which also contains a preface by G. Rhau. The following composers are named: M. Agricola, H. Brätel, A. de Bruck, S. Dieterich, B. Ducis, G. Forster, V. Hauck, W. Heintz, L. Hellingk, S. Mahu, Nicolaus P[*aen*], *B. Resinarius, T. Stoltzer, L. Senffel, J. Stahl, G. Vogelhuber and J. Weinman.*

Enchiridion Musices ex Variis Musicorum libris depromptū rudibus huius artis Tyronib⁹ sane q̃ frugiferum.

Ex ædibus Valentini Schumañ: Lipsiæ, 1518. 8°. **K. 8. c. 1.**

40 *fol., without pagination. Register: sigs. A–K, in fours.*

Enchiridion Utriusq; Musicę Practicę a Georgio Rhauuo congestum. ¶ Isagoge Ioannis Galliculi De cātus Compositione. (Enchiridion Musicæ Mensuralis, *etc.*) (Isagoge Ioannis Galliculi de Composicione Cantus.) 3 pts.

Ex ædibus Valentini Schumañ: Lipsiæ, 1520. 8°. **K. 8. c. 2.**

Each part has a separate title-page and register. Part I.: 52 *fol. Reg. A in eight, B–m in fours. Part II.:* 56 *fol.* (*the last blank*). *Reg. A in eight, B N in fours. Part III.:* 28 *fol. Reg. A in eight, B–D in fours, E in three.*

Enchiridion Utriusque Musicæ Practicæ, a Georgio Rhauo, ex varijs musicorum libris congestum. (Enchiridion Musicae Mensuralis.) 2 pts. [*G. Rhau:*] *Wittebergae*, [15]31. **K. 8. c. 3.**

Each part has a separate title-page and register. Part I.: 40 *fol. Reg. A–E, in eights. Part II.:* 32 *fol. A–D, in eights.*

Enchiridion Utriusque Musicæ Practicæ. A Georgio Rhau, ex varijs musicorum

libris congestum. (Enchiridion Musicae Mensuralis.) 2 pts. [*G. Rhau :*] *Vitebergæ*, [15]32. 8°. **K. 8. c. 4.**
Each part has a separate title-page and register. Part I. : 40 *fol. Reg. A–E, in eights. Part II. :* 32 *fol. Reg. a–d, in eights.*

Enchiridion utriusque Musicæ Practicæ à Georgio Rhaw, ex uarijs Musicorum libris, pro pueris in Schola Vitebergensi congestum. (Enchiridion Musicae Mensuralis.) 2 pts. *Apud Georgium Rhau : Vitebergae*, 1536. 8°. **K. 8. c. 5.**
Each part has a separate title-page and register. Part I. : 51 *fol. Reg. A–G, in eights, except E, which is in four, and G, which is in seven. Part II. :* 32 *fol. Reg. a–d, in eights.*

Enchiridion Utriusque Musicæ Practicæ á Georgio Rhau ex uarijs Musicorum libris, pro pueris in Schola Vitebergensi congestum. (Enchiridion Musicae Mensuralis à Georgio Rhau congestum.) 2 pts. *Apud Georgium Rhau : Vitebergae*, 1538. 8°. **K. 8. c. 6.**
Each part has a separate title-page and register. Part I. : 52 *fol. Reg. A–G, in eights, except E, which is in four. Part II. :* 32 *fol. Reg. a–d, in eights.*

Enchiridion Utriusque Musicae Practicæ a Georgio Rhauo, ex varijs Musicorum libris, pro pueris in Schola Vitebergensi congestum. (Enchiridion Musicae Mensuralis a Georgio Rhauo congestum.) (Libellus de Compositione Cantus. Ioannis Galliculi.) 3 pts. *Apud Georgium Rhau : Vitebergae*, 1546. 8°. **K. 8. c. 7.**
Each part has a separate title-page. Part III. has also a separate register. Parts I. and II. : 84 *fol. Reg. A–K, in eights, L in four. Part III. :* 20 *fol. Reg. a–B, in eights, c in four.*

Enchiridion vtriusque musicae practicae, *etc. Ex Officina Hæredum Georgij Rhau : Witebergae*, 1553. 8°. **K. 8. c. 7*. (1.)**
A print of Dürer's 'Satyr Family,' by Hieronymus Hopfer, is inserted in this copy.

[Officia Paschalia. De Resurrectione et Ascensione Domini. Tenor. With a preface by G. Rhau.] (Discantus.) (Altus.) (Bassus.) 4 pts. [*Apud Georgium Rhauu : Vitebergae*, 1539.] **K. 3. e. 17.**
Wanting the Tenor part, which is supplied in modern MS. The composers named are : J. Alectorus, G. Forster, J. Galliculus, A. Reiner, C. Rein, T. Stoltzer, J. Walther and J. Zacharias.

Primus Tomus Noui Operis Musici, continentis Officia de Natiuitate, Circumcisione, Epiphania Domini, & de Purificatione Beatae Mariae Virginis. Bassus. *Apud Georgium Rhaw : Wittembergae*, [1545.] *obl.* 4° **K. 4. d. 17.**
The Tenor part alone is dated, and contains a dedication signed by Rhau. The following composers are named : T. Stoltzer, A. Reneri, L. Senffel, I. Galliculus, S. Dieterich, H. Isaac, H. Finck, A. de Bruck, B. Resinarius, N. Copus, J. Lupus and Morales Hispanus.

[Opus Decem Missarum Quatuor Vocum . . . Collectum a Georgio Rhawo, *etc.*] Discantus. (Altus.) 2 pts. [*G. Rhau : Wittenberg*, 1541.] *obl.* 4°. **K. 3. f. 4.**
The title occurs in the Tenor part only. The composers named are : Brumel, H. Isaac, Pipelare, A. Renerus, P. Roselli, Sampson, L. Senfel and J. Stahel.

[Vesperarum Precum Officia Psalmi Feriarum et Dominicalium Dierum Tocius Anni, cum Antiphonis, Hymnis et Responsoriis . . . quatuor vocibus ab optimis . . . Musicis compositi, *etc.*] Discantus. [*Apud Georgium Rhaw : Vitebergae*, 1540.] *obl.* 4°. **K. 4. d. 13.**
Wanting fol. 12, 15–18 *: the last four are supplied in MS. The full title and imprint only occur in the Tenor, which contains a preface by G. Rhau and an index of composers.*

Postremum Vespertini Officii Opus, Cuius priores partes, iam antea typis nostris æditæ sunt. Magnificat Octo Modorum seu Tonorum Numero xxv., *etc.* [With a dedication by G. Rhau. Tenor.] (Magnificat Octo Tonorum. Moralis Hispani et Adami Reneri. Discantus. (Altus.) (Bassus).) 4 pts. *Apud Georgium Rhaw : Wittembergae*, 1544. *obl.* 4°.
K. 4. d. 14.
The composers named are: Moralis, Richafort, Tugdual, Iachet, Loiset Pieton, A. Renerus, A. de Fevin, Pipelare, A. Divitis, P. de la Rue, I. Galliculus and P. Verdelot.

[Another copy.] Discantus. (Bassus.) 2 pts. **A. 20.**

RHEINECK (Christoph) Lieder mit Clavier-Melodien, *etc. In Comission der Christoph Weiglischen Kunst-Handlung : Nürnberg*, [1780.] fol. **F. 597. (1.)**
Zweite Lieder-Samlung mit Klavier-Melodien, *etc. Jakob Meyer : Memmingen*, 1780. fol. **F. 597. (2.)**

RHEZELIUS (Haquinus) Några Psalmer, Andelige Wijsor och Lofsonger, vthsatte af Laurentio Jonæ Gestritio . . . Och nu med Noter affsatte, och aff Trycket vthgångne aff Haquino Laurentii a Rhezelio, *etc. Hoos Ignatium M. : Stockholm*, 1619. 8°. **3090. aa. 22.**

RHODES (John) Lessons, adapted for Juvenile Performers on the Piano Forte, or Harpsichord, *etc.*
Printed for the Author: London, [1800?] fol. **g. 132. (11.)**

Moggy & Jemmy, or the Union Feast, *etc.* [Ballet for P. F.] *E. Riley: London*, [1799.] fol. **g. 443. g. (5.)**

RHODES (Richard) The Sylvan Oracles, & the Sylphids: Two Songs containing four Airs for the Voice, Harpsichord or Violin... The Words by T. Noble.
Preston and Son: London, [1798?] fol. **G. 369. (8.)**

RHÛME. Le Rhume. [Song.] *See* Guillon (H. C.)

Le Rhûme guéri par le Vin. Air. *See* Bouvard (F.)

RIBEIRO (Manoel da Paixaõ) *See* Paixaõ Ribeiro.

RIBON ( ) Parodies Bachiques, sur les Airs et Symphonies des Opera. Recueillies & mises en ordre par Monsieur Ribon. Seconde Édition, revue & augmentée.
Chez C. Ballard: Paris, 1696. 12°. **A. 771.**

RICCARDO PRIMO. Richard the First. Opera. *See* Haendel (G. F.)

Overture in Richard the I^st^ [by G. F. Haendel. Orchestral Parts]. [*Walsh: London*, 1730?] fol. **h. 3211. (5.)**
Some of the parts are in manuscript.

RICCATI (Giordano) Delle Corde ovvero Fibre elastiche schediasmi fisico-matematici, *etc.* *Nella Stamperia di San Tommaso d'Aquino: Bologna*, 1767. 4°. **61. d. 19.**

Saggio sopra le Leggi del Contrappunto, *etc.* *Per Giulio Trento: Castel-Franco*, 1762. 4°. **557*. c. 28.**

[Another copy.] **52. d. 32.**

RICCI (Angiol Maria) La Guerra de' Ranocchi e de' Topi. Tradotta in rime anacreontiche da A. M. Ricci . . . Con ... un' Appendice di piacevoli Poesie, *etc.*
Gaetano Abbizzini: Firenze, 1741. 8°. **237. k. 12.**
The Appendix contains 5 Drinking Songs.

RICCI (F. Pasquale) Sei Quartetti à due Violini, Viola, e Basso ... Opera viii. [Separate Parts.] *Aja* [*The Hague*, 1775?] fol. **h. 2830. (7.)**

Six Simphonies à Deux Violons, Taille et Basse, deux Hautbois et deux Cornes de Châsse . . . Opera Seconda. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1770?] fol. **g. 279. a.**

RICCI (F. Pasquale) Trois Simphonies Concertantes ... Op. ix., *etc.* [Separate Parts.] *Chez M^r^ Van Laack: à La Haye*, [1775?] fol. **g. 279. c. (1.)**

Trè Sinfonie con Oboe, e Trombe Obbligate, dedicate al . . . Barone Don Carlo Boetzelaer, *etc.* [Separate Parts.]
Presso M^r^ Van Laak: Nell' Aja, etc., [1775?] fol. **g. 279. c. (2.)**

[Tre Sinfonie. No. 1.] Sinfonia Periodica. No. 1. [Separate Parts.] [*Paris*, 1775?] fol. **g. 474. (30.)**

Sinfonia xxiv. (The Periodical Overture in 8 parts ... Number xxiv.) [Separate Parts.] *R. Bremner: London*, [1780?] fol. **h. 3210. (30.)**

Six Sonates à Clavecin, Violon, et Violoncello-Obligato... Opera iv. *Welcker: London*, [1768.] fol. **g. 279. b.**
Cembalo part only.

Sei Trio per Due Violini e Violoncello Obligato... Opera Terza. [Separate Parts.]
Presso B. Hummel: Nell' Aja [*The Hague*, 1770?] fol. **g. 420. e. (12.)**
[Another copy.] **g. 409. f. (2.)**
[Another copy.] **h. 2851. e. (2.)**
[Another copy.] **g. 242. (6.)**

Six Trios à Violon, Viole et Basse... Opera x. [Separate Parts.] [*The Hague*? 1775?] fol. **g. 279.**

See Chiesa (M.) Sei Trio, *etc.* [With a Dedication by P. Ricci.] [1775?] fol. **g. 274. a. (3.)**

See Webbe (S.) *the Elder.* A Collection of Masses... with others... by Ricci, *etc.* (1792.) *obl.* 4°. **A. 480.**

RICCIO (Teodoro) Il Primo Libro delle Canzone alla Napolitana a Cinque Voci, con alcune Mascharate nel fine a Cinque et a vi, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Catharina Gerlachin & Heredi di Giouanni Montano: Norimberga, 1577. *obl.* 4°. **A. 388.**

Magnificat Octo Tonorum, Quatuor, Quinque, Sex et Octo Vocum recens in lucem aedita, *etc.* Altus. (Tenor.) (Bassus.) (Quintus et Sextus.) 4 pts. *In officina Georgij Osterbergeri: Regiomonti Borussiæ*, 1579. *obl.* 4°. **A. 326. a.**

Liber Primus Missarum Quatuor Quinque et Sex Vocum, *etc.* Altus. (Tenor.) (Bassus.) (Quinta et Sexta Pars.) 4 pts.
In officina Georgij Osterbergeri: Regiomonti Borussiæ, 1579. *obl.* 4°. **A. 326.**

RICCIOTTI (Carlo Bacciccia) VI Concerti Armonici a Quattro Violini obligati, Alto Viola, Violoncello obligato e Basso continuo. [Separate Parts.] *Printed for I. Walsh: London*, [1755?] fol. **h. 53.**

RICCIUS (THEODORUS) *See* RICCIO.

RICCO (ANTONIO DEL) Urania Armonica, Cantate a Voce Sola ... Libro Primo. Opera Prima. *Nella Stamperia di S. A. S. alla Condotta: Firenze*, 1686. *obl.* 4°. **K. 2. c. 11.**

RICHARD COEUR DE LION. Richard Cœur de Lion, a Favorite Opera [by A. E. M. Grétry] ... Adapted for the German Flute. [Words by L. Macnally.] *Longman and Broderip: London*, [1787?] *obl.* 4°. **B. 387. b. (4.)**

Richard Cœur de Lion. A Favorite Opera [by A. E. M. Grétry.] ... Adapted for the Guitar, *etc.* *Longman and Broderip: London*, [1787?] *obl.* 4°. **B. 385. (6c.)**

Un Bandeau couvre les yeux. *Arriette, etc.* [By A. E. M. Grétry.] *Chez Camand: [Paris*, 1785?] 8°. **B. 362. h. (23.)**

Chantons, célébrons ce bon menage. [Chorus.] *De Richard Cœur de Lion.* [By A. E. M. Grétry.] *Chez Camand: [Paris*, 1785?] 8°. **B. 362. h. (23c.)**

[Another copy.] **B. 362. (68.)**

La dance n'est pas ce que j'aime. [Song.] *De Richard Cœur de Lion* [By A. E. M. Grétry]. *Chez Bignon: [Paris*, 1785?] 8°. **B. 362. (57.)**

Une fièvre brûlante. *Air* de Richard Cœur de Lion [by A. E. M. Grétry]. *Chez Camand: [Paris*, 1785?] 8°. **B. 362. (61.)**

[Another copy.] **B. 362. h. (23b.)**

Hé zic et zac. *Air, etc.* [By A. E. M. Grétry.] *Chez Camand: [Paris*, 1785?] 8°. **B. 362. h. (23d.)**

[Another edition.] Hé zic et zic. [Song.] *De Richard Cœur de Lion* [by A. E. M. Grétry.] [*Paris*, 1785?] 8°. **B. 362. (69.)**

O Richard! o mon Roi. [Song.] *De Richard Cœur de Lion* [by A. E. M. Grétry]. *Chez Bignon: [Paris*, 1785?] 8°. **B. 362. (62.)**

Que le Sultan Saladin. *Air, etc.* [By A. E. M. Grétry.] *Chez Camand: Paris*, [1785?] 8°. **B. 362. h. (23a.)**

[Another copy.] **B. 362. (64.)**

Si l'Univers entier. *Ariette* de Richard Cœur de Lion, dans la Prison. [By A. E. M. Grétry.] *Chés Camand: [Paris*, 1785?] 8°. **B. 362. (63.)**

Richard Cœur de Lion. Comédie. *See* GRÉTRY (A. E. M.)

RICHARD LOEWENHERZ. Richard Loewenherz. [Opera.] *See* GRÉTRY (A. E. M.) [*Richard Cœur de Lion.*]

RICHARD THE FIRST. Richard the First. Opera. *See* HAENDEL (G. F.) [*Riccardo Primo.*]

RICHARD (FRANÇOIS) Airs de Cour à quatre parties, *etc.* Haute-Contre. (Basse-Contre.) (Taille.) 3 pts. *Par Pierre Ballard: Paris*, 1637. *obl.* 12°. **A. 419.**

RICHARDS (DAVID) The Beauty of Buttermere ... [Song,] The words by a Lady of Fashion. *Broderip and Wilkinson: London*, [1800?] fol. **G. 383. i. (19.)**

RICHARDSON (B. J.) Jenny May. A favorite Ballad ... The Words by the Author of "Auld Robin Gray" [Lady Anne Lindsay]. *Longman and Broderip: [London*, 1785?] fol. **H. 1653. (43.)**

RICHARDSON (J. B.) Maria, a favorite Sonnet, written by a Nobleman, *etc.* *Preston & Son: London*, [1790?] fol. **H. 1994. d. (52.)**

RICHARDSON (J. S.) Hope, a Favorite Song, The Words by W. Bristow, *etc.* *The Author: Kensington*, [1800?] fol. **G. 806. d. (69.)**

RICHARDSON (VAUGHAN) A Collection of New Songs, for One, Two and Three Voices, accompany'd with Instruments, *etc.* *William Pearson, for the Author: London*, 1701. fol. **G. 299.**

RICHARDSON (WILLIAM) Lessons for the Harpsichord or Spinet; Containing an Overture, a Ground, and a Chacoon, with several Almands and Airs. *T. Cross Junr Sculp. for ye Author: London*, 1708. *obl.* fol. **c. 79. a.**

[Another copy.] **c. 79.**

The Pious Recreation: containing a New Sett of Psalm-Tunes, in Three Parts. With Six Hymns ... Likewise Anthems for two and three Voices ... with proper Symphonys, *etc.* *William Pearson: London*, 1729. 8°. **C. 496.**

RICHER (ANDRÉ) Cher Lucas, c'en est fait. *Air, etc.* [*Paris,*] 1734. *s. sh.* 4°. **297. b. 2.**

Mercure de France, Feb., 1734.

Je reprochois à ma tendre bergère. *Chanson galante.* Paroles de M. Meslin, *etc.* [*Paris,*] 1768. *s. sh.* fol. **297. e. 16.**

Mercure de France, June, 1768.

RICHER (LOUIS AUGUSTIN) Richer's Hornpipe. Arranged with Variations for the Piano Forte by G. Nezot, *etc.* *Broderip and Wilkinson: London*, [1800?] fol. **g. 271. e. (22.)**

RICHEST. Richest Gift of lavish Nature. [Song.] *See* DRAX (T.)

RICHMOND. The Richmond. (The Rondeau.) [2 Dances, by Mr. Isaac.] [*London*, 1705?] 4°. **785. k. 7. (6.)**

Richmond Hill. [Song.] *See* BRYAN (J.)

[Another setting.] Richmond Hill. [Song.] *See* TIBBS (T.)

RICHMOND HEIRESS. Maiden fresh as a Rose. [Song.] *Sung by Mr. Pack* acting a Quaker in the Richmond Heiress the Words by Mr. Durfey. [*London*, 1705?] *s. sh.* fol. **H. 1601. (306.)**

[Another edition.] Maiden fresh as a Rose, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 310. (80.)**

[Another edition.] Maiden fresh as a Rose, *etc.* *Done for Richard Cross*: [*London*, 1710?] *s. sh.* fol. **I. 530. (133.)**

Of noble race was Shinkin. *A Song in the Play calld the Richmond Heiress* the words by Mr. Durfey sung by Mr. Bowman. [*London*, 1695?] *s. sh.* fol. **H. 1601. (330.)**

[Another edition.] Of noble race was Shinkin. *A Song, etc.* [*London*, 1695?] *s. sh.* fol. **G. 310. (188.)**

RICHTER (Carl Gottlob) Concerto I. per il Cembalo Concertato accompagnato da Due Violini, Violetta e Basso. [Separate Parts.] *Presso G. F. Hartknoch*: *Riga*, 1772. fol. **i. 78. (1.)**

Concerto II. per il Cembalo Concertato accompagnamento da Due Violini, Violetta e Basso. [Separate Parts.] *Presso G. F. Hartknoch*: *Riga*, 1772. fol. **i. 78. (2.)**

Concert pour le Clavecin avec l'Accompagnement de Deux Violons, Deux Cors, Deux Flûtes de Travers, Viole et Basse. [Separate Parts.] *Chez J. F. Hartknoch*: *Riga*, 1785. fol. **g. 79. a. (4.)**

RICHTER (Franz Xaver) Six Concerto's for the Harpsicord with Accompaniments, *etc.* *J. Longman and Co.*: *London*, [1770?] *obl.* fol. **E. 600. j. (6.)**

[Six Concertos. No. 3.] A Concerto...for the Piano Forte. [1798.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. IV. [No. 7.] [1797–1802.] 8°. **D. 854.**

Six Duo pour Flûtes Traversières ou Violons. [Separate Parts.] *Chez le Sieur Borelly*: *Paris*, [1780?] fol. **g. 280. h. (7.)**

A Third Set of Six Favourite Overtures in Eight Parts For two Violins, two Oboes, two Horns, Viola, and a Figured Bass for the Harpsicord. [Separate Parts.] *Printed for J. Johnston & Longman, Lukey & Broderip*: *London*, [1775?] fol. **g. 474. a. (4.)**

Six Quartetto's for Two Violins, Tenor and Violoncello. [Separate Parts.] *Printed for J. Longman & Co.*: *London*, [1765?] fol. **g. 673. a.**

RICHTER (Franz Xaver) Six Symphonys in Eight Parts for Violins, Hoboys, and French Horns with a Bass for the Harpsicord and Violoncello . . . Opera Seconda. [Separate Parts.] *Printed for I. Walsh*: *London*, [1765?] fol. **g. 673. b.** *Wanting the Horn parts.*

Sei Sinfonie a Otto, Due Violini, Due Oboe o Flauti, Viola, Basso e Due Corni ...Opera VII. [Separate Parts.] *Au Bureau d'Abonnement Musical*: *Paris*, [1770?] fol. **g. 474. (12.)**

[Sei Sinfonie a Otto. Op. VII. No. 5.] The Periodical Overture in 8 Parts. No. XVIII. [Separate Parts.] *R. Bremner*: *London*, [1780?] fol. **h. 3210. (24.)**

Six Solos for a German Flute or Violin, with a Thorough Bass for the Harpsicord or Violoncello. *Printed for I. Walsh*: *London*, [1760?] fol. **g. 71. f. (3.)**

Six Sonatas for the Harpsicord with Accompanyments for a Violin or German Flute and Violoncello. [Separate Parts.] *Printed for I. Walsh*: *London*, [1760?] fol. **g. 673.**

Six Sonatas for Two Violins and Violoncello, with a Thorough Bass for the Harpsichord. [Separate Parts.] *Printed for Thompson and Sons*: *London*, [1764?] fol. **h. 2900. (5.)**

A Second Set of Six Sonatas for two Violins and a Violoncello with a Thorough Bass for the Harpsichord ... Opera IV. [Separate Parts.] *Printed for C. and S. Thompson*: *London*, [1770?] fol. **g. 274. b. (6.)**

See Summer's Tale. The Summer's Tale. A Musical Comedy...The Music by Abel...Richter, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

See Symphonies. Sei Sinfonie a Otto Stromenti...Composta d' Alcuni Famosi Maestri cioè di Graun, Richter, *etc.* [1770?] fol. **g. 973.**

RICIMERO. Ricimero. [Opera.] *See* Galuppi (B.)

RICKMAN (Thomas Clio) Man's Rights thro' the World. A new Song. [*London*, 1795?] fol. **G. 807. c. (49.)**

RID (Christophorus) *See* Faber (H.) Compendium Musicæ ... à M. Christophoro Rid in vernaculum sermonem conversum, *etc.* 1591. 4°. **785. h. 48.**

RIDDELL (John) A Collection of Scots Reels, Minuets, &c. for the Violin, Harpsichord or German Flute...The Second Edition, greatly improved. *J. Aird*: *Glasgow*, [1782?] *obl.* 4°. **a. 219.**

RIDENTE. Ridente la Calma. Aria. *See* Mozart (W. A.)

RIDER (Charles) Psalmodia Britannica, or a Collection of Psalm Tunes, Selected from Various Composers, and adapted to the Different Metres used in English Psalmody, *etc.* 2 vols.
[*London*? 1800?] *obl.* 4°. **a. 263.**
Engraved throughout.

RIDLEY ( ) The morning is charming, all nature is gay. *A Hunting Song.* [Words] By C[harles] L[eigh] Esq., *etc.*
[*London*, 1747.] 8°. **249. c. 17.**
Gentleman's Magazine, Vol. XVII., p. 144.

RIEDT (Friedrich Wilhelm) Versuch über die musikalische Intervallen, in Ansehung ihrer wahren Anzahl, ihres eigentlichen Sitzes, und natürlichen Vorzugs in der Composition. [MS. notes by C. P. E. Bach.] *Bey A. Haude und J. C. Spener: Berlin*, 1753. 4°. **556. b. 18.**

RIEL (de) Hastez-vous, amoureux Bergers. *Air Nouveau.* [For two voices.]
[*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, August, 1678, *p.* 190.

RIEN. Rien icy bas n'est ferme ny durable. Air. *See* Le Peintre ( )

Rien n'égale dans la Nature. Chanson. *See* Frizon ( )

Rien n'est, quand on calcule. Vaudeville. *See* Oiseau Perdu.

Rien ne nous doit plus allarmer. Duo. *See* D., *M^r.*

Rien ne plait tant aux yeux des belles. [Song.] *See* Grétry (A. E. M.) [*L'Ami de la Maison.*]

Rien, tendre Amour. Romance. *See* Dalayrac (N.) [*Gulnare.*]

RIENS. Les Riens. [Song.] *See* De. D'un rien dépend tout mon bonheur, *etc.*
[1785?] 8°. **B. 362. (223.)**

Les Riens. Chanson. [Begins: 'Des faux biens dont le sort.']
See Guichard (F.)

RIEPEL (Joseph) Anfangsgründe zur musikalischen Setzkunst...De Rhythmopoiea, oder von der Tactordnung ... Zweite Auflage. (Grundregeln zur Tonordnung insgemein. Abermal . . . mit musicalischen Exempeln abgefasst, *etc.*) (Gründliche Erklärung der Tonordnung, *etc.*) (Erläuterung der betrüglichen Tonordnung, *etc.*) (Fünftes Capitel. Unentbehrliche Anmerkungen zum Contrapunct, *etc.*) 5 pts. *J. L. Montag: Regensburg*, 1754–1768. fol. **7896. h. 21.**
Each part has a separate title-page and pagination. Part I. is dated 1754; *Part II.*—1755; *Part III.*—1757; *Part IV.*—1765, *and Part V.*—1768. *Part IV. is published at Augsburg by J. J. Lotter, Part V. at Regensburg by J. C. Krippner.*

RIEPEL (Joseph) Bassschlüssel, das ist, Anleitung für Anfänger und Liebhaber der Setzkunst...herausgegeben von J. K. Schubarth, *etc.* *Bey J. L. Montags: Regensburg*, 1786. fol. **7896. h. 14.**

Erläuterung der betrüglichen Tonordnung, nämlich das versprochene vierte Capitel. Abermal ... mit musicalischen Exempeln abgefasst und Gespräch-weise vorgetragen, *etc.* *J. J. Lotter: Augsburg*, 1765. fol. **h. 3780.**

Gründliche Erklärung der Tonordnung insbesondre, zugleich aber für die mehresten Organisten insgemein. Wieder durchaus mit musikalischen Exempeln abgefasst und Gesprächweise vorgetragen, *etc.* *Frankfurt, etc.*, 1757. fol. **h. 3780. a.**

Harmonisches Syllbenmass. Dichteren melodischer Werke gewiedmet, und angehenden Singcomponisten zur Einsicht mit platten Beyspielen gesprächweise abgefasst. Der este Theil von dem Recitativ. *Bey J. L. Perile: Regensburg*, 1776. fol. **7895. h. 12.**

RIEZ. Riés, chantez, jeunesse aimable. Air. *See* Buttier ( )

RIGACCI (Giuseppe) Raccolta di Varie Canzoni sopra diversi leggiadri soggetti. A...Myledy Walpole. *F. Moücke: Firenze*, 1739. 12°. **11429. aa. 35.**
The composers named are: G. Orlandini, F. Veracini, A[bate] R[aniero] C[apponi] and C. Arrigoni. The names of the authors of the poems are given in manuscript.

Raccolta di Varie Canzoni sopra diversi leggiadri soggetti. A ... Mylady Sofia Farmor. *B. Paperini: Firenze*, 1740. 12°. **11421. d. 13.**
The composers named are: G. Orlandini, N. N. and C. Arrigoni.

RIGADOON. The Rigadoon Royal. Mr. Isaac's New Dance made for Her Majesty's Birth Day. 1711. Engraven in Characters & Figures for y^e^ use of Masters. Writ by Mr. de la Garde, *etc.*
Printed for I. Walsh & I. Hare:
[*London*, 1711.] fol. **h. 993. (5.)**

RIGATI (Giovanni Antonio)
See Rigatti.

RIGATTI (Giovanni Antonio) Messa e Salmi Ariosi a Tre Voci Concertati, & parte Con li Ripieni à beneplacito ...Nouamente Ristampati. Tenore Primo (Secondo). [Basso.] (Basso Continuo.) 4 pts. *Appresso Bartolameo Magni: Venetia*, 1643. 4°. **D. 3. b.**
The title-page of the Bass part is wanting.

RIGATTI (Giovanni Antonio) Messa e Salmi. Parte Concertati, à 3. 5. 6. 7. & 8. voci con due Violini, & altri Istromenti à beneplacito & parte 5. à Capella, *etc.* Alto Primo (Secondo). 2 pts. *Appresso Bartolomeo Magni: Venetia*, 1640. 4°. **D. 3. a.**

Primo Parto de Motetti a 2. 3. 4. Voci. Con alcune Cantilene, con suoi Ripieni à Beneplacito, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Bartolameo Magni: Venetia*, 1634. 4°. **D. 3. c.**
The Bass part is mutilated throughout.

Salmi Diuersi di Compieta in Diuersi Generi di Canto, a Una, Due, Tre, & Quatro Voci, Parte con Instromenti, & Parte senza, con tutte le Antiphone dell' Anno, che si cantano nel fine della Compieta, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Alessandro Vincenti: Venetia*, 1646. 4°. **D. 3.**

RIGAUD (Louis de) *Sieur de Fonlidon.* Airs faits, et mis en tablature de Luth. *Pierre Ballard: Paris*, 1623. 4°. **K. 1. g. 14.**

RIGAUT ( ) Gillot, Janin, deux biberons. *Air à Boire.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Dec., 1678, *p.* 25.

Puisque le grand Louis en bornant ses exploits. Air à Boire. [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, May, 1678, *p.* 163.

RIGEL (Heinrich Joseph) Estelle et Némorin, Mélo-Drame pastoral en deux Actes, en prose, tiré du Roman de M. le Chevalier de Florian ... Paroles de M. Gabiot, *etc.* *Chez Cailleau: Paris*, 1788. 8°. **11738. f. 19. (4.)**

Le Ménage comme il y en a peu. Couplets du C^en^ Person, *etc.* *Chez Imbault:* [*Paris*, 1793.] 8°. **B. 362. a. (86.)**

Ouverture du Jokei [by J. P. Solié] pour le Clavecin ou Forte-Piano, arrangée par Rigel père. *Chez Leblanc: Paris*, [1796?] fol. **g. 543. u. (17.)**

Rosanie. [For songs, &c., published anonymously:] *See* Rosanie.

Le Savetier et le Financier. Opéra Comique en Deux Actes, *etc.* [Libretto by Lourdet de Santerre. Full Score.] *Chez Des Lauriers: Paris*, [1778.] fol. **G. 148.**

Toi, dont le bras tirannicide. *Hymne à la Liberté.* Chant de Triomphe, par Baour Lormian. *Du Magazin de Musique à l'usage des fêtes Nationales:* [*Paris*, 1795.] 8°. **E. 1717. b. (19.)**

RIGEL (Henri Jean) Trois Sonates de différens genres pour le Piano Forte... Œuvre II^e^. Gravées par la Cit^ae^ Le Roy. *Au Magasin de Musique, Faubourg Poissonière: Paris*, [1795?] fol. **g. 496.**

RIGHINI (Vincenzo) Twelve Italian Ariettes with an Accompaniment for the Piano-Forte or Harp. Composed for the Princess of Prussia, *etc.* *Longman and Broderip: London*, [1795?] *obl.* fol. **D. 370. (4.)**

Armida. Dramma con Musica . . . Aggiustato per il Cembalo. *It. & Germ.* *N. Simrock: Bonna*, [1799.] *obl.* fol. **E. 720. a.**

Enea nel Lazio. Dramma eroi-tragico... Aeneas in Lazium, heroisch-tragische Oper . . . Klavierauszug. *It. & Germ.* *Bey Breitkopf & Härtel: Leipzig*, [1793?] *obl.* fol. **E. 720. c. (1.)**

[Tigrane.] Heldengesänge aus der Oper: Tigranes . . . Mit italienischem und deutschem Texte. Für das Pianoforte ausgezogen von M. G. Fischer. — Der deutsche Text ist von D. C. Schreiber.— *Breitkopf und Härtel: Leipzig*, [1799?] *obl.* fol. **E. 720. d.**

—— Overtura . . . ridotta per il Pianoforte. *Breitkopf e Härtel: Lipsia*, [1800?] *obl.* fol. **e. 368. (18.)**

RIGUEURS. Les Rigueurs de Climene. Chansonette. *See* Bouvardinska ( ) *M^lle^.*

Les Rigueurs de l'Absence. Chanson. *See* Depuis. Depuis que j'ai quitté les lieux. [1780?] 8°. **B. 362. g. (36.)**

RIGUEURS DU CLOÎTRE. Où fuir, où me cacher. *Air des Rigueurs du Cloitre.* [By H. M. Berton.] *Chez Imbault: Paris*, [1790.] 8°. **B. 362. c. (64.)**

Pour désarmer celui dont l'injustice. [Vaudeville, from] *Les Rigueurs du Cloître.* [By H. M. Berton.] *Chez Imbault: Paris*, [1790.] 8°. **B. 362. c. (64^a.^)**

Les Rigueurs du Cloitre. Drame Lyrique. *See* Berton (H. M.)

RILEY (Edward) Riley's Collection of 24 Country Dances. With proper Figures for the German Flute or Violin, *etc.* *E. Riley: London*, (1798.) *obl.* 8°. **a. 9. c. (1.)**

RILEY (William) [The Country Wedding.] Roger of the Dale. A Favourite Song in the late new Ballad Opera of one Act, call'd the Country Wedding, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. f. (142.)**

—— [Another edition.] Roger of the Dale. *See* Ye. Ye gentle Winds that fan the Sea, *etc.* [Music by W. Riley.] [1750?] *s. sh.* fol. **G. 314. (25.)**

RILEY (William) The Divine Harmonist's Assistant, being a Collection of Psalm Tunes, by the most approved Masters ancient & modern. Compiled by the late Mr. Riley, *etc.*
Longman & Broderip, for the Widow : London, [1790 ?] *obl.* 4°. **B. 788. (2.)**
The composers named are : Stanley, J. Percy, Howard, Handel, Olive, Battishill, Baildon, Bennett, Moze, S. Jarvis, S. Long and Riley.

Parochial Music Corrected. Containing remarks on the Performance of Psalmody in Country Churches . . . To which are added, A Scarce and Valuable Collection of Psalm Tunes by the late Dr. Blow, Dr. Croft, and Mr. Jeremiah Clarke; with . . . New Tunes in Three and Four Parts . . . Composed . . . for this Work by some of the Principal Composers and Organists in London. (Parochial Harmony, *etc.*) 2 pts. *Printed for the Author : London*, 1762. 4°. **556. c. 18. (1.)**
Each part has a separate title-page and pagination. The composers named are : Blow, Croft, J. Clark, R. Allison, W. Wheall, Nares, J. Worgan, J. Soaper, S. Long, E. Gilding, J. Baildon, T. Wood, J. Green Junr., S. Howard, J. Battishill, W. Selby, H. Heron, H. Duncalf, M. Hussey and W. Riley.

Psalms and Hymns, for the Use of the Chapel of the Asylum, or House of Refuge for Female Orphans; . . . The Music by S. Arnold . . . Battishill, Howard Long, Dr. Nares, J. Worgan, &c. &c. The whole collected by W. Riley, *etc.* *The Asylum : London*, [1765 ?] 4°. **E. 482.**

Roger of the Dale. *See* supra : [*The Country Wedding.*]

RIMBAULT (Stephen Francis) Ah! why shou'd Love with Tyrant Sway. A Favorite Rondeau for the Piano Forte. Sung by Miss Newman, *etc.* *Printed for the Author : London*, [1796 ?] fol. **G. 364. (42.)**

The Popular Air of La Pipe de Tabac, arranged as a Rondo by S. F. Rimbault. [P. F.] *W. Hodsoll : London*, [1800 ?] fol. **g. 140. (47.)**

Alas! the much-lov'd Palmer is no more. *A much admired Elegiac Canzonet* written by Mr. Fox, on the Death of Mr. John Palmer Senr. [the Comedian]; descriptive of the last Words he spoke, *etc.* *W. Hodsoll, for the Author : [London*, 1798.] fol. **G. 364. (43.)**

The Ballad Singer, [Song,] . . . Words by T. P. *See* infra : Select Songs. No. 3.

Content, [Song,] *etc.*
See infra : Select Songs. No. 5.

RIMBAULT (Stephen Francis) The Hero of the Nile, or Nelson Victorious. A Song on that Glorious Event.
T. Preston : London, [1798.] fol. **H. 2831. a. (48.)**

Love, [Song,] *etc.*
See infra : Select Songs. No. 8.

The Maid of the Mill. A favorite Air, composed by Mr. Shield, arranged as a Rondo for the Piano Forte by S. F. Rimbault. *R. Birchall : London*, [1800 ?] fol. **g. 232. f. (28.)**

The Maniac, [Song] . . . Words by T. P.
See infra : Select Songs. No. 2.

A Pastoral on the Death of Stephen Storace, written by T. Pedder.
See infra : Select Songs. No. 4.

The Pilgrim, [Song,] written by P. Pindar, *etc.* *See* infra : Select Songs. No. 1.

Poor Anne who died for Love. A Favorite Ballad . . . The words by R. Andrews.
T. Preston : London, [1800 ?] fol. **G. 800. m. (48.)**

The Power of Music, [Song,] written by a Lady, *etc.* *See* infra : Select Songs. No. 6.

Rouze ye aspiring Britons bold. A Favorite Song, written by Mr. Fox, *etc.* *Printed for the Author : [London*, 1800 ?] fol. **G. 383. i. (20.)**

The Shepherd and his Dog, [Song,]...Words by T. P. *See* infra : Select Songs. No. 7.

Select Songs, *etc.* 8 Nos. *W. Hodsoll : London*, [1800 ?] fol. **G. 364. (41.)**

See Mozart (W. A.) [*6. Doubtful and Spurious Works.*] Strew the Way with fairest Flowers . . . with Variations for the Piano Forte by S. F. Rimbault. [1800 ?] fol. **g. 139. (37.)**

See Pleyel (I. J.) [*8. Symphonies.*] A Favorite Overture . . . Adapted for the Piano Forte with an Accompan[t] for the Violin by Mr. Rimbault. [1800 ?] fol. **g. 272. e. (23.)**

RIMONTE (Petrus) Missæ Sex iv. v. et vi. Vocum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Apud Petrum Phalesium : Antuerpiæ*, 1614. 4°. **D. 218.**

[Another copy. Bassus.] **D. 218. a.**

RINALDO. Rinaldo. [Opera, by G. F. Handel.] Curiously fitted & contriv'd for a single Flute, with their Symphonys Introduc'd in a Compleat maner, the whole fairly Engraven, *etc.* [*Walsh :*] *London*, [1711 ?] *obl.* 4°. **a. 206. a. (7.)**
The imprint on the title-page is mutilated.

[Bel piacere.] The Rover. [Song.] Sung by Md[m] Isabella Girardau in the Opera of Rinaldo [by G. F. Handel]. Within the Compass of the Flute. In Italian and English. [*London*, 1711 ?] *s. sh.* fol. **H. 1601. (387.)**

RINALDO. Il Tricerbero humiliato. *Rinaldo.* [Song.] Sung by Sign. Nicolini in the Opera of Rinaldo [by G. F. Handel]. In Italian and English. [*London*, 1711?] *s. sh.* fol. **H. 1601. (267.)**

Rinaldo. Opera. *See* HAENDEL (G. F.)

Rinaldo. Opera.
See SACCHINI (A. M. G.)

RINALDO, *da Capua.*
See CAPUA (R. da)

RINALDO AND ARMIDA. The Jolly, Jolly Breeze. *A Song in Rinaldo and Armida.* [Music by J. Eccles; the Words by J. Dennis.] [*London*, 1700?] *s. sh.* fol. **H. 1601. (430.)**

RINALDO UND ARMIDE. Rinaldo und Armide. Cantate. *See* PETRI (C.)

RING. Ring the Barr Bell of the World. *The Bacchanalian Club, or Linco's Globe.* [Song, the words] By A. Bradley. [*London*, 1730?] *s. sh.* fol. **G. 311. (32.)**

[Another edition.] Ring the Barr Bell of the World. *The Bacchanalian Club, or Linco's Globe, etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. e. (122.)**

RIO (ANTONIO VENTURA ROÉL DEL)
See ROÉL DEL RIO.

RIOT-NIGHT. The Riot Night. [Song.]
See ALDRICH (B.)

RIPERT ( ) Amis, je ne veux plus boire. (*Le Moment.* Vaudeville, sur une Gavotte de M. Ripert, *etc.*) [*Paris*,] 1728. *s. sh.* 4°. **297. a. 33.**
Mercure de France, June, 1728.

Prenons tous le verre en main. *Couplets* sur une Gavotte en Rondeau, de M. Ripert, *etc.* [*Paris*,] 1728. *s. sh.* 4°. **298. a. 1.**
Mercure de France, Oct., 1728.

RIPPON (JOHN) A Selection of Psalm and Hymn Tunes, from the best Authors, in Three and Four Parts; adapted principally to Dr. Watts's Hymns and Psalms, and to Mr. Rippon's Selection of Hymns, containing ... the most approved compositions which are used in London...also, many original tunes, *etc.* [With a Brief Introduction to Psalmody, by T. Walker.] *Sold by Mr. Rippon:* [*London*, 1791?] *obl.* 4°. **A. 481. (1.)**

RISE. Rise bonny Kate, the Sun's got up high. *Bonny Kate.* A Scotch Song. [Words by D'Urfey, music by W. Mountfort.] [*London*, 1715?] *s. sh.* fol. **H. 1601. (374.)**

Rise Cynthia rise. Glee.
See COOKE (M.)

Rise, Glory, rise. [Song.]
See ARNE (T. A.) [*Rosamond.*]

RISE. Rise O Sunn. Song.
See PIRRO E DEMETRIO.

The Rise of Pedigree. [Song.]
See BEGGAR. A Beggar got a Beadle, *etc.* [1705?] *s. sh.* fol. **H. 1601. (50.)**

Rise, rise my Soul. *A Hymn on God's Eternity.* [*London*, 1762.] 8°. **P.P. 324. n.**
Christian's Magazine, Dec., 1762, *p.* 563.

RISING. The Rising Aurora. Song.
See STEVENSON (*Sir* J. A.)

The Rising of the Lark. Song.
See LING (W.)

The rising Sun thro' all the grove. *The Parting.* [Song.] [*London*, 1765?] *s. sh.* fol. **G. 312. (112.)**

RISO. Il Riso. Canone.
See MARTIN Y SOLAR (V.) [*La Scuola de' Maritati.*]

RIST (JOHANN) Das Friedejauchende Teutschland, welches, Vermittelst eines neuen Schauspieles, theils in ungebundener, theils in gebundener Rede und anmuhtigen Liederen mit neuen, von Herrn Michael Jakobi, . . . gesetzten Melodeien, denen ... Teutsch und treumeinentlich vorstellet J. Rist.
In Verlegung Wolffgang dess Jüngern und Johann Andreæ Endtern: Nürnberg, 1653. 8°. **1314. c. 12.**
With a second (engraved) title-page.

Frommer und Gottseliger Christen Alltägliche Hauszmusik...Bestehend in ... Geistlichen Liederen und Gesängen ... deroselben grössester Theil auf bekante ...sämtlich aber auf gar neue, von dem ...weitberühmten Musico, Herren Johañ Schopen, wol ... gesetzte Melodien ... gesungen und gespielet werden...hervor gegeben von J. Rist, *etc.*
Bei J. H. Stern: Lüneburg, 1654. 8°. **A. 188.**
With a second (engraved) title-page.

Johann Risten ... Himlischer Lieder mit sehr anmuthigen, von Herrn Johann Schopen ... gesetzten Melodeyen. Das Erste (–Fünffte und letzte) Zehn. 5 pts.
Bey Johann und Heinrich Sternen: Lüneburg, 1649–51. 8°. **3438. e. 20.**
Parts I. and V. are dated 1650; *Parts II. and III.*, 1651; *Part IV.*, 1649.

Johann Risten Himlische Lieder, mit sehr lieblichen . . . von dem . . . weitberühmten H. Johann Schop, wolgesetzeten Melodeien...auffs neue wiederum übersehen...und...verbessert, *etc.*
Die Sternen: Lüneburg, 1658. 8°. **3433. bbbb. 22. (2.)**
With a second (engraved) title-page, dated 1652.

[Another copy.] **7897. a. 63. (1.)**

RIST (JOHANN) Neuer Himlischer Lieder Sonderbahres Buch, In sich begreiffend I. Klaag- und Buhsslieder. II. Lob- und Danklieder. III. Sonderbahre Lieder. IV. Sterbens und Gerichtslieder. V. Höllen- und Himmelslieder. Welche so wol auf bekante ... Weisen, alss auf gantz Neue, und von etlichen...Meistern der Singekunst wolgesetzte Melodeien können gesungen und gespielet werden . . . ausgefertiget und hervorgegeben von J. Rist.
Bei Johann und Heinrich, die Sterne: Lüneburg, 1657. 8°.
3433. bbbb. 22. (1.)
With a second (engraved) title-page.

Neue Musikalische Fest-Andachten, bestehende in Lehr- Trost- Vermahnungs- und Warnungsreichen Liederen, über Alle Evangelien...welche Jährlich, an hohen ...Feirtagen, in den Evangelischen Kirchen werden . . . ausgeleget. Die den grössern Theils auf gewöhnliche...Alle aber auf gantz Neue, von Herren Thoma Sellio. . .wolgesetzete Melodyen können gespielet und gesungen werden...abgefasset und zum Drukke übergeben von J. Rist. *Bei Johann und Heinrich Stern: Lüneburg*, 1655. 8°. **A. 188. a.**
With a second title-page and frontispiece, both engraved.

Neue Musikalische Katechismus Andachten, bestehende in Lehr- Trost- Vermanung- und Warnungs-reichen Liederen ... welchen...zwölf...Gesänge über die Christliche Haustaffel sind beigefüget die den alle, so wol auf bekante...als auch auf gantz neue, von Herrn Andreas Hammerschmid ... wolgesetzete Melodien können gespielet und gesungen werden...abgefasset...von Johann Rist, *etc.*
Die Sternen: Lüneburg, 1656. 8°.
1220. d. 15.
There is a second (engraved) title-page and frontispiece.

Neue Musikalische Kreutz- Trost- Lob- und Dank Schuhle, worinn befindlich unterschiedliche Lehr- uñ Trostreiche Lieder ... Welche grösseren Theils auf bekante, . . . alle mit einander aber, auf gantz neue, von . . . Herrn Michael Jakobi . . . gesetzete Melodien, können gespielet und gesungen werden . . . aufgerichtet und angeordnet von J. Rist, *etc.*
Die Sternen: Lüneburg, 1659. 8°.
1220. d. 14.
With a second (engraved) title-page.

Neues Musikalisches Seelenparadis, in sich begreiffend die allerfürtreflichste Sprüche der heiligen Schrifft . . . in . . . Trostreichen Liederen . . . welche so wol auf bekante . . . als auch gantz Neue, von . . . Herren Christian Flor . . . gesetzete Melodien können gespielet und gesungen werden . . . abgefasset . . . und . . . hervor gegeben von J. Rist. 2 pts.
Die Sternen: Lüneburg, 1660–2. 8°.
1221. b. 35.
Each part has a second (engraved) title-page and portrait.

Sabbatische Seelenlust, Das ist: Lehr- Trost- Vermahnung- und Warnungsreiche Lieder . . . welche so wol auf bekante . . . alss auch gantz Neue, vom Herren Thoma Sellio ... wolgesetzete Melodeien können gesungen und gespielet werden, . . . abgefasset und herausgegeben von J. Rist.
Die Sternen: Lüneburg, 1651. 8°.
1220. d. 13.

See also DAPHNIS, *aus Cimbrien, pseud.*

RITSON (JOSEPH) Ancient Songs, from the Time of King Henry the Third, to the Reformation. [Edited by J. Ritson.]
1791. 8°. *See* SONGS. **239. l. 18.**

A Select Collection of English Songs, *etc.* [Edited, with an Essay on National Song, by J. Ritson.] 1783. 8°.
See ENGLISH SONGS. **239. l. 37–39.**

Scotish Song, *etc.* [Edited, with an Historical Essay, by J. Ritson.]
1794. 8°. *See* SCOTISH SONGS.
239. l. 11.

RITTER ROLAND. Ouverture und Gesänge aus der komischen Oper der Ritter Roland. *See* HAYDN (F. J.)

RIVA (GIUSEPPE) [Avviso ai compositori.] *See* MIZLER (L.) Musikalischer Staarstecher . . . Als ein Anhang ist des Herrn Riva . . . Nachricht vor die Componisten und Sänger beygefüget, *etc.*
(1740.) 8°. **7897. aaa. 18.**

RIVAL. The Rival's Complaint to Somebody. [Song.] *See* TRIPLE. A Triple Alliance, in Love none can boast.
[1726?] *s. sh.* fol. **G. 306. (11.)**

RIVAL CANDIDATES. The Rival Candidates. Comic Opera.
See CARTER (C. T.)

RIVAL CONFIDENT. L'âge a sçu borner nos désirs. *Ronde du Rival Confident* [by A. E. M. Grétry], *etc.*
Chez Imbault: Paris, [1790?] 8°.
B. 362. c. (84.)

Le Rival Confident. Comédie.
See GRÉTRY (A. E. M.)

RIVALI DELUSI. I Rivali Delusi. Opera. *See* SARTI (G.)

RIVANDER (PAUL) Prati Musici. Ander Theil, Darinnen Newe Weltliche Gesäng, von 3. 4. 5. vnd 8. Stimmen. . . Benebens etlichen Paduanen, Intraden, Currenten vnd Täntzen, nach allerhandt

Instrumenten, sonderlich aber auff Violen zugebrauchen. [Cantus.] Altus. (Tenor.) (Bassus.) (Quinta Vox.) 5 pts.
Gedruckt durch Paulum Böhem : Onoltzbach, 1613. 4°. **B. 295.**
Imperfect, wanting sheets A and F of the Cantus part, sheet F of the Altus, and fol. Fiv of the Tenor. The imperfections in the Tenor and Altus are supplied in MS. The title-page of the Bassus is mutilated. The date occurs in two chronograms.

RIVES (Bernard) Six Sonates à Violon seul et Basse . . . Opera Prima.
Printed for William Napier : London, [1775 ?] fol. **g. 87.**

RIVIÈRE. La Rivière. [Song.]
See Que. Qu'un autre chante la forêt. [1780 ?] 8°. **B. 362. b. (167.)**

RIVIÈRE DU FRESNY (Charles) Des climats Champenois. Chanson. [Words and music by C. Rivière du Fresny.] [*Paris*, 1710.] *s. sh. obl.* 4°. **P.P. 4486.**
Mercure Galant, Tome I., p. 40.

Venez admirer ma science. *Chanson.* [*Paris,*] 1725. *s. sh.* 4°. **297. a. 14.**
Mercure de France, June, 1725.

ROAST. The Roast Beef Song. [Begins : 'When mighty Roast Beef.']
See Leveridge (R.)

The Roast Beef Cantata. *See* 'Twas. 'Twas at the Gate of Calais Hogarth tells. [1765 ?] fol. **G. 316. (146.)**

ROBART (William) Sylvia, I'll on. *A Song,* . . . Sung by the Girl, at the new Theater, and exactly engrav'd by Tho. Cross. [*London*, 1695 ?] *s. sh.* fol. **H. 1600. (103.)**

ROBERTO ( ) Au penchant qui nous entraine. *Chanson, etc.* Les paroles sont de M. Dallet, *etc.* *Gravé par Mlle Labassée. Imprimé par Tournelle : [Paris,]* 1758. *s. sh.* 8°. **297. d. 13.**
Mercure de France, July, 1758.

ROBERTSON ( ) *Mrs., of Lady Kirk.* The Ridicule, a Reel, as a Medley. [P. F.]
See Gow (N.) The Countess of Dalhousie's Strathy . . . and the Ridicule . . . by Mrs. Robertson, *etc.* [1800 ?] fol. **h. 1480. a. (20.)**

ROBIN. Robin's Complaint. [Song.]
See Did. Did ever Swain a Nymph adore. [By M. Greene.] [1720 ?] *s. sh.* fol. **H. 1601. (124.)**

[Another setting.] Robin's Complaint. [Song.] *See* Oswald (J.)

ROBIN HOOD. Robin Hood. An Opera. As it is Perform'd at . . . Bartholomew-Fair. With the Musick prefix'd to each Song. *Printed for J. Watts : London*, 1730. 8°. **161. e. 41.**

ROBIN HOOD. As blyth as the Linnet sings in the green Wood. [Song.] Sung by Mr. Beard. [Words by M. Mendez, music by C. Burney.] [*London*, 1750.] *s. sh.* fol. **G. 306. (65.)**

As blyth as the Linnet, *etc. Robin Hood.* [Words by M. Mendez, music by C. Burney.] [*London*, 1755.] 8°. **157. l. 17.**
London Magazine, 1755, *p.* 444.

When gen'rous Wine, *etc.* An admired Song [by J. Probin], sung by Mr. Bowden in Robin Hood. *J. Hill : Dublin*, [1790 ?] fol. **G. 383. i. (23.)**

Robin Hood, or Sherwood Forest. Comic Opera. *See* Shield (W.)

Robin Hood's Hill. Song. *See* Ye. Ye Bards who extol the gay Valleys and glades. [1780 ?] *s. sh.* fol. **G. 314. (53.)**

ROBINEAU ( ) Lettre d'un Parisien [i.e. -- Robineau]. Contenant quelques réflexions sur celle de M. Rousseau. 1754. 8°. *See* Parisien. **1103. b. 22. (3.)**

ROBINEAU (Alexandre) Sonates à Violon seul et Basse . . . Gravées par P. L. Charpentier, *etc.*
Aux Adresses Ordinaires de Musique : Paris, [1770 ?] fol. **h. 218. (5.)**

ROBINSON CRUSOE. Overture in the Pantomime of Robinson Crusoe. [By W. Shield. P. F.] [*London*, 1782 ?] *obl.* fol. **f. 65. b. (10.)**

Come, come, my jolly Lads . . . Song in Robinson Crusoe, A new Pantomime, *etc.* [By W. Shield.] *J. Rice : Dublin*, [1785 ?] *s. sh.* fol. **H. 1601. b. (25.)**

Robinson Crusoe. Comic Song.
See When. When I was a Lad, *etc.* [1797 ?] fol. **G. 367. (29.)**

ROBINSON (Daniel) An Essay upon Vocal Musick . . . Set forth by way of Dialogue, *etc.* *J. Collyer, for the Author : Nottingham*, 1715. 8°. **786. b. 33.**

ROBINSON (Thomas) New Citharen Lessons, with perfect Tunings of the same, from Foure course of Strings to Fourteene course, euen to trie the sharpest teeth of Enuie, with Lessons of all sortes, and methodicall Instructions for all Professors and Practitioners of the Citharen. *William Barley : London*, 1609. 4°. **K. 2. d. 2.**
48 *leaves, without pagination. Fol.* B_4 *contains MS. music in a contemporary handwriting.*

ROBINSON (Thomas) The Schoole of Musicke: wherein is taught, the Perfect Method, of True Fingering of the Lute, Pandora, Orpharion, and Viol de Gamba; with most infallible generall rules, both easie and delightfull. Also, a method, how you may be your owne instructer for Prick-song, by the help of your Lute, without any other teacher: with lessons of all sorts, for your further and better instruction.
Printed by Tho. Este, for Simon Waterson: London, 1603. fol. **K. 2. d. 1.**
28 *leaves without pagination.*

ROBSARD ( ) Je ne viens plus dans ces Deserts. *Air Nouveau.*
[*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, August, 1678, *p.* 61.

ROCCIA (Dattilo) Di Dattilo Roccia ...il Primo Libro de Madrigali à Quattro Voci. Tenore. *Per Gio. Giacomo Carlino, & Costantino Vitale: Napoli*, 1608. 4°. **B. 296.**
This work contains two madrigals by G. B. Petrilli.

ROCHARD ( ) Au bord d'un clair ruisseau. *Vaudeville en Musette, etc.*
[*Paris,*] 1748. *s. sh.* 4°. **297. c. 19.**
Mercure de France, Dec., 1748.

ROCHEFORT (Jean Baptiste) Prière à l'Être Suprême. Chantée à l'Opéra-National. Paroles du Cit. Fabre-Olivet. *Chez Frère:*
[*Paris*, 1794?] 8°. **B. 362. d. (5.)**

ROCK (William) Alone, thro' unfrequented Wilds. *A favorite Glee* for five Voices, *etc.* [Words translated from Metastasio by E. Carter.] *Longman and Broderip: London*, [1790?] *obl.* fol. **E. 207. (4.)**

ROCKEMAN ( ) and **ALTERS** ( ) Six Sonatas, in 5 parts for two Clarinets, two Horns and Bassoon, as performed in the Militia. [Separate Parts.]
Printed for C. & S. Thompson: London, [1775?] *obl.* 4°. **b. 206.**

ROCKY. Rocky Seaton. Song.
See Hayes (P.) [*Adieu to Seaton Cliffs.*]

RODE (Jacques Pierre Joseph) Premier Concerto pour le Violon. [Separate Parts.] *Chez Breitkopf & Härtel: Leipsic*, [1800?] fol. **h. 1666. (1.)**
Imperfect, wanting the Viola, Flute and Oboe II. parts.

Troisième Concerto de Violon, *etc.* [Separate Parts.] *Chez Cochet: Paris*, [1800?] fol. **h. 1666. (2.)**
Imperfect, wanting the Flute part.

RODE (Jacques Pierre Joseph) Concert [No. 4] pour Violon Principal accompagné de deux Violons, Taille, Basse, deux Flûtes, deux Hautbois, deux Bassons, 2 Cors & Trompe...Oeuvre 18. *Chez J. J. Hummel: Berlin*, [1800?] fol. **h. 1666. a. (1.)**

Cinquième Concerto pour le Violon, *etc.* [Separate Parts.] *Chez Imbault: Paris*, [1800?] fol. **h. 1666. (3.)**
Imperfect, wanting the Second Violin part of the Rondo.

Sixième Concerto à Violon principal, *etc.* [Separate Parts.] *Chez Imbault: Paris*, [1800?] fol. **h. 1666. (4.)**

RODELINDA. The Favourite Songs in the Opera call'd Rodelinda. [Libretto by N. Haym, music by G. F. Handel.]
Printed and Sold at the Musick Shops: London, [1725.] fol. **G. 192. (3.)**

[Overture. Minuet.] Strephon in vain thou Courtest. *A Song* made to a favourite Minuet in Rodelinda [by G. F. Handel]. [*London*, 1725?] *s. sh.* fol. **G. 311. (53.)**

[Another copy.] **G. 315. (51.)**

Scacciato dal suo nido. [Song.] *Sung by Sign^r Senesino* in Rodelinda [by G. F. Handel]. [*London*, 1725?] fol. **G. 305. (61.)**

Rodelinda. Opera. *See* Haendel (G. F.)

RÔDER. Rôder, veiller, sans cesse être aux Aguets. Ariette.
See Noce Béarnaise.

RODGERS (James) An Anthem for Christmas Day as sung at S^t^ John the Baptist's Church, Peterborough; the Eighty first Psalm,...and the Twenty third Psalm. To which are added a Sanctus and Kyrie Eleeson...The Whole in Score...Published by H. Burdett, *etc.*
Longman and Broderip, for the Editor: London, [1790?] fol. **H. 2815. i. (1.)**

RODIL (Antonio) Sei Sonate a Solo per Flauto Traversiero e Basso, *etc. Welcker: London*, [1775?] fol. **g. 280. c. (4.)**

RODIO (Rocco) Regole di Musica di Rocco Rodio sotto breuissime risposte dubij propostigli ... intorno alle varie opinioni de Contrapontisti con la Dimostratione de Tutti i Canoni sopra il Canto Fermo ... aggiontaui un' altra breue Dimostratione de dodeci Tuoni...Et di nuouo da...G. B. Olifante aggiontoui un Trattato di Proportioni...e ristampato.
Per G. G. Carlino, e C. Vitale: Napoli, 1609. *obl.* 4°. **785. a. 6.**

[Another copy.] **785. a. 5.**

RODIO (Rocco) Regole di Musica... Aggiontoui un altra breue Dimostratione de Dodeci Tuoni Regolari, Finti, e Trasportati. Ed di nuouo da Don G. B. Olifante aggiontoui vn Trattato di Proportioni necessario a detto Libro, e ristampato: & altre cose di nouo poste dal detto Olifante per complimento di detto Libro, *etc.* *Per Ambrosio Magnetta: Napoli*, 1626. *obl.* 4°. **A. 465.**

RODNEY. Rodney Triumphant. [Song.] *See* Come. Come my boys we've beat the Foe, *etc.* [1781.] *s. sh.* fol. **G. 316. (37.)**

Rodney's Triumph. [Song.] *See* Sound. Sound thy Trumpet, O Fame. [1780.] *s. sh.* fol. **I. 530. (147.)**

RODOLPH. Rodolph in paternal Hall. *Ballad.* (Albrecht und Agnes. Eine Ballade [words] von Graf Stollberg.) *C. Geisweiler: [London,* 1800.] *s. sh. obl.* 4°. **266. l. 29.**
German Museum, March, 1800.

RODOLPHE (Jean Joseph) L'Aveugle de Palmyre, Comédie-Pastorale en deux Actes, en vers, meslée d'Ariettes...Par M. Desfontaines...avec la Musique [of the concluding Vaudeville]. 1770. 8°.
See Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 1. 1777. 8°. **11735. b. 2.**

—— Des Simples jeux de son enfance. Air. [1767?] 8°. *See* Aveugle de Palmyre. **B. 362. (31.)**

Théorie d'Accompagnement et de Composition à l'usage des Elèves de l'École Royale de Musique, *etc.* Œuvre IIme... Gravée par F. Le Roy. *F. Le Roy: Paris*, [1785?] fol. **H. 2196. (1.)**

ROÉL DEL RIO (Antonio Ventura) Reparos Musicos, precisos a la Llave de la Modulacion, &c. del P. Fr. A Solér, *etc.* *A. Muñoz del Valle: Madrid*, 1764. 4°. **7897. e. 22. (1.)**

See Solér (A.) Satisfaccion a los Reparos precisos hechos por D. Antonio Roel del Rio, a la Llave de la Modulacion, por... A. Solér, *etc.* 1765. 4°. **7897. e. 22. (2.)**

ROESER (Valentin) Twelve Easy Lessons for the Piano Forte or Harpsichord...Opera VI. *Welcker: London*, [1780?] *obl.* fol. **e. 5. e. (6.)**

Twelve Easy Lessons, for the Piano Forte. Opera 6. [1799.]
Imperfect, wanting all after p. 42.
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. IX. [No. 2.] [1797–1802.] 8°. **D. 854.**

ROESER (Valentin) XII. Sonates très faciles pour le Clavecin ou le Forte Piano. Œuvre VI. *Chés Pierre den Hengst: Amsterdam*, [1785?] *obl.* fol. **e. 5. c. (6.)**

Sous les loix de la jeune Hortense. *Romance*...les Paroles de M. H. D. L. [*Paris,*] 1777. *s. sh.* 8°. **297. f. 14.**
Mercure de France, June, 1777.

ROESLER (Gregorius) Melodrama Ecclesiasticum, in Quindecim Scenas divisum, id est, XV. Offertoria, Festis aliquibus Domini & Communi Sanctorum accommodata, à 4. Vocibus, 2. Violinis obligatis, 2. Clarinis vel Cornibus, & Tympanis ad Libitum, cum duplici Basso continuo, *&c.* Opus 1. 11 pts. *Sumptibus Philippi Ludovici Klaffschenckelii: Augustæ Vindelicorum*, 1748. fol. **G. 68.**

ROGER. Roger and Nell. [Song.] *See* Young. Young Roger of the Vale. [1730?] *s. sh.* fol. **G. 314. (15*.)**

Roger and Sue. [Song.] *See* One. One morn sweet Sue, *etc.* [1750?] *s. sh.* fol. **G. 310. (219.)**

Roger of the Dale. Song. *See* Riley (W.) [*The Country Wedding.*]

Roger sortant de l'Isle d'Alcine. Romance. *See* Sombre. Sombre Forêt, ouvre-moi ta retraite, *etc.* 1783. 8°. **297. g. 3.**

Roger upon the Grass. [Song.] *See* As. As Roger was laid. [1710?] *s. sh.* fol. **G. 306. (78.)**

Roger's Courtship. [Song.] *See* Carey (H.)

Roger's Mistress. [Song.] *See* Only. The Only Lass that I do Love, *etc.* [1710?] *s. sh.* fol. **G. 305. (30.)**

ROGER-BONTEMS. Roger-Bontems et Javotte. Parodie d'Orphée et Euridice; Pièce en un Acte, mêlée d'Ariettes, par MM. Moline & D'Orvigny ... avec la Musique [of one Song]. 1775.
See Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 8. 1777. 8°. **11735. b. 2.**

ROGERS (Benjamin) Come come all Noble Souls. *A Favorite Glee. Babb:* [*London*, 1780?] *s. sh.* fol. **G. 307. (111.)**

Come, come, all noble Souls. *Glee for three voices.* [*London,*] 1789. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Nov., 1789.

See Dering (R.) Cantica Sacra...both Latine and English...by R. Dering... Dr B. Rogers, *etc.* 1674. fol. **K. 3. m. 6.**

ROI. Le Roi de la Fève. Chanson. *See* AUSELINE (J. B.)

Le Roi passoit. Ariette. *See* DÉSERTEUR.

ROI ET LE FERMIER. Le Roy et le Fermier. Comédie en Trois Actes... [Written by P. J. Sédaine, music] Par M. *** [i.e. P. A. Monsigny] Gravé par Le Sr Hue. [Full Score.]
Chés C. Herissant:
Paris, [1762.] fol. **H. 616. (1.)**

Le Roi et le Fermier, Comédie en Trois Actes, mêlée de morceaux de Musique... Par M. Sedaine...avec la Musique [of two Songs, by P. A. Monsigny.] 1770. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 3. 1777. 8°.
11735. b. 2.

Un fin chasseur qui suit a pas de loup. *Ariette, du Roi et du Fermier* [by P. A. Monsigny]. [*Paris*, 1762.] 8°.
B. 362. (30.)

Ne perdons jamais l'espérance. *Vaudeville*, du Roi et du Fermier [by P. A. Monsigny]. [*Paris*, 1762.] 8°.
B. 362. c. (114.)

Que le Soleil dans la plaine. *Ariette du Roi et du Fermier* [by P. A. Monsigny]. [*Paris*, 1762.] 8°. **B. 362. (29.)**

ROI THÉODORE À VENISE. Le Roi Théodore à Venise. Opera. *See* PAISIELLO (G.)

ROIERI (CLAUDIO) XII. Sonate a Violino solo e Basso. *London*, 1740. fol. **g. 1047.**

ROIS. Les Roys. Ronde de Table. *See* DU VIGNEAU ( )

ROLAND. Roland. Romance. *See* CZARTORYSKA (de) *Princess.*

Roland. Tragédie. *See* LULLI (G. B.)

Roland. Opera. *See* PICCINI (N.)

Roland. Opera. *See* STEFFANI (A.)

Roland à Roncevaux. Air. *See* Où. Où courent les peuples épars. [1790?] 8°.
B. 362. a. (4.)

ROLFE (WILLIAM) William Rolfe's... Fashionable collection of 24 Country dances for the Violin or German Flute with proper figures as they are Danced at ...all public assemblies for the Year 1799.
Printed for William Rolfe:
London, [1799.] *obl.* 4°. **a. 9. c. (4.)**

ROLL. Roll liquid Mountains roll. Song. *See* BRUGUIER (D.)

ROLLA (ALESSANDRO) Due Quartetti per Flauto, Violino, Viola et Violoncello ...Op. 2. [Separate Parts.]
Presso G. Cappi: Vienna, [1800?] fol.
h. 2801. a. (2.)

ROLLE (JOHANN HEINRICH) Abraham auf Moria, ein musikalisches Drama, in Musik gesetzt und als ein Auszug zum Singen beym Klaviere herausgegeben von J. H. Rolle...Zweyte und verbesserte Ausgabe. *J. G. I. Breitkopf:*
Leipzig, 1785. *obl.* fol. **F. 384. e.**

Die Befreyung Israels, ein musikalisches Drama, in Musik gesetzt und als ein Auszug zum Singen beym Klaviere herausgegeben von J. H. Rolle, *etc.*
Im Schwickertschen Verlage:
Leipzig, [1784.] *obl.* fol. **F. 384. a.**

David und Jonathan. Eine musikalische Elegie, *etc.* [Cantata.]
Bey B. C. Breitkopf und Sohn:
Leipzig, 1773. fol. **H. 1187. o. (5.)**

Davids Sieg im Eichthale, ein musikalisches Drama, in Musik gesetzt und als ein Auszug zum Singen beym Klaviere herausgegeben von J. H. Rolle.
C. H. Hemmerde: Halle, 1776. *obl.* fol.
D. 436. c.

Gedor, oder das Erwachen zum bessern Leben, [Cantata] von Herrosee . . . In Clavierauszug gebracht von Zachariä, *etc.*
Schwickert: Leipzig und Magdeburg, 1787. *obl.* fol. **F. 384. f.**

Sechzig auserlesene Gesänge über die Werke Gottes in der Natur, *etc.*
C. H. Hemmerde: Halle, 1775. *obl.* fol.
D. 436. b.

Herrmanns Tod, ein musikalisches Drama, in Musik gesetzt und als ein Auszug zum Singen beym Klaviere nebst sechs Liedern herausgegeben von J. H. Rolle, *etc.*
Im Schwickertschen Verlage:
Leipzig, [1784.] *obl.* fol. **F. 384. b.**

Idamant, oder das Gelübde, ein musikalisch Drama, in Musik gesetzt und als ein Auszug zum Singen beym Klaviere, nebst einer Sonate, herausgegeben von J. H. Rolle. *Im Schwickertschen Verlage:*
Leipzig, [1782.] *obl.* fol. **F. 384.**

Lazarus, oder die Feyer der Auferstehung, ein musikalisches Drama, in Musik gesetzt, und als ein Auszug zum Singen beym Klaviere herausgegeben von J. H. Rolle, *etc.* *Bey J. G. I. Breitkopf:*
Leipzig, 1779. *obl.* fol. **F. 384. h.**

Mehala, die Tochter Jephtha, ein musikalisches Drama, in Musik gesetzt und als ein Auszug zum Singen beym Klaviere herausgegeben von J. H. Rolle, *etc.*
Bey J. G. I. Breitkopf:
Leipzig, 1784. *obl.* fol. **F. 384. d.**

Melida, ein Singspiel in drey Aufzügen [Libretto] von Sucro, *etc.* [P. F. Score.]
In Commission bey Schwickert:
Leipzig, 1785. *obl.* fol. **F. 384. g.**

ROLLE (Johann Heinrich) Sammlung Geistlicher Lieder für Liebhaber eines ungekünstelten Gesangs und leichter Clavierbegleitung, *etc.*
Bey B. C. Breitkopf und Sohn : Leipzig, 1775. *obl.* fol. **D. 436. a.**

Saul, oder die Gewalt der Musik, ein musikalisches Drama in Musik gesetzt und als ein Auszug zum Singen beym Klaviere herausgegeben von J. H. Rolle.
Bey B. C. Breitkopf und Sohn : Leipzig, 1776. *obl.* fol. **D. 436. d.**

Simson, ein musikalisches Drama, in Musik gesetzt und im Klavierauszug zum Singen herausgegeben von J. H. Rolle.
Im Schwickertschen Verlage : Leipzig, [1785.] *obl.* fol. **F. 384. i.**

Thirza und ihre Söhne, ein musikalisches Drama, in Musik gesetzt und als ein Auszug zum Singen beym Klavier herausgegeben von J. H. Rolle, *etc.*
Bey J. G. I. Breitkopf : Leipzig, 1781. *obl.* fol. **F. 384. c.**

Der Tod Abels, ein Musikalisches Drama, *etc.* [Words by Patzke. P. F. Score.]
Bey B. C. Breitkopf und Sohn : Leipzig, 1771. *obl.* fol. **D. 436.**

ROLLET ( ) Méthode pour apprendre la Musique sans transposition, avec Quatre Vingt Leçons à deux Parties, *etc.*
Chez Mr Le Menu : Paris, [1780.] fol. **G. 839.**

ROLLI (Giovanni) Six Italian Cantatas & Six Lessons upon the Harpsichord, consisting of Fughe, Allemande, Gavotte, Sarabande, Gighe e Minuetti, *etc.*
London, 1733. *obl.* fol. **E. 231.**

ROLLI (Paolo) Di Canzonette e di Cantate Libri Due. *Presso T. Edlin : Londra*, 1727. 8°. **1062. l. 28.**

ROLLING. The Rolling Sailor. Song. *See* Sailors. Sailors they get all the money. [1780?] *s. sh.* fol. **G. 316. (119.)**

The Rolling Tailor. [Song.]
See Lord Mayor's Day.

The rolling wheele. Sonnet.
See Greene (M.) [*Spenser's Amoretti. Sonnet V.*]

ROMAIN DE BRASSEUR ( ) Sei Sonate da Camera a Violino solo col Basso...Opera Prima. Gravé par Mlle Bertin. *Chez Mr Gavignies : Paris*, [1750?] fol. **g. 1048.**

ROMANO (Alessandro) Di Alessandro Romano Il Primo Libro delle Ca[n]zoni alla Napolitana, à cinque voci Nuouamente ristampate. Tenore.
Appresso l' Herede di Girolamo Scotto : Vineggia, 1579. 4°. **D. 173.**

ROMANO (Alessandro) Di Alessandro Romano...il Secondo Libro delle Napolitane a cinque voci con vna canzone del medesimo nel fine. Nuouamente ristampate. Alto. (Tenore.) (Quinto.) 3 pts.
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Di Alessandro Romano Le Vergini a Quatro Voci con la gionta di alcuni Madrigali. Nouamente per Antonio Gardano Ristampate, *etc.* Basso.
Appresso di Antonio Gardano : Venetia, 1562. *obl.* 4°. **A. 356.**

ROMANO (Remigio) Prima(-Quarta) Raccolta di Bellissime Canzonette Musicali, e moderne, di Autori grauissimi nella Poesia, & nella Musica. 4 pts.
Appresso G. B. de Rossi : Pauia, 1625. 12°. **11422. aaa. 6.**
Each part has separate title-page and pagination. The anonymous music is in Guitar tablature.

ROMANS. Les Romans. Ballet Héroique. *See* Niel (J. B.)

The Romans in England they once did sway. *The Chapter of Kings.* A celebrated Historical Song Written and Sung...by Mr. Collins, author of the Brush.
Longman and Broderip : [London, 1795?] fol. **G. 360. (14.)**

[Another edition.] The Romans in England they once did sway. *The Chapter of Kings*...Song...Sung...by Mr. Dignum, *etc.* *Longman and Broderip : [London*, 1797?] fol. **H. 2821. (10.)**

[Another edition.] The Romans in England they once did sway. *The Chapter of Kings, etc.* *M. Clementi & Co : London*, [1800?] fol. **G. 383. i. (24.)**

ROMANZEN. Romanzen mit Melodien, und einem Schreiben an den Verfasser derselben [J. F. Loewen]. *Hamburg und Leipzig*, 1762. 8°. **A. 1106. a.**

Romanzen mit Melodien. *Bey B. C. Breitkopf und Sohn : Leipzig*, 1768. 8°. **11525. b. (2.)**

Romanzen mit Melodien. Zweyte Auflage. *Bey B. C. Breitkopf und Sohn : Leipzig*, 1768. 8°. **A. 1106.**

ROMARIN. Le Romarin. [Song.]
See De. D'un Bouquet de Romarin. [1785?] 8°. **B. 362. a. (153.)**

ROMBERG (Andreas)
See Romberg (A. J.)

ROMBERG (Andreas Jacob) Trois Duos pour Violon et Violoncelle. Œuvre 2. [Separate Parts.] *Chez Pleyel : Paris*, [1800?] fol. **h. 2813. a. (2.)**

Oden und Lieder fürs Clavier, *etc.*
G. Welsch : Bonn, [1793.] *obl.* fol. **E. 447. a.**

ROMBERG (Andreas Jacob) and (Bernhard Heinrich) Trois Duos concertans pour Violon et Violoncelle...Oeuv. II. des Duos. [Separate Parts.]
Chez Breitkopf & Härtel : Leipsic, [1800.] fol. **h. 2813. a. (1.)**

ROMBERG (Bernhard Heinrich) *See* Romberg (A. J.) and (B. H.) Trois Duos concertans, *etc.* [1800.] fol. **h. 2813. a. (1.)**

ROMÉO ET JULIETTE. Roméo et Juliette. Opéra. *See* Steibelt (D.)

ROMEO UND JULIE. Romeo und Julie. Oper. *See* Benda (G.)

ROMER ( ) *Vocalist.* [Modern Eccentricities.] Benignity; [Song,] written & composed by Mr. Romer, *etc.*
T. Gladman : London, [1800?] fol. **G. 807. b. (54.)**

—— The Chair Mender, a Favorite Ballad, written & composed by Mr Romer, *etc.*
E. Riley : London, [1800?] fol. **G. 807. b. (54*.)**

—— The Modern Lover, written & composed by Mr. Romer, *etc.* *E. Riley : London*, [1800?] fol. **G. 807. (54**.)**

—— The Village Festival, [Song,] written & composed by Mr. Romer, *etc.*
T. Gladman : London, [1800?] fol. **G. 808. e. (41.)**

ROMERO DE AVILA (Geronimo) Arte de Canto-Llano, y Organo, ó Promptuario Musico, dividido en quatro partes, *etc.* *Joseph Doblado : Madrid*, 1785. 4°. **7897. m. 5.**

ROMP. The Romp. [Song.] *See* Carey (H.)

RONCALLI (Ludovico) *Count.* Capricci Armonici sopra la Chitarra Spagnola... Opera Prima. *Sebastian Casetti Intagl. : Bergamo*, 1692. *obl.* 4°. **K. 2. c. 12.**

RONDEAU. Rondeau. Perform'd on the Hautboy by Mr. Fischer at Vauxhall. Adapted also for the Harpsicord & Transpos'd for the German Flute. 2 Nos.
[*London*, 1785?] fol. **h. 141. a. (18.)**

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RONDOS. A Favourite Collection, of Familiar Rondos; for the Piano-Forte. [1799.] *See* Periodical Publications. —*London.* The Piano-Forte Magazine. Vol. VII. No. 4. [1797–1802.] 8°. **D. 854.**

RONER (Andrew) Melopeïa Sacra or a Collection of Psalms and Hymns by Mr John Denham &c. Set to Addison and Sr ew Method, *etc.* 2 vols. Musick in a N
W. Smith, for the Author : London, [1721.] fol. **I. 198.**

RONG (Wilhelm Ferdinand) Versuch einer Elementar-Lehre für die Jugend am Klavier, in Frage und Antwort aufgelöst mit Tabellen, *etc.* *Bey dem Verfasser : Potsdam*, 1793. 4°. **7897. cc. 13.**

RONSARD (Pierre de) [Les Amours de P. de Ronsard Vandomoys. Ensemble le Cinquiesme [livre] de ses Odes. With an Appendix containing musical settings by P. Certon, C. Goudimel, M. A. Muret and C. Jannequin.] 2 pts. [*Chez la veufve M. de la Porte : Paris,*] 1552. 8°. **Case 57. a. 31. (1.)**
Wanting the title-page.

RONSSECY (de) *Madame.* Andantino. The Variations by Md. de Ronssecy. [Harp.] *S. Straight : London*, [1800?] fol. **H. 2819. (18.)**

Lullaby [by S. Storace] adapted for the Harp, with Variations by Mde de Ronssecy. *S. Straight : London*, [1800?] fol. **H. 2819. (6.)**

Scotch Air. The Variations by Mde. de Ronssecy. [Harp.] *S. Straight : London*, [1800?] fol. **H. 2819. (16.)**

Scotch Tune. The Variations by Mde. de Ronssecy. [Harp.] *S. Straight : London*, [1800?] fol. **H. 2819. (15.)**

Shepherds I have lost my love. A Scotch Tune. The Variations by Mde. de Ronssecy. [Harp.] *S. Straight : London*, [1800?] fol. **H. 2819. (3.)**

See Krumpholz (J. B.) Minuetto ... the Variations by Mde. de [Ronssecy].
[1800?] fol. **H. 2819. (17.)**

See Rauzzini (V.) The Dirge in Cymbaline...adapted for the Harp or Piano Forte by Mde. de Ronssecy, *etc.*
[1800?] fol. **H. 2819. (9.)**

See also D., *Madame.*

RONTANI (Raffaello) Le Varie Musiche di Raffael Rontani a Una Due e Tre Voci per Cantare nel Clauicembolo, et Chitarrone, Libro Primo. Nouamente poste in Luce, *etc.* *Appresso Zanobi Pignoni : Fiorenza*, 1614. fol. **K. 1. i. 5*.**

Le Varie Musiche di Rafaello Rontani a Una Due, e Tre Voci. Per Cantare nel Cimbalo, o in altri stromenti simili, con L' Alfabeto per la Chitarra Spagnola in quelle più à proposito, per tale stromento. Libro Primo. *Appresso Gio. Battista Robletti. Ad instantia di Antonio Poggioli : Roma*, 1623. fol. **K. 1. i. 5. (1.)**

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Varie Musiche a Una, e Due Voci...Per cantare nel Cimbalo, e nella Tiorba... Libro Quarto. Opera Ottaua. *Appresso Gio. Battista Robletti. Ad Instantia di Antonio Poggioli: Roma*, 1620. fol. **K. 1. i. 5. (4.)**

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Le Varie Musiche ... a Una, et Due Voci. Per cantare nel Cimbalo, o in altri stromenti simili. Libro Sesto. Opera Undecima. *Appresso Gio. Battista Robletti. Ad instantia d' Antonio Poggiol: Roma*, 1622. fol. **K. 1. i. 5. (6.)**

ROOLEEUW (Reinier) Schriftuurlyke Gezangen, gerymt, en op nieuwe Zangwyzen gesteld door Dr. Reinier Rooleeuw. Den vierden druk. *Kornelis vander Sys: Amsteldam*, 1725. 12°. **3435. bbb. 7.**

ROOM. Room for a Rover. Song. *See* Paisible (J.)

ROOME (Francis) *See* Alcock (J.) *Doctor in Music.* The Harmony of Sion ... selected by F. Roome, *etc.* [1779.] 8°. **E. 343. d.**

ROOYEN (G. van) A Selection of Hymns for the use of the English Presbyterian Church in Rotterdam. Adapted for the Organ and Piano Forte, *etc.* *L. Plattner, for the Author: Rotterdam*, [1790?] 4°. **E. 1456.**

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The composers named in this collection are : C. de Rore, Adriano [Willaert], G. Nasco, N. Alberti, Sandrino, G. Contino, P. Taglia, B. Donato and F. Portinaro.

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The composers named in this collection are : C. de Rore, Sabino, G. Nasco, Orlando [de Lasso], Adriano [Willaert], Gianetto da Palestina and B. Spontoni.

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Di Cipriano de Rore il Primo Libro de Madrigali a quattro Voci Nouamente ... Corretti & Ristampati. Tenor. (Bassus.) 2 pts. *Apud Hieronymum Scotum : Venetiis*, 1554. *obl.* 4°. **A. 70. z.**

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Apud Antonium Gardane : Venetijs, 1544. *obl.* fol. **A. 70.**

This collection contains motets by C. Rore, Adriano [Willaert], Jachet [Berchem], L. Barre, C. Canis, Pierresson, Ferabosco, J. de Billon, Jarsin, Certon and Gardane.

Cypriani Rore...Motetta Nunc Primum Summa Diligentia in Lucem Prodita. Quinque Vocum. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts.

Apud Antonium Gardane : Venetijs, 1545. *obl.* 4°. **A. 70. d.**

[Another edition.] Cypriani Rore ... Motetta Nunc Primum...in Lucem Prodita. Quinque Vocum. Bassus. (Quintus.) 2 pts. *Apud Antonium Gardane : Venetijs*, 1545. *obl.* 4°. **A. 70. e.**

The Quintus alone has the printer's name and device. This edition also differs from the other one of the same year in the absence of the dedication to B. Feria on the verso of the title-page.

Motetta D. Cipriani de Rore et Aliorum Auctorum Quatuor Vocibus Paribus decanenda, cum Tribus Lectionibus, pro Mortuis, Iosepho Zerlino auctore. Tenor. *Apud Hieronymum Scottum : Venetiis*, 1563. *obl.* 4°. **A. 70. o.**

The date has been altered in MS. to 1594. *This collection contains the names of Cipriano Rore, Iaches de Vuerth, Paulus Animuccia, Giovan. Nasco, Antonius Barges, Constantius Porta, Josephus Zarlinus and Iachet Mantuæ.*

Cypriani de Rore...Sacræ Cantiones seu Moteta (ut vocant) non minus Instrumentis quam Vocibus aptæ. Liber Unus. Superius. (Tenor.) (Bassus.) (Quinta Pars.) 4 pts.

Excudebat Petrus Phalesius, sibi & Ioanni Bellero Bibliopolæ Antuerpiensi : Louanii, 1573. *obl.* 4°. **A. 70. h.**

RORE (Cipriano de)
See Gardano (Angelo) Musica di Tredici Autori ... Nella quale si contengono ... Madrigali ... delli infrascritti Autori. C. de Rore, *etc.* 1589. 4°. **K. 3. g. 11.**

See Monte (F. di) La Ruzina, Canzone ... insieme Un' altra di Cipriano de Rore, *etc.* 1591. 4°. **D. 160. j.**

See Tiburtino (G.) Fantesie con la Giunta di alcuni...Recerchari et Madrigali a tre Voce, Composti da ... Cipriano Rore, *etc.* 1549. *obl.* 4°. **K. 3. b. 4.**

See Willaert (A.) Fantasie ... a Tre Voci ... Con due Regina celi, l' uno di Adriano & l' altro di Cipriano, sopra uno medesimo Canto Fermo, *etc.* 1593. *obl.* 4°. **A. 569. c.**

RORE (Cipriano de) and **ANNIBALE,** *Padovano.* Di Cipriano et Annibale Madregali a Quatro Voci insieme altri Eccellenti Autori nouamente...stampati & dati in Luce, *etc.* Basso.
Appresso di Antonio Gardano: Venetia, 1561. *obl.* 4°. **A. 70. u.**
The composers named in this collection are: Cipriano [de Rore], A. Padoano, Perissone [Cambio], Giachet Berchem, F. de Monte, J. Contino, Claudio da Correggio, F. Londariti, Jacobo de Kerle, Sper' in Dio Bertoldo and A. Striggio.

Di Cipriano et Annibale Madrigali a Quattro Voci insieme Altri Eccellenti Autori, nuouamente Con nuoua Gionta Ristampati, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts.
Appresso li Figliuoli di Antonio Gardano: Venetia, 1575. *obl.* 4°. **A. 70. n. (3.)**
The composers named in this edition are: Cipriano, A. Padoano, Claudio da Correggio, Perissone, G. Berchem, I. Continuo, A. Striggio C. Porta, A. Gabrieli and Gio. d'Andrea Gabrieli.

RORE (Cipriano de) and **JACHET,** *of Mantua* [Jachet Collebaudi]. I Sacri et Santi Salmi di Dauid Profeta, Che si Cantano nella Santa Romana Chiesa all' hora di Vespero, in Canto Figurato. Composti da...Cipriano Rhore, e Iachet da Mantoa. Con li suoi Magnificat a vno Choro. A Versi a Quatro Voci, Nouamente post' in Luce, *etc.* Tenor.
Apud Hieronymum Scotum: Venetiis, 1554. *obl.* 4°. **A. 70. p.**

ROSA. Rosa and Henry. Song.
See Secret.

ROSA (Salvator) *See* Mattheson (J.) Matthesons Mithridat wider den Gift einer welscher Satyre [by S. Rosa], genannt: La Musica. 1749. 8°. **785. b. 55.**

ROSA DA CAIRANO (Onorato) Regole del Canto Fermo detto Gregoriano spogliate dell' antica loro oscurità, e registrate con brevità e chiarezza, dal R. P. F. Onorato Rosa da Cairano, *etc.*
Nella Stamperia degli Eredi di Moro: Napoli, 1788. 4°. **7897. f. 37.**

ROSALIND. Rosalind. Song [begins: "When Rosalind, that blooming nymph"].
See Hudson (R.)

Rosalind. [Song.] *See* Silly. Silly swain, no longer dwell. [1758.] 8°. **P.P. 5438. z.**

ROSALINDA. Rosalinda. [Song.]
See Butler ( )

ROSAMOND. Was ever Nymph like Rosamond so fair. [Song] *Sung by Miss Arne in Rosamond.* [Words by J. Addison, music by T. A. Arne.]
[*London,* 1734?] *s. sh.* fol. **G. 305. (132.)**

Rosamond. Opera. *See* Clayton (T.)

ROSANIE. Cher Amant, sois constant. *Air de Rosanie.* [By H. J. Rigel.]
[*Paris,*] 1780. 8°. **298. f. 7.**
Mercure de France, Sept., 1780, *p.* 59.

ROSARY. The Rosary. Ballad.
See Shield (W.) [*The Midnight Wanderers.*]

ROSCELLI (Francesco)
See Prima Stella. Prima Stella. De Madrigali ... di Francesco Roscelli, *etc.* 1570. 4°. **D. 13.**

ROSE. The Rose. [Song.] *See* Arise. Arise, arise, thou blushing Rose, *etc.* [1778.] *s. sh.* fol. **G. 306. (144.)**

The Rose. [Song, begins: "Sweet are the flow'rs."] *See* Burgess (H.) *the Elder.*

The Rose. [Song.] *See* Child. Child of the summer, charming rose.
[1775?] *s. sh.* fol. **G. 307. (108.)**

[Another setting.] The Rose. [Song, begins: "Child of the Summer."]
See Holroyde (J.)

The Rose. [Song, begins: 'Lately on yonder swelling bank.'] *See* Gentleman.

The Rose. [Song.] *See* Go. Go happy Flow'r to her Hand. [1756.] *s. sh.* 8°. **P.P. 5439. ab.**

The Rose. Song. *See* Go. Go, happy flow'r, to her hand, *etc.* [1756.] 8°. **P.P. 5438. z.**

The Rose. [Song, begins: 'Sweet rose, Aurora's early care.']
See Porter (S.) *the Younger.*

La Rose. [Song.] *See* Près. Près de Daphnis, *etc.* [1780?] 8°. **B. 362. (124.)**

ROSE. The Rose. Song. [Begins: 'Yes, ev'ry flow'r that blows.'] *See* PRING (J. C.)

The Rose. [Song.] *See* SEE. See that beauteous blooming Rose. [1770?] *s. sh.* fol. **G. 311. (147.)**

La Rose. Ariette. *See* VERMEILLE. Vermeille Rose, *etc.* [1780?] 8°. **B. 362. b. (26.)**

The Rose. Cantata. [Begins: 'O listen while I sing.'] *See* WEBBE (S.) *the Elder.*

Rose chérie. [Song.] *See* ZÉMIRE ET AZOR.

La Rose Emblématique. [Song.] *See* PRÈS. Près d'un joli bouton de rose, *etc.* [1780?] 8°. **B. 362. b. (14.)**

Rose est des dieux la fleur choisi[e]. *Chanson* [words] de M^r^ de Moncrif. [*Paris*, 1765?] 8°. **B. 362. e. (34.)**

La Rose et la belle Parisot. [Two airs in P. F. compressed score.] *Printed for Longman & Broderip: London*, [1795?] fol. **g. 141. (24.)**

The Rose had been wash'd. Ballad. *See* KNOWLES ( )

[Another setting.] The Rose had been wash'd. [Song.] *See* MILGROVE (B.)

[Another setting.] The Rose had been washd. Song. *See* WEBBE (S.) *the Elder.*

The Rose that weeps. Canzonet. *See* HORSLEY (W.)

[Another setting.] The Rose that weeps. Sonnet. *See* SPOFFORTH (R.)

Une rose vient d'éclore. [Song.] *See* C * * *, *M^lle^*.

ROSE ET COLAS. Rose et Colas, Comédie en un Acte [by M. J. Sédaine]... [Music]...Par Mr. * * * [i.e. P. A. Monsigny]. Gravé par Le S^r^ Hue. [Full Score.] *Chez C. Hérissant: Paris*, [1764.] fol. **G. 288. (1.)**

Rose et Colas, Comédie en un Acte, Prose [by M. J. Sédaine] et Musique [by P. A. Monsigny]... avec la Musique [of two Songs]. 1770. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 2. 1777. 8°. **11735. b. 2.**

Demandez moi pourquoi cette colère. Ariette de Rose et Colas [by P. A. Monsigny]. With an Accompanyment for the Harp by S. P. Seybold. *Printed for J. & G. Vogler: London*, [1770?] fol. **G. 800. m. (50.)**

Fournissez un canal au Ruisseau. *Vaudeville.* De Rose et Colas [by P. A. Monsigny]. [*Paris*, 1780?] 8°. **B. 362. (50.)**

ROSE ET PICARD. Air et Vaudeville de Rose et Picard [by N. Dalayrac]. Avec Ac. de Guittare par le Citoyen Guichard. *Chez Imbault: Paris*, [1794.] 8°. **B. 362. d. (14.)**

Rose et Picard. Comédie. *See* DALAYRAC (N.)

ROSE (J. H.) Tay Side Fencibles Slow and Quick March for two Clarinetts, Two Horns, Trumpet and Bassoon. Also adapted for Piano Forte, Violin, German Flute & Fife, *etc.* *Printed for the Author: Edinburgh*, [1795?] fol. **g. 133. (50.)**

ROSEINGRAVE (THOMAS) Six Cantatas. Humbly inscribed to...Lord Lovell. [Short Score.] [*London*, 1735?] fol. **K. 10. b. 15.**

[Another copy.] **G. 808. h. (37.)** *Imperfect, wanting pp.* 36–39.

Celia conscious of her beauty. [Song.] *The Words by Major Pack.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (15.)**

A Celebrated Concerto for the Harpsicord, *etc.* *Printed for C. and S. Thompson: London*, [1770?] fol. **g. 271. b. (24.)**

Six Double Fugues for the Organ or Harpsicord...To which is added, Sig. Dominico Scarlatti's Celebrated Lesson for the Harpsicord, with several Additions by Mr. Roseingrave. *Printed for I. Walsh: London*, [1750?] *obl.* fol. **e. 174. m. (17.)**

XII. Solos for a German Flute, with a Through Base for the Harpsichord, *etc.* *B. Cooke: London*, [1730?] fol. **g. 1049.**

Eight Suits of Lessons for the Harpsicord or Spinnet in most of the Keys; with Variety of Passages & Variations throughout the Work, *etc.* *Printed for I. Walsh and Ioseph Hare: London*, [1725?] fol. **h. 145. (1.)**

This mercenary Age despise. *A Song, etc.* [*London*, 1720?] fol. **G. 312. (30.)**

Voluntarys and Fugues made on purpose for the Organ or Harpsicord, *etc.* *Printed for I. Walsh & Ioseph Hare: London*, [1730?] fol. **h. 145. (2.)**

See SCARLATTI (D.) [*Narciso.*] Songs in the New Opera call'd Narcissus...With the Additional Songs compos'd by Mr. Roseingrave. [1720.] fol. **H. 315.**

See SCARLATTI (D.) Forty two Suits of Lessons for the Harpsichord...revised... [by] T. Roseingrave. [1748?] *obl.* fol. **e. 32.**

ROSENBAUM (CHRISTIAN ERNST) Scherzhafte Lieder mit Melodien...Zwote Auflage. *Bey David Iversen: Altona*, 1772. *obl.* fol. **C. 646.**

ROSENFEST. Das Rosenfest. [Operetta.] *See* WOLF (E. W.)

ROSENMAEDCHEN. Das Rosenmädchen [La Rosière de Salenci], oder das Fest der weiblichen Tugend, ein Singspiel in drey Aufzügen aus dem Französischen übersetzt. [Music by A. E. M. Grétry.] 1772. 8°. *See* OPERETTAS. Sammlung der komischen Operetten, *etc.* Band II. No. 5. **B. 729.**

ROSENMUELLER (JOHANN) Kern-Sprüche, mehrentheils aus heiliger Schrifft Altes und Neues Testaments, theils auch aus etlichen alten Kirchenlehrern genommen, und in die Music mit 3. 4. 5. 6. und 7. Stimmen samt ihrem Basso Continuo ...mit und ohne Violen gesetzet, *etc.* Prima (Secunda) (Tertia, Quarta & Quinta) Vox. (Violin I.) (Violin II.) (Bassus Continuus.) 6 pts. *In Verlegung des Autoris ... Gedruckt bey Fried. Lanckischen sel. Erben: Leipzig*, 1648. fol. **E. 239. (1.)**

[Another copy.] 6 pts. **E. 239. a. (1.)**

Andere Kern-Sprüche,...in die Music mit 3. 4. 5. 6. und 7. Stimmen, samt ihrem Basso Continuo ...mit und ohne Violen gesezzet, *etc.* Prima (Secunda) (Tertia, Quarta & Quinta) Vox. (Violino I.) (Violino II.) (Bassus Continuus.) 6 pts. *Auff Kosten Zachar. Hertels ... drukts... Christophorus Cellarius: Leipzig*, 1652. fol. **E. 239. (2.)**

[Another copy.] 6 pts. **E. 239. a. (2.)** *The Secunda Vox part is imperfect, wanting the title-page.*

ROSENROTH (CHRISTIAN KNORR VON). *See* KNORR VON ROSENROTH.

ROSES. The Roses. [Song.] *See* ARNE (M.)

The Roses of Thirty-One. [Song.] *See* TRUANT. A Truant Tar the world I've rang'd, *etc.* [1785?] fol. **G. 807. d. (77.)**

ROSE-TREE. A Rose Tree full in bearing. [Duet.] *See* POOR SOLDIER.

ROSETTE. Rosette est jeune, a mille appas. *Le Portrait de Rosette.* [Song, adapted to 'Je le compare avec Louis,' by N. Dezède.] [*Paris*, 1780?] 8°. **B. 362. e. (112.)**

[Another copy.] **B. 362. (77.)**

ROSETTI (A.) Four Sonatas, for the Piano-Forte or Harpsichord. Composed and...dedicated to Miss Carey by Sig^r A. Rosetti. Neapolitan. *Longman and Broderip: London*, [1795?] fol. **h. 1480. p. (12.)**

ROSETTI (ANTONIO) *See* ROSETTI (F. A.)

ROSETTI (FRANZ ANTON) Three Favorite Divertissements for the Harpsichord or Piano Forte with an Accompanyment for the Violin & Violincello...Op. 2^a. [Separate Parts.] *J. Cooper: London*, [1790?] fol. **h. 1480. s. (8.)**

Three Favourite Divertisements for the Piano Forte. Op. 2. [1799.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. IX. [No. 1.] [1797–1802.] 8°. **D. 854.**

ROSETTI (FRANZ ANTON) Quatuors Concertants à Deux Violons, Alto et Basse...Oeuvre 4. [Separate Parts.] *Chez le S^r Sieber: Paris*, [1785?] fol. **h. 78. (1.)**

Sei Quartetti per Due Violini, Viola, e Violoncello...Opera VI. [Separate Parts.] *Presso Artaria Compagni: Vienna*, [1780?] fol. **h. 2830. (8.)**

Six Quatuors Concertants pour Deux Violons, Alto et Basse ... Oeuvre VII. [Separate Parts.] *Chez le S^r Sieber: Paris*, [1790?] fol. **h. 78. (2.)**

Deux Simphonie à Deux Violons deux Alto et Basse une flute Deux Hautbois Deux Cors...Œuvre 6. [Separate Parts.] *Chez le S^r Sieber: Paris*, [1785?] fol. **h. 3210. (35.)**

Der Sterbende Jesus. Ein Oratorium, *etc.* [Words by Zinkernagel. Full Score.] *Bey Artaria Compagnie: Vienn*, [1785?] *obl.* fol. **E. 1671.**

ROSETTUS (BLASIUS) *See* ROSSETTUS.

ROSETUS (STEPHANUS) *See* ROSSETTO.

ROSIER. Le Rosier. Opéra Comique. *See* BONESI (B.)

Une fille du voisinage. *Romance du Rosier.* [By B. Bonesi.] Avec Accomp^t de Guittare. *Chez Imbault: Paris*, [1784?] 8°. **B. 362. c. (96.)**

Qu'il sera beau le jour de d'main. *Vaudeville du Rosier.* [By B. Bonesi.] Avec Accomp^t de Guittare. *Chez Imbault: Paris*, [1784?] 8°. **B. 362. c. (96*.)**

ROSIÈRE DE SALENCI. La Rosière de Salenci, Comédie, en trois actes, mêlée d'Ariettes; par M. Favart. [With the music of one song and the concluding Vaudeville.] *Chez la Veuve Duchesne: Paris*, 1770. 8°. **164. d. 26.** *This is not Grétry's 'Rosière de Salenci.'*

Chantés, dansés, amusés vous. *Vaudeville de la Rosiere* [de Salenci, by A. E. M. Grétry]. [*Paris*, 1780?] 8°. **B. 362. (163.)**

Colin quel est mon crime. *Duo de la Rosière* [de Salenci, by A. E. M. Grétry]. [*Paris*, 1780?] 8°. **B. 362. i. (47.)**

Du poids de la vieillesse. [Song.] *De la Rosière* [de Salenci, by A. E. M. Grétry]. [*Paris*, 1780?] 8°. **B. 362. (54.)**

J'ai tout perdu. [Song.] *De la Rosière* [de Salenci, by A. E. M. Grétry]. [*Paris*, 1780?] 8°. **B. 362. c. (112.)**

Ma Barque legère. *Ariette, etc.* [By A. E. M. Grétry.] [*Paris*, 1780?] 8°. **B. 362. c. (112b.)**

Quand le Rossignol du bocage. [Song.] *De la Rosière* [de Salenci, by A. E. M. Grétry]. [*Paris*, 1780?] 8°. **B. 362. c. (112a.)**

ROSIÈRE DE SALENCI. Quel beau jour se dispose. *Ariette*, de la Rosière de Salenci [by A. E. M. Grétry].
Chez Camand : Paris, [1780?] 8°. **B. 362. (55.)**

La Rosière de Salenci. Pastorale.
See GRÉTRY (A. E. M.)

ROSIERS (ANDRÉ DE) *Sieur de Beaulieu.* Alphabet de Chansons pour Danser et pour Boire. 1646. *See* CHANSONS. Recueil de differens Livres de Chansons, *etc.* Liv. IV. 1699. 8°. **A. 428. (4.)**

XIII. Liure des Libertez d'André de Rosiers, *etc.* *R. Ballard : Paris*, 1665. 8°. **A. 769.**

XVI. Liure des Libertez d'André de Rosiers, *etc.* *R. Ballard : Paris*, 1672. 8°. **A. 769. a.**

ROSIERS (CHARLES) Pièces Choisies à la manière Italienne...Propres à jouer sur la Flute, le Violon & autres Instruments. Mises en ordre par A. Le Chevallier. (Flauto Primo.) (Basone.) 2 pts.
P. & J. Blaeu : Amsterdam, 1691. *obl.* 4°. **C. 404. (2.)**

ROSILLA. Rosilla and Adonis. [Song.]
See SNIBSON (J.)

ROSINA. Rosina. Comic Opera.
See SHIELD (W.)

ROSINE. Rosine ton œil devient dangereux. *Ariette de M^r * * * *.* [*Paris*, 1780?] 8°. **B. 362. c. (23.)**

ROSS (DANIEL) Ratlin roarin' Willie. A Favorite Air with Variations...for the Piano Forte. *Printed for J. Brysson : Edinburgh*, [1800?] fol. **h. 122. (32.)**

ROSS (JOHN) The Aberdeen Volunteers, [Song,] written by Mr. Ewen, *etc.*
Longman & Broderip, for the Author : London, [1797?] fol. **G. 366. (67.)**

Ance I was as blythe as Simmer. A Favourite Scots Song with an Accompaniment for the Piano Forte. Written by Mr. Rannie, *etc.* *J. Hamilton : Edinburgh*, [1795?] fol. **G. 366. (63.)**

Busk ye, busk ye, a Scotch Air, with Variations for the Piano Forte, *etc.*
R. Birchall : London, [1800?] fol. **h. 122. (34.)**

A Select Collection of Ancient & Modern Scottish Airs. Adapted for the Voice, with Introductory and Concluding Symphonies & Accompaniments for the Piano Forte ... by J. Ross ... Vol. I.
J. Hamilton : Edinburgh, [1795?] fol. **H. 1629. a.**

Come Cynthia to thy Shepherd's Vale. A Canzonet with an Accompaniment for the Piano Forte...The Poetry from the Pindariana. *Broderip and Wilkinson : London*, [1800?] fol. **G. 799. (14.)**

ROSS (JOHN) Crazy Jean, [Song,] with an Accompaniment for the Piano-Forte. Written by M. G. Lewis, *etc.*
J. Hamilton : Edinburgh, [1800?] fol. **G. 806. d. (70.)**

Cynthia thinks of me no more, [Song,] with an Accompaniment for the Piano Forte, Written by J. Rannie, *etc.*
Longman, Clementi & Co : London, [1800?] fol. **G. 806. d. (71.)**

Duncan Gray came here to woo. [Song.] ...The Symphonies & Accompaniments ...by Mr. Ross. [1800?] fol.
J. Hamilton : Edinburgh, [1800?] fol. **H. 2820. (5.)**

Ellen of the Dee. [Song.]...The Words by Mr. Rannie, *etc.* *Longman & Broderip : London*, [1795?] fol. **G. 800. m. (51.)**

Erin go bragh. A Favourite Irish Air with Variations for the Piano-Forte...by J. Ross, *etc.* *J. Hamilton : Edinburgh*, [1800?] fol. **g. 139. (40.)**

Go pull the Rose. A Favourite Song set for the Voice, Piano-Forte, or German-Flute. Written by J. Hamilton, *etc.*
J. Hamilton : Edinburgh, [1795?] fol. **G. 366. (62.)**

The Green Willow Grove, [Song,] with an Accompaniment for the Piano Forte, written by Mr. Rannie, *etc.* *Longman, Clementi & Compy : London*, [1799?] fol. **G. 366. (66.)**

Henry's Return, the Sequel to Crazy Jane, [Song,] Written by Mr. Rannie, *etc.*
Preston : London, [1800?] fol. **G. 806. d. (72.)**

I ask not thy Pity. Canzonet, with an Accompaniment for the Piano Forte or Harp ...The Words by Mr. Jones. *Preston : London*, [1800?] fol. **G. 810. (58.)**

The Maid of Seaton Vale, a Scottish Ballad written by Mr. Rannie, *etc.*
Preston : London, [1795?] fol. **G. 793. (23.)**

My Heart lovely Mary is thine. A Ballad ...with an Accompaniment for the Piano Forte...The Poetry by J. Rannie.
Broderip and Wilkinson : London, [1799?] fol. **G. 366. (70.)**

My Heart with joy is thrilling. A Favorite Duetto with an Accompaniment for the Piano Forte, written by Mr. Rannie, *etc.*
Longman, Clementi & Compy : London, [1799?] fol. **G. 366. (69.)**

My Jockey is a gentle Youth, [Song,] written by Mr. J. Rannie, *etc.* *Longman & Broderip, for the Author : London*, [1790?] fol. **G. 366. (68.)**

The Negro Mother. A Ballad...with an Accompaniment for the Piano Forte, *etc.*
Printed for Broderip and Wilkinson ; London, [1799?] fol. **G. 366. (72.)**

[Another copy.] **G. 799. (13.)**

ROSS (JOHN) O open the door thou dear unkind. A Favourite Song with an Accompaniment for the Piano Forte. Written by Mr. Rannie, *etc.* *J. Hamilton: Edinburgh*, [1795?] fol. **G. 366. (65.)**

O strew the sweet Flower, a Favorite Song sung by Master Welsh, *etc.* [Short Score.] *Lewis, Houston & Hyde: London*, [1797?] fol. **G. 798. (44.)**

Orra Moor, A Favorite Song with an Accompaniment for the Piano Forte, written by...Mrs. Rove, *etc.* *Longman, Clementi & Compy: London*, [1799?] fol. **G. 366. (64.)**

Oscar's Tomb, [Song,] with an Accompaniment for the Piano-Forte, Written by J. Rannie, *etc.* *Longman, Clementi & C°, for the Author: London*, [1799?] fol. **G. 806. d. (73.)**

A Second Set of Nine Songs, with an Accompaniment for the Piano-Forte or Harp...Op. 4. *Longman & Broderip: London*, [1792?] fol. **G. 358. (9.)**

A Third Sett of Songs. With an Accompaniment for the Piano Forte or Harp... Op. 7th. *J. Hamilton: Edinburgh*, [1795?] fol. **G. 358. (10.)**

The Seventh of November, a Scotch Air, arranged as a Rondo for the Piano Forte, *etc.* *R. Birchall: London*, [1800?] fol. **h. 122. (34*.)**

The Soldier's Return. A favorite Scots Air, with Variations for the Piano Forte, *etc.* *J. Hamilton: Edinburgh*, [1800?] fol. **g. 139. (39.)**

Three Sonatas for the Piano-Forte or Harpsichord, with an Accompaniment for a Violin, in which are introduced for the Subjects of the Slow movements, favorite Scots Songs...Op. 5. *Preston & Son: London*, [1795?] fol. **g. 443. e. (27.)**

A Sonata in which is introduced a favorite Scots & Irish Air, for the Piano Forte, with an Accompaniment for the Violin or Flute, *etc.* *Preston: London*, [1800?] fol. **g. 271. b. (25.)**

Wanting the accompaniment.

Tho' Grief had nipp'd her early bloom, a Favorite Ballad... The Poetry by... T. Russell, *etc.* *Broderip and Wilkinson: London*, [1799?] fol. **G. 366. (73.)**

Thy blue waves O Carron. A Favorite Ballad...with an Accompaniment for the Piano Forte...The Poetry by Mr. Rannie. *Broderip and Wilkinson: London*, [1799?] fol. **G. 366. (71.)**

Six Favorite New Waltzes for the Piano Forte. Op. 9th. [Book II.] *J. Hamilton: Edinburgh*, [1800?] fol. **g. 229. (12.)**

ROSS (JOHN) While the Moon-Beams all bright. [Song.] Written by Mr. J. Rannie, *etc.* *Longman & Broderip, for the Author: London*, [1795?] fol. **G. 366. (74.)**

ROSSELLI (AGRIPPINO) Ten Ariettes and Two Duetts for One & Two Voices, with an Accompaniment for the Piano-Forte, *etc.* *Printed for the Author: London*, [1795?] *obl.* fol. **E. 600. u. (6.)**

Bella dea. A Favorite Song,...sung... in the Opera of Allessandro e Timoteo. [Full Score.] [1800.] fol. *See* ALESSANDRO E TIMOTEO. **G. 811. a. (4.)**

Two Easy Duetts for Two Voices with an Accompaniment for the Piano-Forte, *etc.* *L. Lavenu: London*, [1795?] fol. **G. 805. m. (35.)**

Lamento di Maria Antonietta, Regina di Francia, Cantata...a voce sola, e Cori. La Poesia è di S. Buonaiuti. [Full Score.] *T. Skillern, a spese dell' Autore: Londra*, [1794?] *obl.* fol. **E. 529.**

Rasserena il mesto ciglio. A Favorite Rondo, with an Accompaniment for the Piano Forte, *etc.* *Printed for the Author: London*, [1795?] fol. **G. 805. m. (36.)**

ROSSETER (PHILIP) A Booke of Ayres, Set foorth to be song to the Lute, Orpherian and Base Violl, by Philip Rosseter Lutenist [and Thomas Campion], *etc.* *Printed by Peter Short, by the assent of Thomas Morley: London*, 1601. fol. **K. 2. i. 3.**

ROSSETTI (ANTONIO) *See* ROSETTI (F. A.)

ROSSETTO (STEFANO) Il Lamento di Olimpia di Stefano Rossetto...Con vna Canzone Del medesimo, a quattro, a cinque, a sei, a sette, a otto, a noue, & dieci voci, *etc.* Basso. *Appresso Girolamo Scotto: Vinegia*, 1567. 4°. **D. 198.**

Il Primo Libro de' Madrigali a Sei Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Claudio da Correggio, & Fausto Bethanio Compagni: Vinetia*, 1566. *obl.* 4°. **K. 3. f. 5.**

Nouæ Quædam Sacræ Cantiones quas vulgo Motetas vocant. Quinque et Sex Vocum, ita compositæ, ut ad omnis generis instrumenta attemperari possint, *etc.* Discantus. (Altus.) (Bassus.) (Vagans.) 4 pts. *In Officina Theodorici Gerlazeni: Noribergæ*, 1573. *obl.* 4°. **A. 400.**

ROSSETTUS (Blasius) Blasii Rossetti Veronensis Libellus de rudimentis Musices. De triplici musices specie. De modo debite soluēdi diuinū pensum. Et de auferendis nonnullis abusibus in dei templo, *etc.* *Per Stephanum, & fratres de Nicolinis de Sabio, sumptu & requisitione D. Blasii Rosetti: Veronę*, 1529. 4°. **K. 1. g. 11.**
52 *leaves, without pagination, 29 lines to the full page.*

ROSSETUS (Vincentius) *See* Vanneus (S.) Recanetum de Musica Aurea...Vincentio Rosseto...Interprete. 1533. 4°. **K. 2. g. 17.**

ROSSI (Giovanni Battista) Organo de Cantori per intendere da se stesso ogni passo difficile che si trova nella Musica, et anco per imparare Contrapunto. Con alcune Cantilene à Due, Tre, Quattro, & Cinque Voci, *etc.* *Stampa del Gardano. Appresso Bartholomeo Magni: In Venetia*, 1618. fol. **G. 842.**

ROSSI (Lemme) Sistema Musico ouero Musica Speculatiua. Doue si spiegano i più Celebri Sistemi di tutti i tre Generi. *Nella Stampa Episcopale, per Angelo Laurenzi: Perugia*, 1666. 4°. **557*. e. 1. (1.)**

ROSSI (Michel Angelo) Erminia sul Giordano. Dramma Musicale rappresentato nel Palazzo dell' illustrissimo...Signore D. Taddeo Barberino, *etc.* *Appresso Paolo Masotti: Roma*, 1637. fol. **K. 8. h. 20.**
This copy contains five engravings by F. Greuter after A. Camasse, representing scenes in the Opera.
[Another copy.] **K. 8. h. 16.**
Imperfect, wanting the frontispiece, title-page and dedication.

ROSSI (Salomone)
השירים אשר לשלמה מזמורים ושירות ותשבחות אשר הביא בחכמת הנגון והמוסיקה לשלשה ד' ה' ו' ז' ח' קולות וג'. אלטו.
Appresso gli Illust. Sig. Pietro e Lorenzo Brag[adini: Venice, 1623]. וניציאה שפ"ג fol. **1977. g. 7.**
The Alto part only.

ROSSIGNOL. Le Rossignol, Opéra Comique en un Acte, de Messieurs ****** [i.e. G. C. de l'Attaignant and R. Fleury] ...avec la Musique. (Airs choisis du Rossignol.) *Chez Duchesne: Paris*, 1756. 8°. **11738. e. 33. (5.)**
[Another copy.] **164. g. 7.**
[Another edition.] Le Rossignol, Opéra Comique en un Acte, de Messieurs ****** [i.e. G. C. de l'Attaignant and J. Fleury], *etc.* (Airs choisis du Rossignol.) 1756. *See* Théâtre. Nouveau Théâtre de la Foire, *etc.* Tom. 1. 1763. 8°. **11735. d. 2.**

ROSSIGNOLS. Rossignols, que pretendez-vous. Chanson. *See* Martin (F.)
Les Rossignols Spirituels. [Hymns.] *See* Philips (P.)

ROSSINO (Francesco di) Grammatica Melodiale Teorico-Pratica esposta par Dialoghi, nella quale con metodo chiaro... insegnasi il modo d'imparare ... il vero Canto Ecclesiastico, o sia Canto Fermo... Divisa in Tre Parti...Con in fine un Appendice, *etc.* *Presso Lazzarini: Roma*, 1793. 4°. **7896. ff. 8.**

ROSTHIUS (Nicolaus) Cantiones Selectissimæ, Vulgo Motectae Appellatae...in lucem Sex octóq; vocum concentu productæ, *etc.* Cantus primus. (Cantus II.) (Altus.) (Tenor I.) (Tenor II.) (Bassus.) 6 pts. *Impensis Johannis Spiessii: Geræ ad Elystrum*, 1613–14. 4°. **B. 128.**
The title-pages of the Tenor parts are dated 1613, and differ from those of the other parts. The Tenor II. part is imperfect, wanting all sheet C.

ROSY. Rosy Bowers. Song. *See* Purcell (H.) [*Don Quixote. Part III.*]
The Rosy Bowl. [Song.] *See* When. When I drain the rosy Bowl. [1779.] fol. **G. 313. (263.)**
The Rosy Cheek. Song. *See* Twiss ( )
The Rosy Fair. [Song.] *See* Remy ( )
Rosy Hannah. Song. *See* Hook (J.)
The rosy morn lukes bleeth and gay. *The Rosy Morn.* A Scotch Song. [Music by Jeremiah Clarke, sung in D. Crawfurd's comedy 'Love at First Sight.'] *Cross sculp.: [London*, 1710?] *s. sh.* fol. **H. 1601. (470.)**
[Another edition.] The rosy morn lukes bleeth and gay. *The Rosy Morn, etc.* [By J. Clarke.] [*London*, 1720?] *s. sh.* fol. **G. 312. (49.)**
The Rosy Morn unbar'd her Gate. The am'rous Kiss. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. a. (40.)**
Rosy Morning. [Song.] *See* Carter (C. T.)

ROTA (Andreas) Andreae Rotae...Missarum cum Quatuor, Quinque, ac Sex Vocibus. Liber Primus, *etc.* Quintus. (Sextus.) 2 pts. *Apud Angelum Gordanum: Venetijs*, 1595. 4°. **D. 28.**
Wanting the title-page of the Sextus.
Andreæ Rotæ...Motectorum Liber Primus quæ Quinque, Sex, Septem & Octo Vocibus concinuntur. Tenor. (Quintus.) (Sextus.) 3 pts. *Apud Angelum Gardanum: Venetiis*, 1584. 4°. **D. 28. a.**

ROTA (Andreas) Andreae Rotae ... Motectorumquæ Quinque, Sex, Septem, Octo & Decem Vocibus concinuntur. Liber Secundus. Nunc denuo in lucem æditus. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Apud Angelum Gardanum: Venetiis*, 1595. 4°.
C. 32.

ROTH (Christian) Couranten Lustgärtlein, in welchen Vier vnd Siebentzig Couranten...zu finden, welche auff allerhand Musicalischen Instrumenten gantz lieblich vnd lustig können gebraucht werden...mit 4. vnd 5 Stimmen componiret, *etc.* Altus. (Quinta Vox.) 2 pts.
Bey Wolff Seifferten (Gedruck in... Freybergk, bey Georg Hoffman): Dressden, 1624. 4°. **B. 127.**
Also containing compositions by Albert Crantz.

ROTH (Wilhelm August Traugott) Lieder aus der Wochenschrift: Der Freund, mit Melodien von W. A. T. Roth. *Bey G. L. Winter: Berlin*, 1757. *obl.* fol.
E. 601. h. (17.)

ROTTA (Antonio) Intabolatura de Lauto ...di...Messer Antonio Rotta di Recercari Motetti, Balli, Madrigali. Canzon francese da lui composti, & Intabulati, & nouamente posti in luce. Libro Primo.
[*A. Gardane:*] *Venetiis*, 1546. *obl.* 4°.
K. 1. c. 22. (1.)
Containing also compositions by Jachet, J. Mouton, Adr. Vuigliar [*Willaert*] *and Gomb*[*ert*].

ROUALLE DE BOISGELOU ( ) Conseil à M^lle^ l'Ev... de la Rav... Impromptu Poëtique & Musical, *etc.*
[*Paris,*] 1756. *s. sh.* 8°. **298. c. 27.**
Mercure de France, Jan., 1756.

ROUGET DE LISLE (Claude Joseph) Aux prodiges de la Victoire. *Hymne Dithyrambique* sur la Conjuration de Robespierre et la Révolution du 9. Thermidor, *etc.*
Chez Imbault: [*Paris*, 1794.] 8°.
E. 1717. b. (2.)

La Marseillaise. [For editions published anonymously:] *See* Allons. Allons, enfans de la Patrie.

La Marseillaise. *See* À. À tant de siècles d'imposture...sur l'air des Marseillois, *etc.* [1793.] 8°.
B. 362. a. (12.)

—— *See* Aloft. Aloft your Banners spread behold. *The British Call to Glory, etc.* [Adapted to the Marseillaise, *etc.*] [1800?] fol. **H. 2831. (2.)**

—— *See* Awake. Awake! to arms ye have protectors. *A Loyal Hymn.* Air, the Marseilles March, *etc.* [1800?] fol.
H. 2831. i. (2.)

ROUGET DE LISLE (Claude Joseph) La Marseillaise. *See* Citoyens. Citoyens, la trompette sonne...Air des Marseillais, *etc.* [1793.] 8°. **B. 362. a. (7.)**

—— *See* Citoyens. Citoyens, c'est pour votre gloire. *Chanson* Sur l'air de la marche des Marseillois. [1793?] 8°.
B. 362. a. (9.)

—— *See* Être. Être infini, que l'Homme adore...Air: Allons, Enfants de la Patrie. [1794?] 8°. **B. 362. a. (13.)**

—— *See* Nos. Nos triomphes sont ton ouvrage. *Couplets*...sur l'air de la Marseilloise. [1792.] 8°.
B. 362. a. (11.)

—— Que. Que vois-e en cette vaste enceinte. Hyme...ou Serment de la République Française...l'Aniversaire du 10. Aoust 1793...Air: De l'Hyme des Marseillois, *etc.* [1795?] 8°.
F. 1060. (14.)

—— *See* Quoi. Quoi! vous pouvez dormir encore. *Conseils Patriotiques*... Air des Marseillois. [1795?] 8°.
B. 362. a. (8.)

—— *See* Républicains. Républicains chantons Victoire. *Himne des Ennemis des Rois.* [Adapted to the Marseillaise.] [1793?] fol. **B. 362. a. (10.)**

—— *See* République. Une République naissante paroit. *Hymne Sans-Culotide* ...Sur l'air des Marseillois. [1794.] 8°.
B. 362. d. (4.)

—— *See* Ye. Ye Sons of France awake to Glory, *etc.* [By C. J. Rouget de Lisle.] [1792?] fol. **G. 360. (58.)**

Paul and Virginia, a Romance.
See Pleyel, Corri & Dussek. Pleyel, Corri and Dussek's Musical Journal, *etc.* [Vocal Part.] No. 2. 1797. fol.
G. 356. (12.)

ROUND. Round Arthur's gay Table. *The Buck's Comfort.* [Song.] The Words by G. A. Stevens. *P. H*[*odgson: London*, 1780?] *s. sh.* fol. **G. 311. (41.)**

ROUND TOWER. The Round Tower. Ballet Pantomime. *See* Reeve (W.)

ROUSE. Rouse, Britons, rouse, and face the foe. *A New Song, in Honour of the King of Prussia.* [By R. Crome.]
[*London*, 1758.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXIII., p. 199.

Rouse Britons rouse and face the Foe. Song. *See* Crome (R.)

Rouse Britannia's Warlike throng. *Rouse Britannia.* [Song.] Sung by Mr. Vernon. [*London*, 1780?] fol. **G. 311. (37.)**

Rouse, rouse, jolly Sportsmen. *A Favourite Hunting Song.* [*London*, 1769.] 8°.
159. n. 1.
London Magazine, 1769, *p.* 48.

ROUSE. Rouse, rouse, jolly sportsmen. *The Chace is begun.* A New Song. [*London*, 1770.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLVII., p. 43.

Rouse, rouse, jolly Sportsmen. *The Chase is begun.* [Song.] [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (192.)**

Rouse! Rouse! Lathargic Brittons. *Rouse Brittons.* [*London*, 1756.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Vol. X., Supplement.

Rouze ye aspiring Britons bold. Song. RIMBAULT (S. F.)

Rouse ye Gods of the Main. [Song.] *See* PURCELL (D.) [*The Island Princess.*]

ROUSED. Rous'd Europe now is up in Arms. *A Loyal Song.* The Words by Mr. H. Rodes. [*London*, 1757.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Sept., 1757.

Rous'd Europe now is up in arms. *A Loyal Song.* [*London*, 1757.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XX., p. 272.

ROUSSEAU ( ) *of Versailles.* Maman, vous me dites sans cesse. *Chanson, etc.* [*Paris,*] 1755. *s. sh.* 8°. **298. c. 24.**
Mercure de France, June, 1755.

ROUSSEAU (JEAN) Méthode Claire, Certaine et Facile, pour apprendre à chanter la Musique...Le tout mis en ordre par A. Le Chevalier, suivant la copie de J. Rousseau, *etc.* *P. & J. Blaeu: Amsterdam*, 1691. *obl.* 4°. **785. a. 7.**
Imperfect, wanting all after p. 56.

Methode Claire, Certaine et Facile pour apprendre à chanter la Musique . . . Cinquième Édition reveue, augmentée & mise dans un meilleur état. *Chez P. Mortier: Amsterdam*, [1710?] 8°. **1042. l. 6. (1.)**

Traité de la Viole, *etc.* *Christophe Ballard: Paris*, 1687. 8°. **786. b. 34.**

ROUSSEAU (JEAN JACQUES)

ARRANGEMENT.

I. Musical Works.
II. Writings on Music.

I. MUSICAL WORKS.

Au fond d'une sombre Vallée. *Romance.* [Words translated from the English of D. Mallet.] [*Paris*, 1780?] 8°. **B. 362. a. (113.)**

Les Consolations des Misères de ma Vie, ou Recueil d'Airs, Romances et Duos, *etc.* *Chez De Roullede de la Chevardière: Paris*, 1781. fol. **H. 543. b.**

ROUSSEAU (JEAN JACQUES) Les Consolations des Misères de ma Vie, ou Recueil de Romances. (Recueil des Œuvres de Musique de J. J. Rousseau. Tome 1^er.) L. P. [*Poincot: Paris*, 1788–1793.] 4°. **96. e. 18.**
Tom. 37 *of* '*Œuvres complètes de J. J. Rousseau. Nouvelle Édition, classée par ordre de matières, etc.*'

[Another copy.] **D. 322. a.**
Imperfect, wanting the first title-page and last leaf.

Dans les bosquets de Cythère.
See infra: [*Le Devin du Village. Scene* 8. *Pantomime.*]

[Daphnis et Chloé.] Fragmens de Daphnis et Chloé, composés du premier Acte, de l'Esquisse du Prologue, et de différens Morceaux preparés pour le second Acte et le Divertissement. Paroles de M. * * *. [Full Score.] *Chez Espru: Paris*, 1779. fol. **I. 327.**

Le Devin du Village. Interméde représenté à Fontainebleau...les 18 et 24 Octobre 1752 et à Paris . . . le 1^er Mars 1753. . . Gravé par M^elle Vandôme, *etc.* [Full Score.] *Chez M^dme Boivin: Paris*, [1753?] fol. **H. 543.**

Le Devin du Village, Intermède, *etc.* [Libretto, with the voice-part of the songs, *etc.*] *Chez Pierre Gosse: Geneve*, 1760. 8°. **11735. e. 39.**

Le Devin du Village. Intèrmede. [Libretto, with voice-part of the Songs. 1760.] *See* THÉÂTRE. Nouveau Théâtre de la Foire, *etc.* Tom. 1. 1763. 8°. **11735. d. 2.**

Le Devin du Village. Intermède...Avec l'Ariette ajoutée par M^r Philidor, *etc.* [Full Score.] *Chez Le Clerc: Paris*, [1765?] fol. **H. 543. c.**

[Le Devin du Village.] The Cunning-Man, a Musical Entertainment in Two Acts . . . Taken from the Devin du Village of J. J. Rousseau, and adapted to his Original Music by C. Burney. *R. Bremner: London*, [1766.] *obl.* fol. **D. 281. (1.)**

The Comic Tunes in Le Devin du Village or Cunning Man...For the Harpsichord, Violin, German-Flute, or Hoboy. *Printed for R. Bremner: London*, [1766.] *obl.* fol. **D. 282. (4.)**

Le Devin du Village. Intermède, *etc.* [Full Score.] *Chés J. J. Hummel: Berlin, Amsterdam*, (1773.) fol. **H. 543. a.**

Les Six Nouveaux Airs du Devin du Village, *etc.* [Full Score.] *Chés Espru: Paris*, 1779. fol. **G. 808. c. (21.)**

ROUSSEAU (Jean Jacques) [Le Devin du Village.] Ici de la simple nature. *Chanson, etc.* [*Paris,*] 1753. *s. sh.* 4°.
298. c. 13.
Mercure de France, April, 1753.

—— [Scene 8. Pantomime.] Dans les bosquets de Cythère. *Nouvelle Romance, etc.* [*Paris,* 1775?]. 8°.
B. 362. e. (115.)

—— [Another copy.] **B. 362. b. (30.)**

—— [Scene 8. Pantomime.] *See* Sweet. Sweet Melissa, lovely Maiden! [Song.] . . . Adapted [to the Tune of Rousseau's Dream], *etc.* [1788?] fol.
G. 377. (17.)

—— [For songs, &c., published anonymously:] *See* Devin du Village.

Edwin et Emma. Romance, *etc.* [*Paris,*] 1778. 8°. **297. f. 27.**
Mercure de France, Nov., 1778.

Ici de la simple nature.
See supra: [*Le Devin du Village.*]

Je l'ai planté, je l'ai vu naître. Romance, *etc.* [*Paris,* 1780?] 8°. **B. 362. c. (16.)**

—— *See* Ciel. Ciel, il était si Patriote ... Air: Je l'ai planté, *etc.* [By J. J. Rousseau.] [1793?] 8°.
B. 362. d. (21.)

Un papillon badin caressoit une rose. *Chanson, etc.* [*Paris,*] 1737. *s. sh.* 4°.
297. b. 19.
Mercure de France, June, 1737.

[Que le jour me dure.] Air de trois Notes . . . avec la parodie allemande par Gotter et 24 Variations pour le Clavecin ou le Pianoforte un Violon obligé et un Violoncell par Baumbach.
Chés J. Morino et Compag.: Berlin, [1792.] fol. **h. 5. c. (4.)**
Wanting the Violin and Violoncello parts.

—— *See* Vogler (G. J.) Trichordium. [Cantata, on a Melody by J. J. Rousseau.] [1800?] fol. **H. 3311. b. (1.)**

II. Writings on Music.

Écrits sur la Musique. 4 tom. L. P. [*Poincet: Paris,*] 1788–1793. 4°.
95. e. 19–96. e. 3.
Tom. 19–22 *of* '*Œuvres complètes de J. J. Rousseau. Nouvelle Édition, classée par ordre de matières,*' *etc.*

Dictionnaire de Musique, *etc.* *Genève,* 1781. 4°. **95. h. 8.**
Tom. 9 *of the* '*Collection complète des Œuvres de J. J. Rousseax.*'

Dictionnaire de Musique, *etc.* *Chez la Veuve Duchesne: Paris,* 1768. 4°. **785. k. 59.**

[Another copy.] **48. d. 17.**

A Complete Dictionnary of Music...Translated...by W. Waring. Second Edition. *Printed for J. Murray: London,* 1779. 8°. **7897. l. 17.**

ROUSSEAU (Jean Jacques) Lettre à M. Grimm au sujet des Rémarques ajoutées à sa Lettre sur Omphale. [By J. J. Rousseau.] 1752. 8°.
See Grimm (F. M. von) *Baron.*
557*. d. 30. (3.)

Lettre sur la Musique Françoise, *etc.* [*Paris,*] 1753. 8°. **1103. b. 22. (1.)**

Lettre sur la Musique Française . . . Deuxième Édition. [*Paris,*] 1753. 8°.
557*. d. 31. (3.)

[Another copy.] **640. e. 22. (3.)**

—— *See* B * * *, M. Examen de la Lettre de M. Rousseau, sur la Musique Françoise, *etc.* 1753. 8°. **1103. b. 22. (6.)**

—— *See* Bâton (C.) Examen de la Lettre de M. Rousseau sur la Musique Françoise, *etc.* 1754. 8°.
557*. d. 31. (5.)

—— *See* Justification. Justification de la Musique Françoise. Contre la Querelle qui lui a été faite par un Allemand et un Allobroge [i.e. J. J. Rousseau], *etc.* 1754. 8°. **1103. b. 22. (9.)**

—— *See* Parisien. Lettre d'un Parisien. Contenant quelques réflexions sur celle de M. Rousseau. 1754. 8°.
1103. b. 22. (3.)

—— Apologie de la Musique Françoise contre M. Rousseau. [By M. A. Laugier.] [*Paris,*] 1754. 8°. **1103. b. 22. (10.)**

—— [Another copy.] **557*. d. 31. (4.)**

—— Lettres sur la Musique Françoise. En réponse à celle de J. J. Rousseau. [By — Yso?] *Genève,* 1754. 8°.
1103. b. 22. (8.)

—— Observations sur la Lettre de J. J. Rousseau, au sujet de la Musique Françoise. [By J. Cazotte.] [*Paris,*] 1753. 8°. **640. e. 22. (4.)**

[Another copy.] **1103. b. 22. (5.)**

See Visigoth. Lettre d'un Visigoth, à M. Frèron, sur sa dispute harmonique avec M. Rousseau. 1754. 8°.
1103. b. 22. (2.)

See also J., J.

ROUSSIER (Pierre Joseph) L'Harmonie Pratique, ou exemples pour le traité des accords ... Mis au jour par M. Bailleux. *Chez l'Éditeur: Paris,* (1775.) 8°.
1042. i. 16.

Mémoire sur la Musique des Anciens, *etc.* *Chez Lacombe: Paris,* 1770. 4°.
557*. f. 3.

Observations sur différens points d'Harmonie, *etc.* *Chez Bailleux: Genève,* 1755. 8°. **1042. k. 18. (2.)**

Observations sur différens points d'Harmonie, *etc.* *Chez d'Houry: Genève,* 1765. 8°. **1042. i. 15. (1.)**

ROUSSIER (Pierre Joseph) Traité des Accords, et de leur Succession, selon le Systéme de la Basse-fondamentale . . . Avec une Méthode d'Accompagnement. *Chez Duchesne: Paris*, 1764. 8°. **1042. i. 15. (2.)**

[Another copy.] **1042. k. 18. (1.)**

See Amyot (J.) Mémoire sur la Musique des Chinois . . . Avec des Notes . . . par M. l'Abbé Roussier, *etc.* 1779. 4°. **557*. f. 20.**

See Essai. Essai sur la Musique, *etc.* [By J. B. de la Borde and P. J. Roussier.] 1780. 4°. **557*. f. 15.**

ROVER. The Rover. [Song.] *See* Betts (E.)

The Rover. Song. *See* In. In all the Sex some Charms I find. [1750?] *s. sh.* fol. **H. 1994. b. (43.)**

The Rover. Song. *See* In. In all the Sex some Charms I find, *etc.* [1750.] 8°. **P.P. 5438. z.**

The Rover. Song. *See* In. In all the sex some charms I find, *etc.* [1751.] 8°. **157. l. 13.**

The Rover. [Song, begins: 'Sweet our Blessing.'] *See* Rinaldo.

The Rover. *See* Tell. Tell me your Rover. [1720?] *s. sh.* fol. **G. 315. (35.)**

The Rover reclaim'd. [Song.] *See* When. When artless first among y^e^ Fair. [1760?] *s. sh.* fol. **G. 316. f. (68.)**

The Rover reclaim'd. Song. *See* When. When artless first among the Fair, *etc.* 1762. 8°. **158. l. 7.**

ROVETTA (Giovanni) Gemma Musicalis Diuersis Cantionibus Sacris Tribus, Quatuor, et Quinque Vocibus, Uti varijs speciosis coloribus preciosa, in lucem edita Cum Basso Continuo . . . Liber Quartus. Tenor. *Apud Magdalenam Phalesiam & cohæredes: Antuerpiæ*, 1649. 4°. **D. 197. b.**

Madrigali Concertati a 2. 3. 4. & vno a Sei Voci, & due Violini. Con vn Dialogo nel Fine, & vna Cantata à Voce Sola . . . Libro Primo. Opera Seconda . . . Canto Primo, e Tenore. *Appresso Bartholomeo Magni: Venetia*, 1629. 4°. **D. 197.**

Madrigali Concertati a 2. 3. 4. & vno à Sei voci, & due Violini Con vn Dialogo nel Fine, & vna Cantata à voce Sola . . . Libro Primo. Opera Seconda. Novamente Ristampati. Canto Primo, e Tenore. (Canto Secondo, e Tenore.) (Alto.) (Basso.) (Basso Continuo.) 5 pts. *Typis Henrici de Bruyn: Rotterdamo*, 1660. 4°. **E. 126.**

Motetti Concertati a Due, Tre, Quattro, & Cinque Voci. Con le Litanie della Madonna, et Una Messa Concertata à Voci Pari . . . Opera Terza. Nouamente Ristampata, *etc.* Canto. (Alto.) (Tenore.) 3 pts. *Appresso Alessandro Vincenti: Venetia*, 1640. 4°. **D. 197. d.**

Motetti Concertati a Due e Tre Voci Con le Lętanie della Madona à Quattro . . . Opera Quinta. Basso. (Basso Continuo.) 2 pts. *Appresso Alessandro Vincenti: Venetia*, 1639. 4°. **D. 197. a.**

Motetti Concertati a Due, e Tre Voci, Con le Letanie della Madonna à Quattro . . . Opera Quinta. Canto. (Alto.) (Basso.) (Basso Continuo.) 4 pts. *Appresso Alessandro Vincenti: Venetia*, 1648. 4°. **D. 197. c.**

Salmi Concertati a Cinque et Sei Voci et altri con Doi Violini, con Motetti à Doi e Tre Voci. Et alcune Canzone per Sonar à Tre e Quatro Voci con Basso Continuo . . . Opera Prima. Nouamente ristampati, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Violino Primo (Secondo).) (Basso Continuo.) 8 pts. *Appresso Bartolomeo Magni: Venetia*, 1641. 4°. **D. 197. f.**

The Sesto of the six-part compositions is contained in the Quinto part.

Salmi a Tre, et Quattro Voci, Aggiontoui vn Laudate pueri A 2. & Laudate Dominum omnes gentes A voce sola, & nel fine vn Kyrie, Gloria, & Credo pur à tre voci; Tutto Concertato con doi Violini . . . Opera Settima. Violino Secondo. *Apresso Alessandro Vincenti: Venetia*, 1642. 4°. **D. 197. e.**

ROY. Roy's Wife of Alldivaloch. [Song, by J. Watlen.] *J. Dale: [London*, 1795?] *s. sh.* fol. **G. 799. (15.)**

P. 172 *of "Dale's Collection of Scot's Songs."*

Roy's Wife of Alldivaloch. Song. *See* Watlen (J.)

ROY (Adrien Le) *See* Leroy.

ROYAL. The Royal Ball. [Ballad.] *See* Since. Since all the World's in Arms. [1690?] *s. sh.* fol. **Case 39. k. 6. (66.)**

The Royal British Tar. [Song.] *See* Arnold (S.)

The Royal Cottager. [Song.] *See* Hook (J.)

The Royal Disaster. [Song.] *See* 'Twas. 'Twas at the Birth-night ball, Sir, *etc.* [1782.] 8°. **2117. c.**

The Royal George. Rigodon. [Engraved in figures with music.] [*Pemberton?* *London*, 1717.] fol. **h. 801. a. (2.**

Royal George to Brittain hasting. Song. *See* Pepusch (J. C.)

ROYAL. Royal great Anne from us Mortals is gone. *On the Death of Queen Anne.* [Song.] [*London*, 1715.] *s. sh.* fol. **H. 1601. (376.)**

The Royal Hunter's March. Ballad. *See* SINCE. Since Tencin's Schemes, *etc.* [1745.] 8°. **249. c. 15.**

The Royal Hunter's March. [Song.] *See* SINCE. Since Tencin's Schemes, *etc.* [1762?] *s. sh.* fol. **G. 315. (41.)**

The Royal Orphan's Dream. Cantata. *See* HOOK (J.)

The Royal Review. [Song.] *See* WHILE. While France beats allarms. **G. 313. (141.)**

The Royal Soldier. [Song.] *See* HOOK (J.)

The Royal Soldier's Farewell. Song. *See* HOOK (J.)

ROYAL CHACE. Tunes in the Royal Chace, or Merlin's Cave. [By J. E. Galliard.] [*London*, 1736.] *obl.* fol. **e. 5. k. (3.)**

Imperfect, wanting fol. 2, 4 *and* 6.

With early Horn. [Song.] *Sung by Mr. Beard* in the Royal Chace. [By J. E. Galliard.] [*London*, 1737?] *s. sh.* fol. **H. 1994. a. (188.)**

[Another edition.] With early Horn. [Song.] *Sung by Mr. Beard* ... within the Compass of the Flute. [*London*, 1737?] *s. sh.* fol. **G. 315. (75.)**

[Another edition.] With early Horn. [Song.] *Sung by Mr. Beard, etc. Printed for J. Simpson:* [*London*, 1737?] *s. sh.* fol. **H. 1994. b. (105.)**

[Another copy.] **G. 316. f. (70.)**

ROYAL MERCHANT. The Royal Merchant. Comic Opera. *See* LINLEY (T.) *the Elder.*

ROYAL PASTORAL. The Royal Pastoral. Dramatic Ode. *See* NARES (J.)

ROYAL REVENGE. Oh, thou Conubial God. *Epithalamium* in an Invocation of Hymen. Sung in the Play call'd the Royal Revenge. [*London*, 1720?] *s. sh.* fol. **G. 310. (178.)**

ROYAL SHEPHERD. The Royal Shepherd. Opera. *See* RUSH (G.)

ROYÉ (JOSEPH NICOLAS PANCRACE) *See* ROYER.

ROYER (JOSEPH NICOLAS PANCRACE) Almasis, Ballet, réprésenté...à Versailles, en 1748 et 1749 et mis au Théâtre de l'Académie Royale de Musique, le 23 Aoust 1750...Gravée par Labassée. (Les Paroles sont de M^r^ Moncrif.) [Full Score.] *Chés l'Auteur: Paris*, [1750?] fol. **I. 313. a.**

ROYER (JOSEPH NICOLAS PANCRACE) Ami, je vais descendre. *Air à Boire.* (Ces Paroles sont de M. de Poernich.) [*Paris*,] 1738. *s. sh.* 4°. **297. b. 22.**

Mercure de France, Jan., 1738.

Zaïde, Ballet Héroique, ... réprésenté... le 10 Mars 1745 . . . Seconde Edition. Gravé par L. Hue. [Words by the Abbé Delamare. Full Score.] *Chés l'Auteur: Paris*, [1746?] fol. **I. 313.**

ROYER DE VILLERIE ( ) *Chevalier.* France, autrefois si fortunée. *Romance* dédiée à la Nation Angloise, *etc.* [*London*, 1793?] fol. **H. 1686. (39.)**

Marche d'Alcide, Scène heroi-lyrique dédiée aux . . . Héros Deffenseurs de la Cause des Cieux des Rois et de l'Humanité par le Ch^r^ Royer de Villerie, Auteur des Paroles et de la Musique. [*London*, 1793.] fol. **H. 1686. (38.)**

See also R * * * * (de) *Chevalier.*

ROZE (NICOLAS) O généreux martirs de la liberté sainte. *Hymne aux Martirs de la Liberté.* Paroles du C. Le Gouvé. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (34.)**

ROZELLI ( ) Ten Airs or Duets for Two German Flutes, or Two Violins. Compos'd in a pleasing Taste...Opera 2^d^. *Printed for Thompson and Son: London*, [1764?] fol. **g. 225. a. (3.)**

Cupid's Defeat. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 316. a. (41.)**

[Another edition.] Cupid's Defeat. [*London*, 1760?] *s. sh.* fol. **G. 316. (117.)**

Twenty Five favourite Minuets for Two German Flutes or two Violins, composed in a pleasing Taste, *etc.* [Op. 1.] *Printed for Thompson & Son: London*, [1760?] *obl.* 4°. **b. 57. a. (5.)**

XII. Sonatas for Two Violins and a Violoncello, with a Thorough Bass for the Harpsichord . . . Opera 3^d^. [Separate Parts.] *Printed for C. and S. Thompson: London*, [1765?] *obl.* 4°. **b. 35.**

Two Sonatas for Three German Flutes, or Three Violins...Op^a^ v. [Separate Parts.] *Printed for C. and S. Thompson: London*, [1766?] fol. **g. 418. (3.)**

See ZANNI (G.) Six Sonatas for two Violins and a Violoncello with a Thorough Bass...by...Sig^r^ Rozelli, *etc.* [1770?] fol. **g. 409. a. (11.)**

RUBANS. Les Rubans de Jeannette. [Song.] *See* AN. L'An passé, ma chère Jeannette, *etc.* [1785?] 8°. **B. 362. f. (23.)**

RUBEIS (Christophorus de) Christophori de Rubeis ... Completorium Octo vocibus ad Organum concertantibus Concinnatū. Cantus (Altus) Primi Chori. (Cantus (Altus) (Tenor) (Bassus) Secundi Chori.) (Bassus ad Organum.) 7 pts.
Apud Paulum Masstum: Romæ, 1635. 4°. **D. 61.**

RUBERT (Johann Martin) Musicalische Seelen Erquickung . . . Mit 1. 2. 3. 4. Vocal Stimmen, und 2. 3. 4. 5. 6. Instrumenten, Nebst dem Basso Contin: auff ... Dialogen Arth gesetzet, *etc.* Bassus Violon, *etc.* *In Verlegung des Autoris. Gedruckt . . . durch Joachim Reuman: Stralsund*, 1664. 4°. **C. 50.**

RUBICONI (Grisostomo) Concerti Ecclesiastici alla Moderna doue si contengono Messa, Salmi per il Vespero, e Compieta, & Magnificat, A Tre, à Quattro, à Cinque, à Sei, à Sette & à Otto...Con il Basso Continuo per Sonare nell' Organo. Opera Seconda. Canto Secondo. (Alto Primo.) 2 pts. *Appresso Giacomo Vincenti: Venetia*, 1611. 4°. **D. 93.**

RUDDY. The ruddy morn blink'd o'er the Brae. *'T'was yes kind sir.* A favorite New Scotch Ballad. [By Mrs. Wrighten.] *J. & E. Lee: Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (56.)**

RUFFO (Vincenzo) Opera Noua di Musica Intitolata Armonia Celeste, nella quale si contengono xxv. Madrigali, pieni d' ogni dolcezza, & soauità musicale . . . Nouamente ristampato. A Cinque Voci. Altus. *Appresso Francesco Rampazetto: Venetia*, 1563. *obl.* 4°. **A. 402. b.**

Di Vicenzo Ruffo Il primo libro de Madrigali, a quatro Voci, a Notte Negre, con la Giunta di Alcuni Madrigali, nouamente posti in luce, et...Ristampati, & Corretti. Tenor. (Bassus.) 2 pts.
Apud Hieronymum Scotum: Venetiis, 1556. *obl.* 4°. **A. 253. b.**

Di Vicenzo Ruffo il Primo Libro de Madrigali Cromatici a Quatro Voci con la Gionta di alquanti Madrigali del Medesimo Autore. Nouamente...Ristampato & Corretto, *etc.* Cantus.
Apresso di Antonio Gardane: Venetia, 1552. *obl.* 4°. **A. 253. d.**

Di Vicenzo Ruffo il Primo Libro di Madregali Cromatici a Quatro uoci con la Gionta di alquanti Madrigali del Medesimo Autore. Nouamente . . . Ristampato & Corretto, *etc.* Altus. (Bassus.) 2 pts.
Appresso di Antonio Gardano: Venetia, 1556. *obl.* 4°. **A. 253. a.**

[Another copy. Bassus.] **A. 253. c.**

Di Vincentio Ruffo Il Secondo Libro di Madrigali A Cinque uoci, Nouamente ... per Antonio Gardano ristampato, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts.
Apresso di Antonio Gardano: Venetia, 1557. *obl.* 4°. **A. 253.**
This work also contains madrigals by J. Contin, Perissone and G. Nasco.

Di Vicenzo Ruffo Il Terzo Libro di Madrigali A cinque uoci, Con la Gionta di Cinque Madrigali del medesimo, et di alcuni Altri Diuersi autori, Nouamente dato in luce, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts.
Apresso di Antonio Gardane: Venetia, [1555?] *obl.* 4°. **A. 254.**
The composers named are: V. Ruffo, Archadelt, V. Ferro, F. Roselli, J. Pionnier and A. Gabriel.

Messe . . . a Cinque Voci Nouamente ... composte & per Antonio Gardano stampate, *etc.* Cantus.
Appresso di Antonio Gardano: Venetia, 1557. *obl.* 4°. **A. 402.**

Messe . . . a Cinque Voci Nuouamente Ristampate per Claudio Merulo da Correggio, *etc.* Bassus. *Venetia*, 1567. 4°. **A. 402. a.**

Il Quarto Libro di Messe a Sei Voci . . . piene d' inusitata dolcezza, composte vltimamente con arte merauigliosa, conforme al Decreto del . . . Concilio di Trento, frà le quali è vna de Morti con la sua sequenza, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts.
Appresso l' Herede di Girolamo Scotto: Veneggia, 1574. 4°. **D. 34.**

Il Primo Libro de Motetti a Cinque Voci. . . . Nouamente stampati, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Io. Antonius Castilloneus: Medolani*, 1542. *obl.* 4°. **K. 3. f. 6.**

Salmi Suauissimi et Deuotissimi a Cinque Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso l' Herede di Girolamo Scotto: Vineggia, 1574. 4°. **D. 36.**

RUGE (Filippo) Au Desert. Duetti per due Voci in Soprano con l' Accompagnamento ad Libitum di due Flauti Traversi, ò due Violini, *etc.*
Gravée par Mlle Vendôme. Chez l'Auteur: [Paris, 1770?] *obl.* fol. **D. 746.**

Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord or Violoncello, *etc.* *I. Walsh: London*, [1760?] fol. **g. 79. d. (2.)**

Six Sonatas in 3 Parts. Four for 2 German Flutes or Violins and a Bass and Two for 3 German Flutes without a Bass ...Opera 2da. [Separate Parts.]
Printed for I. Walsh: London, [1760?] fol. **h. 2851. e. (3.)**

RUISSEAU. Ruisseau, qui baignes cette plaine. *Le Ruisseau.* Chanson. [Words by Panard.] *Gravé par Mᵉ Charpentié. Imprimé par Tournelle : [Paris,]* 1759. *s. sh.* 8°. **297. d. 17.**

Mercure de France, March, 1759.

Ruisseaux qui baigne cette plaine. *Romance Nouvelle.* Avec Accompagnemᵗ de Guitare par Mʳ Alberti.
Chez Mʳ Camand : Paris, [1780?] 8°. **B. 362. g. (49.)**

Ruisseau, vôtre aimable murmure. Air. *See* MONCEAUX (de)

RUISSELET. Le Ruisselet. Song. *See* GLUCK (C. W. von)

RUIZ DE RIBAYAZ (LUCAS) Luz, y Norte Musical para caminar por las Cifras de la Guitarra Española, y Arpa, tañer, y cantar á compás por canto de Organo, *etc.* *Por Melchor Alvarez : Madrid,* 1672. 4°. **K. 8. f. 4.**

RULE. Rule Britannia. [Song.] *See* ARNE (T. A.) [*Alfred.*]

The Rule of Three. [Song.] *See* GENTLEMAN.

RULES. Rules; or a Short and Compleat Method for attaining to Play a Thorough Bass upon the Harpsicord or Organ. By an Eminent Master. Also an Explanation of Figur'd Time, . . . to which is added, a Dictionary . . . of such Italian Words . . . as are made use of in . . . Musick. 2 pts. *Printed for . . . I. Walsh : London,* [1715?] 8°. **d. 39.**

RUPPE (CHRISTIAN FRIEDRICH) Romanzes door Mr. Rhynvis Feith. Naar den besten smaak op muziek gebracht, *etc.* *Cornelis van der Aa : Haarlem,* 1787. 8°. **1209. b. 8. (7.)**

RURAL. Rural Felicity, with Variations for the Harpsichord or Piano Forte, *etc.* *Printed for T. Skillern : London,* [1790?] fol. **G. 795. (4.)**

Rural Felicity. Song. *See* IN. In the Morn as I walk'd thro' the mead. [1775?] *s. sh.* fol. **G. 309. (142.)**

The Rural Gift. Song. *See* LOCKHART (C.)

Rural Happyness. Two Part Song. *See* BY. By shady Woods and purling streams, *etc.* [1720?] *s. sh.* fol. **G. 306. (239.)**

Rural Life. Song. *See* FREE. Free from noise, *etc.* [1770.] 8°. **P.P. 5438. z.**

Rural Life. [Song, begins : 'How happy is the Maid.'] *See* HOWARD (S.)

The Rurall Lover. [Song.] *See* NEAR. Near Pleasant Woods on lofty Mountains. [1715?] *s. sh.* fol. **H. 1601. (321.)**

The Rural Retreat. [Song.] *See* WOULD. Wou'd I seek a blest retreat, *etc.* [1800?] fol. **G. 356. (59.)**

RURAL HARMONY. The Rural Harmony. [Anthems.] *See* KIMBALL (J.)

RUSCELLETTO. Ruscelletto Infidele. [Song.] *See* LAMPE (J. F.)

RUSCHARDUS (LUDOVICUS) Magnificat Octo Tonorum Sex Vocum, *etc.* Cantus II. (Tenor II.) 2 pts. *Paulus Kauffmannus : Noribergæ,* 1604. 4°. **C. 326.**

RUSH (GEORGE) The Capricious Lovers. An English Comic Opera, *etc.* [written by R. Lloyd. P. F. Score]. *Welcker : London,* [1764.] *obl.* fol. **E. 86.**

The Favorite Concerto for the Harpsichord or Piano Forte [and Violin]...No. 1. *Longman & Broderip : London,* [1783?] fol. **g. 418. a. (4.)**

[Another copy.] **g. 443. d. (27.)**

A Second Concerto for the Harpsichord or Piano Forte with accompanyments of two Violins and a Violoncello . . . Harpsichord Part alone. *London,* [1773.] *obl.* fol. **e. 5. a. (3.)**

A Third Concerto for the Harpsicord or Piano Forte with Accompanyments for two Violins and a Violoncello. *Printed for . . . Welcker : London,* [1773.] *obl.* fol. **e. 5. a. (4.)**

Six Easy Lessons for the Harpsichord, calculated for the Improvement of young Practicioners, &c. *Printed for J. Cox : London,* [1760?] *obl.* fol. **d. 160. (3.)**

[The Royal Shepherd.] The Overture, Songs, Duets & Quartets in the Opera of the Royal Shepherd [written by R. Rolt] . . . properly disposed for the Voice & Harpsichord. *Welcker : London,* [1764.] *obl.* fol. **C. 391.**

—— *See* AMINTAS. Amintas. An English Opera, *etc.* [Altered from Rolt's 'Royal Shepherd' . . . Music by . . . G. Rush, *etc.*] [1769?] *obl.* fol. **E. 899.**

—— [Overture.] Three Celebrated English Overtures; adapted for the Piano Forte. ([No. 1.] Royal Shepherd. [By G. Rush.]) [1798.] *See* PERIODICAL PUBLICATIONS. — *London.* The Piano-Forte Magazine. Vol. V. No. 3. [1794–1802.] 8°. **D. 854.**

A First Set of Sonatas for the Guittar, with an Accompanyment for another Guittar or Violin, *etc.* *The Author : [London,* 1765?] *obl.* fol. **e. 377. (1.)**

A Second Sett of Sonatas for the Forte Piano or Harpsichord with an Accompanyment for a Violin or German Flute . . . Opera V. *Welcker : London,* [1770?] *obl.* fol. **e. 5. h. (7.)**

RUSH (GEORGE) A Sett of Sonatas for the Harpsichord with an Accompanyment for the Violin, *etc.* *Welcker: London*, [1770?] fol. **g. 271. b. (27.)**
This work also contains Rush's 1st Concerto.

RUSH-LIGHT. The Rush-Light. Song. *See* ARNOLD (S.) [*Peeping Tom of Coventry.*]

RUSS. The Russ loves brandy, Dutchman beer. *For the Honour of Old England.* A Ball[a]d. *L[ongman] L[ukey & Co.: London*, 1755?] *s. sh.* fol. **G. 312. (110.)**

RUSSEL (D.) The Butterfly. Being a variety of Songs, Elegies, a double Canon, a Catch and a Cantata on Spring, entirely New, *etc.* *Longman, Lukey & Co.: London*, [1773?] fol. **G. 316. j. (1.)**

Corydon and Phillis. A New Dialogue. The words by Mr. Rob[t] Riddell. [*London*, 1765?] *s. sh.* fol. **I. 530. (134.)**

Female Fortitude, *etc.* [Song.] [*London*, 1744.] 8°. **157. l. 6.**
London Magazine, 1744, *pp.* 94, 95.

Female Fortitude. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 305. (289.)**

[Another edition.] Female Fortitude. [*London*, 1750?] *s. sh.* fol. **G. 314. (18.)**

Female Fortitude. A Song. [*London*, 1750.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. VI., p. 28.

The Flying Fair. *See* WHEN. When, Cloe, by your Slave pursu'd, *etc.* [Song, music by D. Russel.] [1745?] *s. sh.* fol. **G. 313. (123.)**

The Jealous Swain, *etc.* [Song.] [*London*, 1743.] 8°. **249. c. 13.**
Gentleman's Magazine, Vol. XIII., p. 660.

A Favourite Lesson for the Harpsichord. [*London*, 1765?] *obl.* fol. **d. 160. (2.)**

The Modest Question, *etc.* [Song.] [*London*, 1742.] 8°. **249. c. 12.**
Gentleman's Magazine, Vol. XII., p. 599.

The Modest Question. [Song. Words by — Berkeley.] [*London*, 1750?] *s. sh.* fol. **G. 307. (32.)**

[Another edition.] The Modest Question. [*London*? 1750?] *s. sh.* fol. **G. 316. d. (66.)**

[Another edition.] The Modest Question. [*London*, 1755?] *s. sh.* fol. **G. 305. (252.)**

The Shepherd's Complaint . . . [Song.] Sung by Mr. Lowe. [*London*, 1743.] 8°. **157. l. 5.**
London Magazine, Aug. 1743.

RUSSEL (D.) The Shepherd's Complaint. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 311. (87.)**

[Another edition.] The Shepherd's Complaint. [*London*, 1750?] *s. sh.* fol. **G. 316. f. (5.)**

[The Shepherd's Complaint.] Sweet were once the Joys I tasted. [Harmonized for 4 voices.] *See* E., W. B. Three Old English Songs harmonized by W. B. E. [No. 1.] [1786?] fol. **H. 1652. (4.)**

Soft God of Sleep. *A Song, etc.* [*London*, 1745?] *s. sh.* fol. **G. 311. (51.)**

To Sylvia. [Song.] The Words by Mr. Garrick, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 309. (27.)**

The Truth. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 312. (91.)**

See SUMMER'S TALE. The Summer's Tale. A Musical Comedy . . . The Music by Abel . . . Russel, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

RUSSELL. Russel's Triumph. [Song.] *See* THURSDAY. Thursday in the Morn, *etc.* [1730?] *s. sh.* fol. **G. 312. (84.)**

RUSSELL (RICHARD) Arous'd by Threats of Gallic foe. *Patriotic Song.* Written &. . . inscribed to the Officers of the Loyal Walthamstow Volunteers by . . . R. Russell. *The Author: Walthamstow*, [1800?] fol. **G. 376. (37.)**

RUSSELL (W.) *Organist of Stoke.* The Joys of the Sport is the Length of the Chace . . . Hunting Song, *etc.* [Full Score.] *Longman and Broderip, for the Author: London*, [1795?] fol. **G. 366. (75.)**

A favorite March, composed for the Guildford Volunteers. [Full Score.] *Longman and Broderip, for the Author: London*, [1795?] fol. **g. 133. (51.)**

RUSSELL (WILLIAM) [The Highland Camp.] Overture, to the Favorite Dance of the Highland Camp, as perform'd . . . at Sadlers Wells. [P. F.] *W. Hodsoll: London*, [1800?] fol. **g. 137. (14.)**

The Redeemer gave the Word. *An Anthem* sung by Master Welsh at Queen Street Chapel, *etc.* *Printed for the Author: London*, [1795?] fol. **H. 879. q. (2.)**

RUSSIAN MELODIES. A Collection of Melodies, chiefly Russian. Harmonized and arranged for the Voice, with an Accompaniment for the Piano Forte or Harp [by E. S. Biggs], the Words . . . by Mrs. Opie, to which is added The Cossack, a . . . Ballad from the Ukranian, by M. G. Lewis. *R. Birchall: London*, [1800?] fol. **H. 2170.**

RUSSIAN SONGS. Собраніе Русскихъ простыхъ пѣсенъ. *въ* потами. 3 Част. *Печатано вторымъ тисненіемъ въ Санктпетербурѣ*, 1782, 78, 79. 4°. **E. 878.**
Часть 1 *only is of the second edition.*

RUST (Friedrich Wilhelm) Vier und zwanzig Veränderungen für das Clavier über das Lied: Blühe liebes Veilchen, *etc.*
Im Verlage des Autors: Dessau, 1782. *obl.* fol. **f. 133. o. (1.)**

RUSTIC. The Rustic Orpheus. [Song.]
See Dibdin (C.) [*The General Election.*]

RUTHERFORD (David) Rutherford's compleat Collection of 200 ... Country Dances...with y^e^ newest ... Figures and Directions to each Tune, by Mr. Rose, for y^e^ Violin German Flute or Hautboy. Voll. I^st^. *David D. Rutherford: London*, [1756?] *obl.* 4°. **a. 220.**

Rutherford's compleat Collection of 200 ...Country Dances ...with y^e^ newest ... Figures and Directions to each Tune, for y^e^ Violin German Flute or Hautboy. Voll. 1^st^ (Voll. 3^rd^). 2 pts. *John Rutherford: London*, [1775?] *obl.* 4°. **a. 220. a.**

Rutherford's Compleat Collection of one hundred & twelve of the most celebrated Minuets with their Basses ... which are now ... perform'd at Court ... the Tunes are proper for the German Flute, Violin or Harpsicord. (Rutherford's Compleat Collection of One Hundred and Twelve... Minuets which are now ... Perform'd at Almacks and the Pantheon, *etc.*) 2 vols.
D. (*John*) *Rutherford: London*, [1775?–80?] 4°. **e. 116.**

RUTHERFORD (David) The Gentleman's Pocket Guide for the German Flute. Containing easy rules for Learners ...With a Choice Collection ... of ... Airs ... by the most Eminent Masters, With ... Lessons, in two parts, for the Improvement of Young Gentlemen.
The Author: London, [1765?] 8°. **e. 116. a.**
The composers named are Corelli, Felton, Handel, Grano and B. Thumoth.

RUTINI (Giovanni Marco) Sei Sonate per Cembalo dedicate al Nobile Signore G. G. Pizzini de Thürimberg...Opera 1^ma^. [*Nürnberg*? 1755?] *obl.* fol. **f. 97.**

Sei Sonate per Cembalo dedicate a ... la Signora Contessa Antonia de Wratislaw, *etc.* *Lelio dalla Volpe: Bologna*, 1770. *obl.* fol. **d. 161. c. (3.)**
This copy contains a portrait of the composer and a letter from the Abbate Metastasio, dated 18 *Feb.* 1771, *printed on a separate sheet and inserted before sig. A.*

RUTINI (Giovanni Placido) VI. Sonate per il Cimbalo...Op. III^za^.
G. U. Haffner: Norimberga, [1757?] *obl.* fol. **e. 777.**

VI. Sonate per il Cimbalo...Opera v^ta^.
G. U. Haffner: Norimberga, [1758?] *obl.* fol. **e. 5. i. (6.)**

Sei Sonate per Cimbalo...Opera Sesta.
G. U. Haffner: Norimberga, [1760?] *obl.* fol. **e. 777. a.**

RUZINA. La Ruzina. Canzone.
See Monte (F. di)

S * * *, *le C*[*omte*] *de.* Vous me grondez d'un ton sévère. *Air, etc.*
[*Paris*, 1785?] 8°. **B. 362. a. (118.)**

S., C. A. Two Duettino's for Two Performers on One Piano Forte, *etc.*
Printed for the Author: London, [1796.] *obl.* fol. **e. 108. (13.)**

S * * *, D. L. Ah, que ma Cloris sait plaire! *Romance Tendre.* Paroles & musique de M. D. L. S * * *.
[*Paris*,] 1766. *s. sh.* 8°. **297. e. 2.**
Mercure de France, Aug., 1766.

S., F. H. E. The Adieu to Moggy, [Song.] Set to Musick by S[ignor?] F. H. E. S.
[*London*, 1746.] 8°. **157. l. 8.**
London Magazine, 1746, *p.* 640.

S., G. A. Vicar and Moses. [Song.] With the Original Words Composed by G[eorge] A[lexander] S[tevens], Esq^r^.
L[*ongman*] *L*[*ukey and Co.: London*, 1775?] *s. sh.* fol. **G. 312. (141.)**

S., G. D. Den Singende Swaen: dat is, Den Lof-sangh der Heyligen, die als Singende Swaenen, de dood blygeestigh hebben ontfangen. Gemaeckt door G[uillaume] D[e] S[waen].
Arnout van Brakel: t' Antwerpen, 1664. 8°. **A. 564.**

Den Singende Zwaan ... Op Nieuw Overgezien, en van veel Fouten gesuyvert, en de Nooten van een Voornaam Meester, van de Musiecq gecorrigeert ende verbetert.
Frans de Does: Leyden, 1728. 8°. **11556. c. 36.**

S., I. To please the beauteous blooming fair. In Praise of the Fair Sex. [Song.] The Words by Mr. Hawkins.
Hodgson: [*London*, 1780?] *s. sh.* fol. **G. 312. (229.)**

S., L. *See* Heyden (S.) Catechistica Summula Fidei Christianæ, *etc.* [With Hymns by L. S., i.e. Ludwig Senfl.]
1538. 12°. **698. a. 41. (7.)**

S., M., *S. J.* *See* J., M. S. S.

S., S. F. *See* QUANTZ (J. J.) Neue Kirchen-Melodien, *etc.* [Edited by S. F. S.] 1760. 8°. **B. 581.**

S., W. The Psalmes of David in 4 Languages [i.e. Greek, Hebrew, English and Latin] and in 4 Parts Set to y^e^ Tunes of our Church By W[illiam] S[latyer].
Printed by Tho: Harper for George Tho. Mason & Octauian Pullen: London, 1643. 12°. **E. Pam. 1111. (5.)**
With the exception of the Epistle to the Reader, engraved throughout. The composers named are W. Cobbold, E. Blancks, G. Kirbye, I. Douland, R. Allison, T. Campion, S. Stubbs, I. Milton, T. Rauens[croft], J. Bennet and W. Cranford.

The Psalmes of David in 4 Languages... Set to y^e^ Tunes of our Church with Corrections By W[illiam] S[latyer].
P. Stent: London, 1652. 12°.
Case 30. a. (13.)
This edition contains an engraved portrait of Slatyer.

SAAL (ANTON WILHELM CHRISTIAN) XXV. Stücke für die Harfe ohne Pedal, *etc.* *J. A. Böhme: Hamburg*, [1800?] fol. **h. 184. c. (19.)**

SABATINI (GIOVANNI ANDREA) Six Sonatas for Two Violins and a Bass... Opera I. [Separate Parts.] *H. Fougt: London*, [1767.] fol. **g. 222. (16.)**

[Another copy.] **g. 409. (9.)**

SABBATINI (GALEAZZO) Il Primo Libro de Madrigali ... Concertati à due, tre e quattro voci. Opera Prima. Nouamente ristampata, & corretta, *etc.* Basso. (Basso Continuo.) 2 pts.
Appresso Alessandro Vincenti: Venetia, 1627. 4°. **D. 200.**

Il Secondo Libro de Madrigali... Concertati a Due, Tre, et Quattro, Voci. Con la risposta à quattro voci, e due Violini ad alcuni versi che incominciano Quando la Donna si dismostra altiera, Posti nel terzo de' Madrigali à 6. del Sig. Steffano Bernardi... Opera Seconda. Nouamente Ristampata. Basso. (Basso Continuo.) 2 pts. *Appresso Alessandro Vincenti: Venetia*, 1636. 4°. **D. 200. a.**

Madrigali Concertati a Due, Tre, Quattro, e Cinque Voci. Con alcune Canzoni concertate, e tramezzate diuersamente con Sinfonie, e Ritornelli ... Opera Quinta. De Madrigali Libro Quarto. Nouamente ristampati, *etc.* Basso. (Basso Continuo.) 2 pts. *Appresso Alessandro Vincenti: Venetia*, 1637. 4°. **D. 200. c.**

SABBATINI (GALEAZZO) Madrigali Concertati a Due, Tre, e Quattro Voci. Con alcune Canzonette Concertate con Instromenti ... Opera Sesta. De Madrigali Libro Quinto Nuouamente composte, e dati in luce, *etc.* Basso. (Violino, e Basso da Sonare.) 2 pts.
Appresso Alessandro Vincenti: Venetia, 1636. 4°. **D. 200. d.**

Madrigali Concertati a Cinque Voci con alcune Canzoni Concertate anc' esse diuersamente con Sinfonie, e Ritornelli, e nel fine vna Canzonetta con Voci, & Instromenti ... Opera Quarta. De Madrigali Libro Terzo Nouamente Ristampati, *etc.* Basso. (Basso Continuo.) 2 pts.
Appresso Alessandro Vincenti: Venetia, 1634. 4°. **D. 200. b.**

Regola Facile, e breue per Sonare sopra il Basso Continuo, nell' Organo, Manacordo, ò altro Simile Stromento... Nouamente Ristampata è Correta.
Appresso Alessandro Vincenti: Venetia, 1644. 4°. **1042. h. 32.**

Sacrarum Laudum Musicis Conceptibus ... Contextarum Binis, Ternis, Quaternis, Quinisq; Vocibus ad Organum concinendarum Liber Secundus. Opus Septimum. Hâc Editione à pluribus, quibus scatebat, erroribus expurgatum. Tenor.
Typis Heredûm Petri Phalesii: Antuerpiæ, 1641. 4°. **D. 200. e**

SABBATINI (LUIGI ANTONIO) Elementi Teorici della Musica colla Pratica de' medesimi, in Duetti, e Terzetti a Canone accompagnati dal Basso ... Edizione II. 3 pts. *Nella Stamperia Pilucchi Cracas, e Giuseppe Rotilj Socio: Roma*, 1795 (1790). *obl.* fol. **D. 639.**
Part I. only is of the 2nd edition.

La Vera Idea delle Musicali Numeriche Segnature, *etc.* *Presso Sebastian Valle: Venezia*, 1799. 4°. **785. l. 30.**

SABBATINI (PIETRO PAOLO) Ariette Spirituali a Una Doi e Tre Voci ... In diuersi stili da cantarsi in qualsiuoglia Instrumento. Libro Quinto, Opera Vigesima prima. *Nella Stamperia di Iacomo Fei del q. Andrea: Roma*, 1657. fol.
K. 7. f. 2.
The verso of the title-page contains a portrait of Pope Alexander VII. engraved by Giovanni Battista de Rossi.

Canzoni Spirituali ad Una, a Due, et a Tre Voci. Da cantarsi, e sonarsi sopra qualsiuoglia Istromento. Libro Secondo. Opera Decimaterza, *etc.*
Appresso Lodouico Grignani: Roma, 1640. fol. **K. 7. f. 1. (2.)**

SABBATINI (Pietro Paolo) Varii Capricci, e Canzonette a Una e Tre Voci da cantarsi sopra qualsiuoglia Istromento con l'Alfabeto della Chittara Spagnola ... Libro Settimo. Opera Decimaquarta. *Nella Stamperia di Vincenzo Bianchi: Roma*, 1641. fol. **K. 7. f. 1. (1.)**

Prima Scelta di Villanelle a Due Voci... Da sonarsi in qualsiuoglia Instromento con le lettere accomodate alla Chittara Spagnola in quelle più à proposito, *etc.* *Appresso Vitale Mascardi: Roma*, 1652. fol. **K. 4. h. 3. (5.)**

Il Terzo di Pietro Paolo Sabbatino, *etc.* [Villanelle for 1, 2 & 3 voices.] *Appresso Paolo Masotti: Roma*, 1631. fol. **K. 4. h. 3. (6.)**

This work also contains compositions by Simon Corsi and Dante Assodaro.

Il Quarto de Villanelle a Una, Due, et Tre Voci, *etc.* *Nell' Hospitio de' Letterati, Appresso Gio. Battista Robletti: Roma*, 1631. fol. **K. 4. h. 3. (7.)**

SABINA. Sabina. [Song.] *See* Pitman (A.)

Sabina has a thousand Charms. Song. *See* Purcell (D.) [*The Reformed Wife.*]

SABINO (Hippolito) Di Hippolito Sabino il Quarto Libro de Madrigali a Quattro, Cinque, Sei, Sette, & Otto voci, nouamente composti, & dati in luce. Quinto. *Presso Giacomo Vincenzi, & Ricciardo Amadino, compagni: Venetia*, 1585. 4°. **D. 7. a.**

Madrigali a Cinque Voci... Libro Secondo, *etc.* Quinto. *Appresso Angelo Gardano: Venetia*, 1580. *obl.* 4°. **A. 403. a.**

Il Secondo Libro de Madrigali a Sei Voci ...Con alcuni di Oratio Crisci; nouamente composti & dati in luce, *etc.* Quinto. *Appresso Angelo Gardano: Venetia*, 1581. *obl.* 4°. **A. 403.**

Di Hippolito Sabino Il Settimo Libro de Madrigali à Cinque, & à Sei voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Giacomo Vincenti: Venetia*, 1589. 4°. **D. 7.**

The Sesto part is printed with the Tenor. This work also contains Madrigals by G. F. Sabino and O. Crisci.

SABLE. The Sable-clad Curtains. Song. *See* Hook (J.)

The Sable Night had spread around. *Cupid Benighted.* (Anacreon.)...A favorite Ballad. Sung ... at Harrison and Knyvett's Vocal Concerts. [*London*, 1791?] fol. **G. 808. e. (42.)**

SABOT PERDU. [For songs, &c. in 'La Veillée Villageoise ou le Sabot Perdu':] *See* Veillée Villageoise.

SABOTS. Les Sabots, Opéra-Comique en un Acte, mêlé d'Ariettes; par Mrs. C[haspoul] & Sédaine ... avec la Musique [of one song, by E. R. Duni]. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 1. 1777. 8°. **11735. b. 2.**

Les Sabots. [Opera.] *See* Duni (E. R.)

SACCHI (Giovenale) Del Numero e delle Misure delle Corde Musiche e loro Corrispondenze. Dissertazione, *etc.* *Per Giuseppe Mazzucchelli: Milano*, 1761. 8°. **1042. e. 17. (1.)**

Della Divisione del Tempo nella Musica nel Ballo e nella Poesia. Dissertazione III, *etc.* *Per Giuseppe Mazzucchelli nella Stamperia Malatesta: Milano*, 1770. 8°. **52. d. 31.**

Della Natura e Perfezione della Antica Musica de' Greci...Dissertazioni III., *etc.* *Per Antonio Mogni nella Stamperia Malatesta: Milano*, 1778. 8°. **7898. aaa. 15.**

Delle Quinte Successive nel Contrappunto e delle Regole degli Accompanimenti. Lettera del P. D. Giovenale Sacchi...al Sig. Wincislao Pichl, *etc.* *Per Cesare Orena: Milano*, 1780. 8°. **1042. e. 17. (2.)**

Don Placido. Dialogo...Dove cercasi se lo studio della musica al religioso convenga o disconvenga. *Presso Luigi Raffaelli: Pisa*, 1786. 8°. **4071. c. 45.**

[Another copy.] **3902. f. 8. (1.)**

Risposta...al P. Andrea Draghetti, *etc.* *Per Giuseppe Mazzucchelli nella Stamperia Malatesta: Milano*, 1771. 8°. **7897. aaa. 29.**

Juvenalis Sacci . . . Specimen Theoriæ Musicæ. *Ex Typographia Instituti Scientiarum: Bononiæ*, 1788. 4°. **557*. e. 6. (2.)**

See Martini (G. B.) Lettere del P. M. Giambatista Martini...e del P. Giovenale Sacchi ... intorno alle Quinte successive nel Contrappunto. 1782. 4°. **981. h. 5.**

See Zanotti (F. M.) Lettere del...Pad. G. Sacchi ... Nelle quali si ... risolvono alcuni dubbj appartenenti al trattato: Della divisione del Tempo nella Musica, *etc.* 1782. 4°. **557*. e. 6. (2.)**

SACCHINI (Antonio Maria Gasparo) L'Amore Soldato. Opera Comica, *etc.* [Full Score.] *Presso Roberto Bremner: Londra*, [1778.] fol. **H. 330. a.**

[Another copy.] **G. 180. f. (3.)** *Wanting pp.* 77–106.

[Armida.] Resta ingrata io parto, *etc.* [Song.] *G. Goulding: London*, [1799?] fol. **G. 811. a. (36.)** *Periodical Italian Song, No.* 39.

SACCHINI (Antonio Maria Gasparo) Avant que le soleil. *Air* ... paroles de M. de Florian. [*Paris*,] 1786. 8°.
297. g. 33.
Mercure de France, Sept., 1786, *p.* 101.

[L' Avaro Deluso.] Aure dolci. *See* Avaro Deluso. Aure dolci, *etc.* [By A. M. G. Sacchini.] [1779?] *s. sh.* fol. **H. 1601. a. (15.)**

—— Voi sapete. *See* Avaro Deluso. Voi sapete, *etc.* [By A. M. G. Sacchini.] [1779?] *s. sh.* fol. **H. 1601. a. (16.)**

Chimène ou le Cid. Tragédie Lyrique en trois Actes, *etc.* [Full Score.] Ecrit par Ribière. *Chez Le Duc: Paris*, [1784?] fol. **H. 330. b.**

—— [For songs, &c., published anonymously:] *See* Chimène.

[Il Cid.] The Favourite Songs in the Opera Il Cid. [Full Score.] *R. Bremner: London*, [1773.] fol. **G. 669. a. (1.)**

—— [Another edition.] The Favorite Songs in... Il Cid, *etc.* [Full Score.] *J. Preston: London*, [1785?] fol. **G. 180. e. (3.)**

La Colonie. [For songs, &c., published anonymously:] *See* Colonie.

La Colonie. *See* infra: [*L' Isola d' Amore.*]

[La Contadina in Corte. Sento che in freno mi batte.] *See* Contadina in Corte. Sento che in freno mi batte. *The Favourite Rondo* sung...in the ... Opera, La Contadina in Corte. [By A. M. G. Sacchini.] [1780.] fol. **H. 1601. a. (7.)**

[Creso.] The Favourite Songs in the Opera Creso, *etc.* [Full Score.] *R. Bremner: London*, [1777.] fol. **H. 348. b. (3.)**

—— [Another edition.] The Favorite Songs in... Creso, *etc.* [Full Score.] *J. Preston: London*, [1785?] fol. **G. 180. e. (4.)**

Dardanus. Tragédie Lyrique en Quatre Actes. Paroles de Mr. Guillard, *etc.* [Full Score.] *Chez Des-Lauriers: Paris*, [1784.] fol. **H. 330.**

[Didone Abbandonata.] Son regina e sono amante. Sung by Madam Mara in [the Pasticcio] Didone Abbandonata, *etc.* [Full Score.] *Longman & Broderip: London*, [1786.] fol. **H. 345. (29.)**

[Erifile.] The Favourite Songs in the Opera. Erifile, *etc.* [Full Score.] *R. Bremner: London*, [1778.] fol. **G. 180. b. (1.)**

—— [Another edition.] The Favourite Songs in... Erifile. [Full Score.] *R. Bremner: London*, [1778.] fol. **G. 669. a. (2.)**

—— [Another copy.] **G. 180. d. (1.)**

SACCHINI (Antonio Maria Gasparo) Evelina. Opéra en Trois Actes. Paroles de Mr. Guillard, *etc.* [Full Score.] *Chez Imbault: Paris*, [1788.] fol. **G. 180. g.**

—— Sacchini's Overture in the Opera 'Evelina,' arranged for the Piano-Forte by K. Kambra. *Birchall, for the Author: London*, [1797?] fol. **g. 137. (9.)**

How should we mortals spend our hours. A favorite Glee. *Printed for G. Walker: London*, [1800?] fol. **G. 807. b. (56.)**

L' Isola d' Amore. Intermezzi à Quattro Voci, *etc.* [Full Score.] *R. Bremner: London*, [1776.] fol. **G. 180. f. (2.)**

[L' Isola d' Amore.] La Colonie. Opéra Comique en deux Actes. Imité [by N. E. Framéry] de l'Italien et Parodié sur la Musique de Sr Sacchini, *etc.* [Full Score.] *Chez Mr D'Enouville: Paris*, [1776.] fol. **G. 669.**

—— La Colonie, Comédie en deux Actes, imitée [by N. E. Framéry] de l'Italien... avec la Musique [of four songs]. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 9. 1777. 8°. **11735. b. 2.**

[Lucio Vero.] The Favourite Songs in the Opera Lucio Vero. [Full Score, with the Overture for the P. F.] *R. Bremner: London*, [1773.] fol. **G. 180. b. (2.)**

—— [Another copy.] **G. 180. d. (4.)**

[Mitridate.] The Favourite Songs in the Opera Mitridate, *etc.* [Full Score.] *R. Bremner*: *London*, [1781.] fol. **G. 180. e. (2.)**

[Motezuma.] The Favourite Songs in the Opera Motezuma, *etc.* [Full Score. Overture for P. F.] *R. Bremner: London*, [1775.] fol. **H. 348. (1.)**

—— [Another copy.] **G. 760. f. (8.)**

—— [Another copy.] **G. 180. d. (2.)**

—— The Favorite New March as perform'd by the Coldstream . . . Guards, *etc.* [P. F.] *I. Blundell: London*, [1780?] *s. sh.* fol. **g. 272. l. (22.)**

[Nitteti.] The Favourite Songs in the Opera Nitteti, *etc.* [Full Score. Overture for P. F.] *R. Bremner: London*, [1774.] fol. **H. 348. a. (1.)**

—— [Another copy.] **G. 180. c. (1.)**

Non è la mia speranza. *See* infra: [*Perseo.*]

O lieto dì. *See* infra: [*Œdipe à Colonne. O doux moment.*]

Œdipe à Colonne. Opéra en trois Actes. [Words by N. F. Guillard. Full Score.] *Chez Imbault: Paris*, [1787.] fol. **G. 180.**

SACCHINI (Antonio Maria Gasparo) Œdipe à Colonne. Overture, *etc.* [By A. M. G. Sacchini.] [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 13.] [1797–1802.] 8°. **D. 854.**

—— Overture. [P. F.] *See* Megzer (F.) Ouverture d'Œdipe à Colonne [by A. M. G. Sacchini] arrangée pour le Clavecin, *etc.* [1787?] fol. **g. 81. (12.)**

—— [O doux moment.] O lieto dì. A Favorite Trio as Sung at the King's Theatre ... in ... Evelina, *etc.* [Short Score.] *Longman & Broderip: London,* [1797.] fol. **G. 760. f. (7.)**

L'Olympiade, ou le Triomphe de l'Amitié. Drame Héroique en Trois Actes et en Vers. Imité de l'Italien [of Metastasio] et Parodié sur la Musique du Célèbre Sg^r^ Sacchini, *etc.* [Full Score.]

Chez M^r^ d'Énouville: Paris, [1777] fol. **G. 180. h.**

—— Non mon cœur souffre moins de peine. *Air*...Arrangé pour la Harpe par M^r^ Suin. [1780?] fol. *See* Olimpiade. **G. 800. m. (43.)**

—— [For songs, &c., published anonymously:] *See* Olympiade.

[Perseo.] The Favourite Songs in the Opera Perseo, *etc.* [Full Score.] *R. Bremner: London,* [1774.] fol. **G. 180. c. (2.)**

—— [Another copy.] **G. 200. (2.)**

—— Non è la mia speranza. [Aria.] Sung by Madam Mara, *etc.* [Full Score and Cembalo.] *Longman & Broderip: London,* [1786.] fol. **H. 345. (17.)**

Sei Quartetti, per due Violini, Viola e Basso...Opera 2^a^. [Separate Parts.] *Presso Roberto Bremner: London,* [1775?] fol. **g. 388.**

Renaud. Tragédie lyrique en trois Actes, *etc.* [Full Score.] *Chez Le Duc: Paris,* [1783.] fol. **G. 180. a.**

—— [For songs, &c., published anonymously:] *See* Renaud.

Resta ingrata io parto.
See supra: [*Armida.*]

[Rinaldo.] The Favourite Songs in the Opera Rinaldo, *etc.* [Short Score.] *R. Bremner: London,* [1780.] fol. **G. 180. c. (3.)**

—— [Another copy.] **G. 180. b. (3.)**

Serba costante in petto. *The Favorite Rondo,* composed...for Signora Marchetti. [Full Score.] *Printed for J. Bland: London,* [1775?] fol. **G. 807. d. (67.)**

A Second Set of Six Favorite Lessons for the Harpsichord, or Piano Forte, with an Accompanyment for the Violin...Opera 4^th^. *James Blundell: London,* [1780?] fol. **h. 94.**

SACCHINI (Antonio Maria Gasparo) Six Sonatas for the Harpsichord, or Piano Forte: with a Violin Accompaniment... Opera III. *R. Bremner: London,* [1780?] fol. **g. 388. a.**

Son regina e sono amante.
See supra: [*Didone Abbandonata.*]

[Tamerlano.] The Favourite Songs in the Opera Tamerlano, *etc.* [Full Score. Overture for P. F.] *R. Bremner: London,* [1773.] fol. **G. 669. a. (3.)**

—— [Another copy.] **G. 180. f. (1.)**

See Corfe (Joseph) A Third Set of Twelve Glees...arranged from the Melodies of Sacchini, *etc.* [1800?] *obl.* fol. **E. 317.**

See Corfe (Joseph) A Treatise on Singing ...with...some...Vocal Pieces of Sacred Music, from the Mss. of...Sacchini, *etc.* [1800?] *obl.* fol. **557*. e. 22. (1.)**

See Ghillini di Asuni ( ) A Valuable Collection of...Songs...from ... Opera's by...Sacchini, *etc.* [1776.] fol. **g. 421. a. (1.)**

See Orpheus and Eurydice. Orpheus and Eurydice, a Grand Serious Opera... composed by Gluck, Handel, Bach, Sacchini, *etc.* [1792.] *obl.* fol. **E. 91. c. (1.)**

SACCUS (Iuvenalis) *See* Sacchi (G.)

SACERDOTE (David) Di Dauid Sacerdote di Roure, Hebreo, Il Primo Libro di Madrigali a Sei Voci, *etc.* Quinto. *Appresso li Figliuoli di Antonio Gardano: Venetia,* 1575. *obl.* 4°. **A. 406.**

SACRED. Sacred War. [Song.] *See* Olive (J.)

SACRED HARMONY. Sacred Harmony: or A choice Collection of Psalm and Hymn Tunes, in two or three Parts, for the Voice, Harpsicord & Organ. [Edited by J. Wesley.] *London,* [1789.] 8°. **B. 483.**

[Another edition.] Sacred Harmony: or A choice Collection of Psalm and Hymn Tunes, *etc.* *G. Whitfield: London,* [1789?] 8°. **B. 483. a.**

Sacred Harmony. A Selection of Airs, Duos, Trios, &c. Arranged for the Organ, Piano Forte, or Harp. [*Philadelphia,* 1800?] fol. **H. 3340.**

The composers named in this collection are: Madan, B. Carr, Handel, R. Taylor, Pleyel, Kent, Dr. Greene, Dr. Blake, Corelli, Haydn and Dr. Arne.

Sacred Harmony. Psalm Tunes.
See Harrison (R.)

SACRIFICE D'AMOUR. Le Sacrifice d'Amour. Cantatille. *See* Lemaire (L.)

SACRIFICE OF IPHIGENIA. How sweet are the flowers. *A Favourite Song, in the Sacrifice of Iphigenia.* [By T. A. Arne.] [*London*, 1751.] 8°. **157. l. 13.**
London Magazine, 1751, *p.* 420.

How sweet are the Flowers. *A Song in the Sacrifice of Iphigenia, etc.* [By T. A. Arne.] [*London*, 1754.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Vol. VI., Supplement.

How sweet are the Flowers. *A Favourite Song in the Sacrifice of Iphigenia.* [By T. A. Arne.] *Printed for J. Phillips*: [*London*, 1755?] *s. sh.* fol. **G. 316. (118.)**

How sweet are the Flowers. *A Fav'rite ...Song, in the Sacrifice of Iphigenia.* [By T. A. Arne.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 41. [1760?] fol. **G. 433.**

[Another edition.] How Sweet are the Flowers, *etc.* [*London*, 1765?] *s. sh.* fol. **H. 1994. b. (37.)**

SAD. The Sad Case. Song. *See* AT. At the foot of a hill, *etc.* [1757.] 8°. **P.P. 5438.**

The Sad Case. [Song.] *See* AT. At the foot of a Hill, *etc.* [1760?] *s. sh.* fol. **G. 316. c. (10.)**

Sad in the hostile Dungeon pent, an easy Duo for Two Voices. *T. G. Williamson: London*, [1796?] fol. **G. 354. (55.)**

Sad Musidora all in woe. *Musidora's Complaint*, [Song,] by a Young Lady of Quality. [*London*, 1720?] *s. sh.* fol. **G. 316. g. (52.)**

[Another setting.] Sad Musidora. [Song.] *See* CAREY (H.)

Sad was de Day. *The Negro Girl*, [Song,] The Words by R. W. J. [*London*, 1800?] fol. **H. 2832. g. (38.)**

SAENGER. Der Saenger. [Song.] *See* HURKA (F. F.)

SAFFERY (OSMOND) An Introduction to Music, with a Variety of Progressive Lessons, Songs & Preludes...for the Use of Beginners: on the Piano Forte. *Printed for the Author: London*, [1800?] fol. **h. 1480. m. (24.)**

Lady Harriot Hope's Reel, arranged as a Rondo, *etc.* [P. F.] *Printed for James Saffery: Canterbury*, [1800?] fol. **g. 443. g. (14.)**

SAGE. Le Sage du Temps. [Song.] *See* P., D. R. A. A.

SAGES. The Sages of old. *The true-hearted Englishman.* [Song, words by T. D'Urfey.] [*London*, 1765?] *s. sh.* fol. **G. 312. (113.)**

SAGGIONE (GIUSEPPE FEDELLI) Songs in the New Opera, call'd The Temple of Love. *I. Walsh and I. Hare: London*, [1706.] fol. **H. 124. (2.)**

—— [For songs published anonymously:] *See* TEMPLE OF LOVE.

SAGITTARIUS (HENRICUS) [i.e. H. Schuetz.] Cantiones Sacræ Quatuor Vocum cum Basso ad Organum, *etc.* Tenor. *Typis Georgii Hoffmanni: Fribergae Hermundurorum*, 1625. 4°. **B. 134.**

Anderer Theil Kleiner Geistlichen Concerten mit 1. 2. 3. 4. vnd 5. Stimmen Sambt beygefugtem Basso Continuo vor die Orgel, *etc.* Primus. (Secundus.) (Tertius.) (Quartus.) (Quintus et Ultimus. Bassus ad Organum.) 5 pts. *Gedruckt ... durch Gimel Bergens Seligen Erben: Dreszden*, 1639. fol. **F. 22.**
See also SCHUETZ (H.)

SAILER (ANTON FRANZ XAVER SEBASTIAN) *See* ADAMS UND EVENS ERSCHAFFUNG. Adams und Evens Erschaffung . . . Ein geistlich Fastnachtspiel mit Sang und Klang, *etc.* [Words and music by A. F. X. S. Sailer.] 1783. 4°. **11745. f. 12.**

SAILER (LEONARD) Cantiones Sacræ, unius, duarum, trium & quatuor Vocum, cum Instrumentis, & Basso Continuo, *etc.* Canto I. (II). (Alto.) (Tenore.) (Basso.) (Violino I (II).) (Organum.) 8 pts. *Typis Johann. Conradi à Mechel: Basileæ*, 1696. 4°. **C. 90.**

SAILOR. A Sailor lov'd a lass. Song. *See* STORACE (S.) [*The Cherokee.*]

The Sailor's Adieu. Ballad. *See* BRODERIP (R.)

The Sailor's Allegory. Song. *See* CAREY (G. S.)

The Sailor's Complaint. [Song.] *See* COME. Come and listen to my Ditty. [1730?] *s. sh.* fol. **G. 307. (34.)**

The Sailor's Consolation. [Song.] *See* DIBDIN (C.) [*Private Theatricals.*]

The Sailor's Joke. Ballad. *See* REEVE (W.)

The Sailor's Journal. Song. *See* DIBDIN (C.) [*Will of the Wisp.*]

The Sailor's Resolution. Song. *See* TRUE BLUE.

The Sailor's Return. Ballad. [Begins: 'Twelve months are past.'] *See* BRODERIP (R.)

The Sailor's Return. [Song, begins: 'Bleak was the morn.'] *See* DIBDIN (C.) [*Private Theatricals.*]

The Sailor's Return from Cape Breton. [Song.] *See* STAND. Stand round my brave Boys, *etc.* [1758.] *s. sh.* fol. **G. 316. (128.)**

SAILOR. A Sailor's Song. *See* LUFF. Luff, thus, Nonnear, *etc.* [1750?] *s. sh.* fol. **G. 316. e. (65.)**

A Sailor's Soul. *See* MOULDS (J.)

A Sailor's Voice tho' coarse, can raise. *Highland Nelly.* [Song.] Sung by Mr. Vernon at Vauxhall. *L[ongman] & B[roderip: London,* 1780?] fol. **G. 306. (215.)**

[Another edition.] A Sailor's Voice tho' coarse can raise. *Highland Nelly.* An admir'd Scotch Song. *John Lee: Dublin,* [1785?] *s. sh.* fol. **H. 1601. a. (65.)**

SAILOR'S REHEARSAL. [For songs, &c., in Britons, strike Home, or the Sailor's Rehearsal:] *See* BRITONS, STRIKE HOME.

SAILORS. Sailors they get all the money. *The Rolling Sailor.* A favorite Song. *S[killern: London,* 1780?] *s. sh.* fol. **G. 316. (119.)**

SAINSON (DE) Je m'étois long-temps promis. *Romance, etc.* (Les Paroles sont de M^r^ Brunet, *etc.*) [*Paris,*] 1761. *s. sh.* 8°. **297. d. 31.**

Mercure de France, Nov., 1761.

SAINT-AMANS (LOUIS JOSEPH) *See* ACTEUR DANS SON MÉNAGE. L'Acteur dans son Ménage, Tableau Anecdotique, mêlé de Vaudevilles, par M^in^ J^n^ Boullault, *etc.* [With the music of one song, by L. J. Saint-Amans.] [1799.] 8°. **11738. bb. 41. (4.)**

SAINT DAVID. St. David's Day. [Trio.] *See* LET. Let us dance, *etc.* [1800?] fol. **G. 809. b. (16.)**

SAINT DENICHÉ. Le Saint deniché. Opéra Comique. *See* PIIS (A. P. A. de)

SAINT G., *Count.* Gentle love this hour befriend me. *A New Song.* [Words by A. Hill.] Set by Count S^t^ G[ermain]. [*London,* 1745?] *s. sh.* fol. **G. 308. (2.)**

SAINT GEORGE. Saint George he is our Patron, Boys. *A fighting he will go.* [Song, words] By T. S. *Sk[illern: London,* 1778?] *s. sh.* fol. **G. 311. (149.)**

[Another setting.] Saint George he is our patron, boys. Song. *See* HUDSON (R.)

SAINT GEORGE (DE) *Chevalier.* L'autre jour à l'ombrage. *Romance Nouvelle.* Paroles et Musique de M. le Ch^er^ de S^t^ George. Avec Accomp^t^ de Guittare. *Chez Imbault: Paris,* [1785?] 8°. **B. 362. b. (193.)**

Concerto à Violon Principal, Premier et Second Violon, Alto et Basse, Deux Hautbois, deux Cors, *etc.* [Separate Parts.] *Chez le S^r^ Sieber: Paris,* [1775?] fol. **h. 210. a. (13.)**

SAINT GEORGE (DE) *Chevalier.* Six Sonates pour le Violon. Œuvre Postume. 1 Livre. Gravées par Richomme. *Chez Pleyel: Paris,* [1800?] fol. **g. 422. f. (5.)**

SAINT GERMAIN (DE) *Count, pseud.* [i.e. — Giovannini.] Jove, when he saw my Fanny's face. *A new Song, etc.* [*London,* 1748.] 8°. **249. c. 18.**

Gentleman's Magazine, Vol. XVIII., p. 372.

The Maid that's made for Love and Me, *etc.* [Song.] [*London,* 1747.] 8°. **157. l. 9.**

London Magazine, 1747, *pp.* 46–7.

[Another edition.] The Maid that is made for Love and me, *etc.* [*London,* 1749.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. IV., p. 81.

The Maid that's made for Love & me, *etc.* [Song.] [*London,* 1750?] *s. sh.* fol. **H. 1994. c. (61.)**

[Another edition.] The Maid that's made for Love and me, *etc.* [Song.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 92. [1760?] fol. **G. 433.**

O wouldst thou know what kind of charm. *A New Song, etc.* [*London,* 1747.] 8°. **249. c. 17.**

Gentleman's Magazine, Vol. XVII., p. 441.

O wouldst thou know what Sacred Charms. *A New Song, etc.* [Words by W. Hamilton.] [*London,* 1745?] *s. sh.* fol. **G. 305. (234.)**

[Another edition.] O wouldst thou know what Sacred Charms, *etc.* [*London,* 1745?] *s. sh.* fol. **G. 310. (213.)**

[Another copy.] **G. 303. (44.)**

The Self Banish'd. [Song.] Words by E. Waller.] [*London,* 1755?] *s. sh.* fol. **G. 309. (19.)**

[Another edition.] The Self Banish'd, *etc.* [*London,* 1760?] *s. sh.* fol. **I. 530. (136.)**

Seven Solos for a Violin. *Printed for J. Johnson: London,* [1760?] fol. **g. 503. (2.)**

Six Sonatas for Two Violins with a Bass for the Harpsicord or Violoncello. [Separate Parts.] *I. Walsh: London,* [1755?] fol. **g. 286.**

See INCOSTANZA DELUSA. The Favourite Songs in...L'Inconstanza Delusa. [Composed by Count de S^t^ Germain and G. F. Brivio.] [1745.] fol. **G. 193. (1.)**

See SUMMER'S TALE. The Summer's Tale. A Musical Comedy . . . The Music by Abel...C. S^t^ Germain, *etc.* [1765?] *obl.* fol. **D. 273. (1.)**

See also SAINT G., *Count.*

SAINT LAMBERT (Michel de) Nouveau traité de l'Accompagnement du Clavecin, de l'Orgue, et des autres instruments. *Aux Dépens d'Estienne Roger : Amsterdam*, [1700?] 8°. **1042. k. 13. (1.)**

SAINT MARTINI (Giuseppe) *See* San Martini.

SAINT OSYTH. S^t^ Osyth at the Mill. [Song.] *See* At. At S^t^ Osyth by the Mill. [1740?] *s. sh.* fol. **G. 316. h. (3.)**

SAINT-SÉVIN (Joseph Barnabé) called *L'Abbé, le Fils.*
See L'Abbé, *le Fils, pseud.*

SAINT SIMON (de) La jeune et tendre Anette. *Romance.* Paroles et Musique de M^r^ de S^t^ Simon.
Chez M^lle^ Le Beau : [Paris, 1780?] 8°.
B. 362. c. (17.)

SAINTE-ALDEGONDE (de) *Count.* Tout votre plaisir, Hortense. *Couplets* à la plus belle et à la plus savante des Modernes. (Paroles de M. le Chevalier de Cubières, *etc.*) [*Paris*,] 1786. 8°.
297. g. 28.
Mercure de France, April, 1786, *p.* 62.

Voici donc le séjour paisible. *Romance* faite à Ermenonville, sur le Tombeau de J. J. Rousseau. (Paroles de M^de^ la Comtesse de Beauharnais, *etc.*)
[*Paris*,] 1782. 8°. **298. f. 32.**
Mercure de France, Nov., 1782, *p.* 53.

SAINTE HÉLÈNE (Jean Baptiste François de) XII. Solos for a Violin, with a Through Bass for the Harpsicord, *etc.* *Printed for the Author : London*, [1725?] fol. **h. 3855.**
See M., R. Medulla Musicæ; Being a Choice Collection of Airs . . . Extracted from the Works of . . . S^t^ Helene, *etc.* [1727?] **c. 25.**

SAISON. La Saison à grands pas s'avance. *Le Manchon de Lucette.* [Song.] Air: Lise chantoit dan la [prairie. By N. Dezède]. [*Paris*, 1780?] 8°.
B. 362. c. (25.)

La Saison du Bel Age. [Song.]
See Morlanne (de)

La Saison se renouvelle. Air.
See Gabrielle et Paulin.

SAISONS. Ballet des Saisons.
See Colasse (P.)

SAIZOI (P.) Silvia. A Song, *etc.* [*London*, 1751.] 8°. **249. c. 21.**
Gentleman's Magazine, Vol. XXI., p. 323.

Six Sonatas for the Harpsichord or Piano Forte, with an accompanyment for a German Flute or Violin and Violoncello.
R. Bremner, for the Author : London, [1770?] fol. **g. 270. m. (2.)**
Wanting the accompaniments.

SALA (Nicola) Regole del Contrappunto pratico, *etc.* 2 pts.
Dalla Stamperia Reale : Napoli, 1794. fol. **556. h. 10.**

SALE (Françiscus) Dialogismus 8. Vocum, De Amore Christi Sponsi . . . Canendus, *etc.* Tenor I. & Altus (Tenor II. & Bassus) Chori Primi. (Tenor & Cantus I. (Altus & Cantus II.) Chori Secundi.) 4 pts.
Excusum typis Georgij Nigrini : Pragæ, 1598. *obl.* 4°. **A. 389. c.**

Patrocinium Musices. Missarum Solennium, tam Sanctorum quám Festorum Officia Labentis Anni . . . harmonicè contra punctum ac suauissimè concinnata . . . Primus Tomus. [*Adam Berg : Munich*,] 1589. fol. **K. 9. a. 1.**

[Patrocinium Musices. In Natalem Domini Jesu Christi . . . Mutetum Quinque Vocum & Missa, ad eius imitationem composita.] [*Adamus Berg : Monachii*, 1598.] fol. **K. 9. a. 2.**
Wanting the title-page and the last leaf.

Francisci Sale . . . Officiorum Missalium, quibus Introitus, Alleluia et Communiones de omnibus omnium Sanctorum per totū anni circulū, diebus festis & solennibus Quinq$_3$ & Sex vocū cōtinentur, Liber Tertius & Ultimus. Altus. (Tenor.) (Bassus.) (Quin: et Sex: Vox.) 4 pts.
Excudebat Georgius Nigrinus : Pragæ, 1596. *obl.* 4°. **A. 389. a.**

Francisci Sale . . . Sacrarum Cantionum, Omnis Generis Instrumentis Musicis, et Vivæ Voci Accomodatarum, hactenusq$_3$ non editarum Liber Primus. Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) Pars.) 6 pts.
Typis Georgii Nigrini : Pragæ, 1593. *obl.* 4°. **A. 389.**

[Another copy. Discantus. (Altus.)] 2 pts. **A. 389. b.**

SALE (John) A Collection of New Glees, composed by J. Sale . . . To which are added Four Others composed . . . by D^r^ Arnold, Mess^rs^ Webb[e], Callcott and Lindley, *etc.* *Printed for the Author : London*, [1800?] *obl.* fol. **E. 600. r. (6.)**
See Dauney ( ) *Doctor.* A Slow March . . . Adapted for the Piano Forte by J. Sale. [1795?] fol. **g. 133. (52.)**

SALE (John Bernard) The Birth of Crazy Jane. A New Song. The Words by H. J. Pye . . . with an Accompaniment for the Harp or Piano Forte, *etc.*
L. Lavenu, for the Author : London, [1800?] fol. **H. 2830. g. (55.)**
Little Piggy. A favorite Duetto. With an Accompaniment for the Piano Forte, *etc.* *Broderip and Wilkinson, for the Author : London*, [1800?] fol.
G. 354. (29.)

SALIERI (Antonio) Armida. Eine tragische Oper von C. Coltellini . . . Herausgegeben von C. F. Cramer.
Gedruckt by J. G. I. Breitkopf: Leipzig, 1783. *obl.* fol. **F. 10.**

Axur, Koenig von Ormus, eine Oper in vier Aufzügen, nach Dr. Schmieder's teutscher Bearbeitung und nach Salieri's Musick, fürs Clavier eingerichtet von C. G. Neefe. *Bei N. Simrock: Bonn*, [1795?] *obl.* fol. **E. 20.**

Cesare in Farmacusa. Dramma eroicomico per musica...Op. 120. [P. F. Score.]
Nella Stamperia di musica degl' Impcr. Reg. Teatri di Corte: Vienna, [1780.] *obl.* fol. **E. 20. a.**

[La Cifra.] Favoritgesänge nebst Ouverture aus der Oper La Ciffra—Das Kästchen mit der Chiffer oder Der Aufschluss —fürs Clavier, *etc.* *Im Verlage der Rellstabschen Musikhandlung: Berlin*, [1790.] fol. **G. 665. a.**

Coppia si tenera. *See* infra: [*Palmira.*]

Da questi lineamenti. The favorite fortune-telling Song, as sung at the King's Theatre...by Sig^ra^ Storace in the Comic Opera [by G. Paisiello] of I Zingari in Fiera, *etc.* [Short Score.]
Printed for J. Dale: London, [1793.] fol. **G. 199. (29.)**

Les Danaïdes, Tragédie Lirique en cinq Actes, *etc.* [Words by Du Rollet and Tschudi. Full Score.]
Chez Des Lauriers: Paris, [1784.] fol. **H. 340. a.**

—— Overture. [P. F.] *See* Mezger (F.) Ouverture des Danaïdes [by A. Salieri] Arrangée pour le Clavecin, *etc.* [1785?] fol. **g. 81. (17.)**

—— Rends moi ton cœur, ta confiance. [Song.] *See* Danaïdes. 1784. 8°. **B. 362. h. (42.)**

Fragrant Chaplets. *See* infra: [*La Scuola de' Gelosi. Partiro dal caro sposo.*]

La Grotta di Trofonio. Opera Comica in due Atti Rappresentata . . . l'anno 1785, *etc.* [Libretto by G. Casti. Full Score.]
Presso Artaria Compagni: Vienna, [1785.] fol. **H. 340.**

[Overture in D.] Four Italian Overtures. Arranged for the Piano Forte by L. Boutmy. ([Op. 2. No. 4.] Sinfonia. Sig^r^ Salieri.) [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 7. [1797–1802.] 8°. **D. 854.**

Palmira. [Opera]...Clavier Auszug...von C. Zulehner. *Schott: Mainz*, [1795?] *obl.* fol. **E. 20. b.**

SALIERI (Antonio) Palmira. Ouverture und 15 Favorit Gesänge mit Italienisch und Teutschem Texte, für's Clavier eingerichtet, *etc.* *Bei N. Simrock: Bonn*, *obl.* fol. [1795.] *obl.* fol. **D. 335.**

—— Coppia si tenera. Terzetto . . . arranged with a Piano-Forte Accompaniment. *Printed for Monzani & Cimador: London*, [1800?] fol. **G. 424. (2.)**

—— [Coppia si tenera.] *See* Gelinek (J.) VIII. Variations pour le Clavecin...sur le trio, Copia si tenera, *etc.* [1800?] *obl.* fol. **f. 133. b. (4.)**

Partiro dal caro sposo.
See infra: [*La Scuola de' Gelosi.*]

[La Scuola de' Gelosi.] Partiro dal caro sposo. *Signora Ferrarese del Bene's Favorite Song, etc.* [Full Score.]
Longman and Broderip: [London, 1786.] fol. **H. 345. (19.)**

—— [Partiro dal caro sposo.] The favorite Song of Fragrant Chaplets . . . The Words by J. O'Keefe.
Longman and Broderip: [London, 1795?] fol. **G. 249. (45.)**

—— [Another copy.] **H. 2821. (13.)**

Tarare. Opéra en cinq Actes avec un Prologue . . . Paroles de M. de Beaumarchais. Seconde Édition. [Full Score.]
Chez Imbault: Paris, [1790?] fol. **G. 665.**

—— [Je suis né natif de Ferrare.]
See Cessez. Cessez de vous flatter Glicère...Air de Tarare [by A. Salieri]. [1790?] 8°. **B. 362. (161.)**

—— *See* Colin-Maillard. Vie de Dandin ...Air de Tarare, *etc.* [By A. Salieri.] [1790?] 8°. **B. 362. (162.)**

—— *See* Dans. Dans ce siecle il est nécessaire. *La Politique* . . . Air: De Tarare [by A. Salieri]. [1790?] 8°. **B. 362. j. (23.)**

—— *See* Dans. Dans l'hiver, saison importune . . . Air: de Calpigi [i.e. 'Je suis né natif de Ferrare,' from Salieri's 'Tarare,'] *etc.* [1790?] 8°. **B. 362. f. (8.)**

—— *See* Ici. Ici l'amitié nous rassemble, *etc.* [Adapted to 'Je suis né natif de Ferrare,' by A. Salieri.] [1787.] 8°. **B. 362. (158.)**

—— [For airs, &c., published anonymously:] *See* Tarare.

See Shield (W.) The Prophet. An Opera...Composed by [or rather, selected from the works of]...Salieri, *etc.* [1788.] *obl.* fol. **E. 108. a. (2.)**

See Siege of Belgrade. The Favorite Minuet [by A. Salieri]...as Performed in the Siege of Belgrade. [1791?] fol. **g. 442. j. (33.)**

SALINAS (Francisco de) Francisci Salinae . . . de Musica libri Septem, in quibus eius doctrinæ veritas tam quæ ad Harmoniam, quàm quæ ad Rhythmum pertinet . . . ostenditur, & demonstratur, *etc.* *Mathias Gastius: Salmanticæ*, 1577. fol. **786. l. 24.**

[Another copy.] **786. l. 25.**

Imperfect, wanting six leaves between the title-page and list of errata.

Francisci Salinae...de Musica libri septem, *etc.* *Hæredes Cornelij Bonardi sumptibus Claudij Curlet: Salmanticæ*, 1592. fol. **K. 8. e. 6.**

The title-page bears the date 1592. *The colophon runs: "Salmanticæ. Typis Mathiæ Gastij*, 1577."

SALLY. Sally. [Song, begins: 'No Nymph that trips.'] *See* Dunn (J.)

Sally. Song [begins: 'Primroses deck the bank's green side'].
See Linley (T.) *the Elder.*

Sally. Song. *See* Not. Not Semele's attracting Love, *etc.* [1755.] 8°. **P.P. 5438. z.**

Sally. Song. *See* Not. Not Semele's attracting Love. [1760?] *s. sh.* fol. **G. 310. (168.)**

Sally in her own Cloaths. [Song.]
See Of. Of all the Mauxes in the Land, *etc.* [1720?] *s. sh.* fol. **H. 1601. (343.)**

Sally in our Alley [by H. Carey], with Variations for the Harpsichord or Piano Forte also for the Violin, German Flute or Guittar. *Printed for Straight and Skillern: London*, [1775?] fol. **g. 271. b. (29.)**

Sally in our Alley. [Song.] *See* Carey (H.)

Sally in our alley to Billy in Piccadilly.
See Of. Of all the Lads that are so Smart, *etc.* [1720?] *s. sh.* fol. **H. 1601. (324.)**

Sally of the Dale. [Song.]
See Jackson (J.)

Sally Rivald by Country Molly. [Song.]
See Since. Since Sally's Charm so long hath been, *etc.* [1720?] *s. sh.* fol. **H. 1601. (398.)**

Sally's Charms. Song. *See* How. How charming looks the Damask Rose, *etc.* [1765.] 8°. **P.P. 5438. z.**

Sally's Lamentation. [Song.] *See* What. What pity 'tis so bright a thought, *etc.* [1620?] *s. sh.* fol. **H. 1601. (491.)**

Sally's new Answer. [Song.] *See* And. And is there then a Lad so Smart. [1720?] *s. sh.* fol. **H. 1601. (36.)**

SALMON (Jacques) *See* Beaulieu (G. de) and Salmon (J.) Balet Comique de la Royne, *etc.* [The music by G. de Beaulieu and J. Salmon.] 1582. 4°. **Case 33. l. 3.**

SALMON (Thomas) An Essay to the Advancement of Musick, by Casting away the Perplexity of Different Cliffs. And Uniting all sorts of Musick . . . in one Universal Character. [With a preface by J. Birchensha.] *J. Macock: London*, 1672. 8°. **51. b. 21.**

A Proposal to Perform Musick, in Perfect and Mathematical Proportions . . . With Large Remarks upon this whole Treatise, by . . . J. Wallis, *etc.* *Printed for John Lawrence: London*, 1688. 4°. **557*. e. 25. (4.)**

A Vindication of an Essay to the Advancement of Musick, from Mr. Matthew Lock's Observations. By enquiring into the real Nature, and most convenient Practise of that Science. *A. Maxwell: London*, 1672. 8°. **1042. d. 55.**

See Locke (M.) Observations upon A Late Book...Written by Thomas Salmon, *etc.* 1672. 8°. **1042. d. 36. (3.)**

SALOMON ( ) Médée et Jason. Tragédie en Musique, *etc.* (Supplément à l'Opéra de Médée et Jason, *etc.*) [Libretto by S. J. Pellegrin. Short Score.] 2 pts. *Chez l'Auteur: Paris* [1713]. *obl.* 4°. **B. 749.**

Théonoé, Tragédie en Musique, *etc.* [Libretto by S. J. Pellegrin. Short Score.] *J. B. C. Ballard: Paris*, 1715. *obl.* 4°. **C. 451.**

The arms of Philip, Duc de Noailles, are on the binding.

SALOMON (Johann Peter) Six Solos for a Violin and Violoncello...Op^{a} 1^{a}. *W. Foster: London*, [1785?] fol. **g. 422. f. (7.)**

Windsor Castle [or the Fair Maid of Kent], an Opera, with the Masque of Peleus and Thetis, as perform'd at . . . Covent Garden...in honor of the Nuptials of . . . the Prince & Princess of Wales [written by W. Pearce], *etc.* *Printed for the Author:* [*London*, 1795.] *obl.* fol. **D. 288. (3.)**

In the advertisements of the day, the overture to this opera is stated to be the composition of F. J. Haydn.

Yes! yes! be merciless thou Tempest dire! A Scene in Pizarro, the words by R. B. Sheridan, *etc.* *Printed for the Author:* [*London*, 1800?] fol. **G. 383. i. (26.)**

SALPÊTRE. Le Salpêtre Républicain. Couplets. *See* Descendons. Descendons dans nos souterreins, *etc.* [1793?] 8°. **B. 362. d. (34.)**

SALPIETRO ( ) *See* HAYDN (F. J.) [*3. d. Die Sieben Worte des Erlösers am Kreuze.*] The Passion of Our Saviour expressed in Instrumental parts for a grand Orchestra. . . Corrected by Mr. Salpetro. [1787.] fol. **h. 3210. (6.)**

See WANHAL (J. B.) Trois Quintettos... Corrected by Mr. Salpietro. 1782. fol. **h. 2900. (8.)**

SALT. A Salt Eel for Mynheer. [Song.] *See* DIBDIN (C.) [*The Sphinx.*]

SALTER (HUMPHRY) The Genteel Companion; being exact Directions for the Recorder: with a Collection of the Best and Newest Tunes and Grounds Extant... Composed and Gathered by H. Salter. *Printed for Richard Hunt and Humphry Salter: London*, 1683. *obl.* 12°. **K. 4. a. 6.**

Wanting two leaves (containing Nos. 23–26). The only composers named are: Redding [Reading], Fardinel [Farinel] and Farmer.

SALUONS. Saluons, Compagnons, l'Hôte aimable. *Nouvelle Parodie* du Menuet d' Exodet. Par M^r^ de R... [*Paris*, 1780?] 8°. **B. 362. h. (64.)**

SALUT. Le Salut de l'Empire. [Song.] *See* VEILLONS. Veillons au salut, *etc.* [1794?] 8°. **B. 362. a. (166.)**

Salut! époque solemnelle. Hymne. *See* CATEL (C. S.)

Salut, Neuf Thermidor. Hymne. *See* MÉHUL (É. N.)

SALVATION. Salvation! O the joyful Sound! *A Hymn.* [Words partly by Dr. Watts, tune ascribed to M. Madan.] [*London*, 1774.] 8°. **P.P. 716. b.**

Gospel Magazine, April, 1774.

SALVATORE (GIOVANNI) Ricercari a Quattro Voci Canzoni Francesi, Toccate, et Versi per rispondere nelle Messe con l' Organo al choro...Libro Primo.

Appresso Ottauio Beltrano: Napoli, 1641. fol. **K. 4. i. 11.**

SALZILLI (CRESCENTIO) Amarille. Libro Terzo delle Canzonette a Tre Voci, *etc.* *Per Lucretio Nucci: Napoli*, 1616. 4°. **K. 3. h. 5. (2.)**

La Sirena. Libro Secondo delle Canzonette a Tre Voci, *etc.* *Nella Stampa di G. B. Gargano, & di L. Nucci: Napoli*, 1616. 4°. **K. 3. k. 5. (1.)**

SAMBER (JOANNES BAPTISTA) Elucidatio Musicae Choralis. Das ist: Gründlich und wahre Erläuterung, oder Unterweisung, wie die edle...Choral-Music fundamentaliter nach denen wolgegründten Reglen ...möge erlehrnet werden. Alles mit vilen ...Figuren und Exemplen gezieret, auss approbirten Authoribus, auch selbst eigner Praxi...zusammen getragen...Durch M. Joannem Baptistam Samber, *etc.*

Gedruckt bey J. J. Mayr: Saltzburg, 1710. *obl.* 4°. **7896. aa. 5.**

Manuductio ad Organum. Das ist: Gründlich- und sichere Handleitung durch die hochst-nothwendige Solmisation zu der Edlen Schlag-Kunst...Sambt einer kurtzverfassten Information von den Kirchen- oder Choral-Tonen...Mit vilen...Figuren und Exemplen gezieret, *etc.*

Gedruckt durch J. B. Mayrs seel. Wittib und Erb.: Saltzburg, 1704. *obl.* 4°. **556. a. 9. (1.)**

Continuatio ad Manuductionem Organicam, Das ist: Fortsetzung zu der Manuduction oder Hand-Leitung zum Orgel-Schlagen...auss vilen approbirten Authoribus, auch eigner Praxi zusamen getragen und verlegt durch M. Joannem Baptistam Samber, *etc.* *Gedruckt bey J. B. Mayrs seel. Wittib und Sohn: Saltzburg*, 1707. *obl.* 4°. **556. a. 9. (2.)**

SAMPIERI (NICOLÀ) Four Italian Airs, and Two Duetts, with Accompanyments for Two Violins & Violoncello, *etc.* Opera 2^a^. *Printed for the Author: London*, [1910?] *obl.* fol. **E. 600. z. (7.)**

Two of the most Popular and National Airs, of God save the King and Rule Britannia, with..Variations. Concluding with a favorite Ballad, called La belle Catharine, set for the Piano Forte by Sig^r^ Sampieri. [*London*, 1795?] fol. **G. 424. (14.)**

A Collection of Songs composed by Sarti, Cimarosa, Sampieri and Paisiello, with Accompaniments for the Piano Forte... dedicated to the Countess of Bellegarde by N. Sampieri. Op. 6.

Longman and Broderip: London, [1795?] *obl.* fol. **E. 600. z. (8.)**

La Follia, Grand Sonata Tragique, for the Piano-Forte or Harpsichord.

Longman & Broderip: [*London*, 1795?] fol. **h. 1480. p. (13.)**

New Grand March, and Quick Step, intermixed with Echos. [P. F.] [*London*? 1800?] fol. **h. 1480. x. (27.)**

Military Overture, *etc.* [P. F.] *S. Straight:* [*London*, 1800?] fol. **h. 1480. x. (26.)**

Three Overtures performed at the Private Concerts of Several Ladies & Gentlemen of the First Distinction...Op. 11. (Sinfonia III.) *Longman & Broderip, for the Author: London*, [1795?] fol. **g. 474. c. (4.)**

String parts only.

SAMPIERI (Nicolà) Overture in Four Parts, Two Violins, Tenor & Violoncello. Calculated for Private Concerts. [Separate Parts.] *Longman & Broderip: [London,* 1795?] fol. **g. 474. c. (5.)**

A Novel, Sublime, and Celestial Piece of Music, called Night; divided into Five Parts, viz^{t} Evening, Midnight, Aurora, Day-Light, and the Rising of the Sun... Embellished with Five Plates, *etc.* [P. F.] *L. Lavenu, for the Author: London,* [1799.] fol. **g. 138. (17.)**

Three Easy Symphonies in Eight parts, for Two Violins, Two Hautboys, Two Horns, Tenor & Violoncello, *etc.* Op. 10. [Separate Parts.] *Longman & Broderip, for the Author: London,* [1795?] fol. **h. 2771. (2.)**

See Deserter. The Deserter,...Overture [by P. A. Monsigny]...The Additions... by N. Sampieri. [1800?] fol. **g. 272. q. (17.)**

SAMPSON (Richard) Ancient Church-Music: being a...choice Selection of... the best...Psalm-Tunes, drawn from the works of the most esteemed old Masters ...and set in three parts, by R. Sampson ...To which are added two Tunes, or Airs, from the Rev. W. D. Tattersall's Improved Psalmody, *etc. H. L. Galabin: London,* [1800?] 8°. **C. 522.**

Containing tunes by Purcell, Courtville, Heighington, Ravenscroft, Croft, King James I., Wheall, M. Luther, A. Smith, Handel, J. Milton, Howard, J. Clark, S. Webbe and Dr. Dupuis.

SAMSON. Samson. Oratorio. *See* Haendel (G. F.)

SANCES (Giovanni Felice) Antifone e Litanie della Beatissima Vergine a piu voci, *etc.* Canto. (Alto.) (Tenore.) 3 pts. *Appresso Bartolomeo Magni: Venetia,* 1640. 4°. **C. 328.**

Motetti a 2. 3. 4. e Cinque Voci...Con le Letanie della B. V. a sei Voci...Opera Quarta Eclesiastica. Tenore. *Appresso Bartolameo Magni: Venetia,* 1642. 4°. **C. 328. a.**

SANCHEZ (Manuel) Regla de N. S. P. S. Francisco...con vna instruccion para los Novicios de la Religion de N. Padre San Francisco y breve explicacion del canto llano ... Dispuesta ... por el Padre Fr. Manuel Sanchez, *etc.* *Por Joseph Bernardo de Hogal: Mexico,* 1725. 4°. **4081. e. 32.**

SANCHO PANÇA. Sancho Pança, Gouverneur, comédie; représentée pour la première fois, au mois de Novembre 1712. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris,* 1760.] 12°. **241. c. 11.**

Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. tom. 11.

SANCHO PANÇA. Sancho Pança. Opéra Bouffon. *See* Philidor (F. A. Danican)

SANCTA MARIA (Tomas de) Libro llamado Arte de tañer Fantasia, assi para Tecla como para Vihuela, y todo instrumẽto, en que se pudiere tañer a tres, y a quatro vozes, y a mas, *etc.* 2 pts. *Impresso...por Francisco Fernandez de Cordoua: Valladolid,* 1565. fol. **K. 8. e. 4.**

SANDELL (Edmund) Six Pieces, for the Piano Forte, *etc.* Op. 1. *Preston, for the Author: London,* [1800?] fol. **g. 270. (6.)**

SANDER (F. S.) Sechs leichte Sonatinen fürs Klavier, *&c.* 2 Th. *Bey Leuckart und Compagnie: Bresslau,* 1786(–7). *obl.* 4°. **c. 29.**

SANDERSON (James) A Favorite Air, ...with Variations by J. Willson, *etc.* [P. F.] *W. Cope: London,* [1796?] fol. **g. 139. (53.)**

[The Algerine Corsair.] Talacoy. An Indian Ballad as sung by Mrs. Herbert in the Algerine Corsair...at the Royal Circus ...Written by Mr. Cross. *E. Riley: London,* [1800?] fol. **G. 807. b. (57.)**

[Almoran and Hamet.] The Favorite Overture to Almoran & Hamet, as Performed at the Royal Circus...Adapted for the Piano Forte, *etc.* *Longman, Clementi & Comp^{y}: London,* [1800.] fol. **g. 137. (4.)**

—— The Beauty our great Sovereign's choice. *The much admired Duett* sung in the New Grand Oriental Spectacle of Almoran & Hamet, by Miss Gray & Mrs. Roffey, with an Accompaniment for the Harp...at the Royal Circus, written by Mr. Cross, *etc.* *Longman, Clementi & C^{o}: London,* [1800.] fol. **G. 354. (30.)**

—— Now o'er the Globe. *The much Admired Harp Song,* sung by Mrs. Roffey, in...Almoran and Hamet....at the Royal Circus. Written by Mr. Cross, *etc.* *Longman, Clementi & C^{o}: London,* [1800.] fol. **G. 367. (24.)**

Arrah! Paddy's my name. *The Celebrated Irish Song,* sung by Mr. Wallack at the Royalty Theatre, *etc.* *Longman and Broderip: [London,* 1790?] fol. **G. 808. e. (44.)**

Arrah who can stand still. *See* infra: [*Harlequin Mariner.*]

The Beauty our great Sovereign's choice. *See* supra: [*Almoran and Hamet.*]

Betsey Bobbin, the favorite Song sung by Mr. Blanchard, at the Royal Circus... the Words by Mr. Cross. *Printed for Culliford, Rolfe & Barrow: London,* [1797?] fol. **G. 367. (21.)**

SANDERSON (James) Black Beard, a Grand Ballet Spectacle. Performed...at the Royal Circus. The Overture & the whole of the Music, entirely new;... adapted for the Piano Forte...The Poetry and Spectacle by Mr. Cross. Op. 3.
Longman & Broderip: London, [1798.] fol. **H. 230. d. (3.)**

—— The Favorite Overture to Black Beard...in Imitation of the Style of the Overture to Lodoiska...Arranged for the Piano Forte, *etc.* *Longman & Broderip: London,* [1798.] fol. **g. 137. (6.)**

—— An Enemy appears in view. *The Pirate's Glee.* Sung by Mr. Helme, Mr. Pilbrow, & Mr. Herbert...in Black Beard, *etc.* *Longman and Broderip: [London,* 1798.] fol. **G. 352. (32.)**

—— In the good Ship Revenge. A favorite Song sung by Mr. Helme ... in Black Beard, *etc.* *Longman and Broderip: [London,* 1798.] fol. **G. 367. (16b.)**

—— My Friend, when a Captive. A favorite Song, sung by Mrs. Herbert ... in Black Beard, *etc.*
Longman and Broderip: [London, 1798.] fol. **G. 367. (16.)**

—— My Willy was a Sailor bold. [Song.] Sung by Mrs. Herbert ... in Black Beard, *etc.* *Longman and Broderip: [London,* 1798.] fol. **G. 367. (16a.)**

—— No longer heave the heart-felt sigh. The favorite Duett sung by Mr. & Mrs. Herbert in Black Beard, *etc.*
Longman and Broderip: [London, 1798.] fol. **G. 354. (31.)**

—— The Slave's Dances in Black Beard, *etc.* [P. F.] *Longman and Broderip: [London,* 1798.] fol. **g. 230. (12.)**

[The Brave Cossack.] The much admired Overture, to the Brave Cossack, performed ... at Astley's Amphitheatre ... Arranged for the Piano Forte, *etc.*
Broderip & Wilkinson: London, [1800?] fol. **g. 272. d. (17.)**

The Broadsword Hornpipe, performed ... by Miss Adams, at the Royal Circus, composed for the Piano Forte, *etc.*
Printed for G. Walker: [London, 1800?] fol. **h. 1480. x. (29.)**

Come blithe Lads and Lasses. A Favorite Song, written by Mr. Cross, *etc.*
W. Hodsoll: London, [1797?] fol. **G. 367. (28.)**

[Cora.] The Favorite Overture to the New Grand Spectacle [by J. C. Cross] called Cora, or the Virgin of the Sun ... Arranged for the Piano Forte, *etc.*
Longman, Clementi & Compy: London, [1799.] fol. **g. 137. (23.)**

SANDERSON (James) [Cora.] Thus balmy Sleep, the much admired Air, sung by Miss Gray, in...Cora...Written by Mr. Cross, *etc.*
Longman, Clementi & Compy: London, [1799.] fol. **G. 367. (18.)**

Cottage on the Moor. *See* infra: [*Niobe.*]

[The Country Wake.] The Jew Pedlar. A favorite Comic Song sung by Mr. Hallack in the Country Wake ... at the new Royal Amphitheatre ... The Poetry by Mr. Upton. *E. Riley: London,* [1800?] fol. **G. 808. e. (45.)**

The dear little Girl of his heart. [Song.] Sung by Mr. Gibons, at Vauxhall Gardens ... Written by Mr. Upton. *E. Riley: London,* [1800?] fol. **G. 806. e. (3.)**

Three Duetts, for Two Violins, *etc.* Op. 6. [Separate Parts.] *Fentum: London,* [1795?] fol. **g. 421. b. (5.)**

An Enemy appears in view.
See supra: [*Black Beard.*]

The Epitaph of Crazy Jane. [Song.] Written by Mr. G. Fox, *etc.*
Goulding, Phipps & D'Almaine: London, [1799.] fol. **G. 808. h. (38.)**

[Harlequin Mariner.] The Favorite Overture to Harlequin Mariner [or the Witch of the Oaks] as performed at the Royal Circus,...adapted for the Piano Forte, *etc.*
Printed for Culliford, Rolfe & Barrow: London, [1796.] fol. **g. 137. (3.)**

—— Arrah who can stand still. *The Clown's Shivering Song.* Sung by Mr. Davis in a Snow Scene in ... Harlequin Mariner ... Words by Mr. Cross.
Longman and Broderip: [London, 1796.] fol. **G. 367. (17b.)**

—— If a Body meet a Body. [Song.] Sung by Mr. Henly ... in ... Harlequin Mariner. The Music adapted by J. Sanderson. The Words by Mr. Cross.
Longman and Broderip: London, [1796.] fol. **G. 367. (17c.)**

—— The Land of Gold. A favorite Irish Song sung by Mr. Davis in ... Harlequin Mariner ... The Words by Mr. Cross.
Longman and Broderip: London, [1796.] fol. **G. 367. (17.)**

—— The Merry Bells. [Song.] Sung by Mr. Blanchard...in...Harlequin Mariner ... The Words by Mr. Cross.
Longman and Broderip: [London, 1796.] fol. **G. 367. (17a.)**

If a Body meet a Body.
See supra: [*Harlequin Mariner.*]

In the good Ship Revenge.
See supra: [*Black Beard.*]

SANDERSON (JAMES) [The Jew and the Gentile.] Little Kitty, the favorite Song sung by Mr. Helme, at the Royal Circus, in the Burletta of the Jew and Gentile...the Words by Mr. Cross.
Printed for Culliford, Rolfe & Barrow: London, [1796?] fol. **G. 367. (23.)**

The Jew Pedlar.
See supra: [*The Country Wake.*]

Jockey and Jenny, the much admired Scotch Ballad, written by Mr. Upton.., and Sung...by Mrs. Bland, at Vauxhall Gardens. *W. Hodsoll: London*, [1800?] fol. **H. 1683. (20.)**

The Land of Gold. *See* supra: [*Harlequin Mariner.*]

Little Kitty. *See* supra: [*The Jew and the Gentile.*]

The Lover's fatal Journey. A Pathetic Ballad. Written by Mr. Cross, *etc.* *W. Hodsoll: London*, [1799?] fol. **G. 367. (20.)**

The Merry Bells. *See* supra: [*Harlequin Mariner.*]

[The Mine.] Poor little Adeline. A Favourite Comic Ballad as sung by Mrs. Roffey in the...Grand Spectacle of The Mine...at the New Royal Circus, Written by Mr. Cross, *etc.* *M. Clementi and Co.: [London*, 1800.] fol. **G. 807. d. (68.)**

Mrs. Wybrow's New Broad Sword Hornpipe, danced...at the New Royal Circus, *etc.* [P. F.] *Longman, Clementi & Co.: London*, [1800?] fol. **g. 229. (14.)**

My Friend, when a Captive.
See supra: [*Black Beard.*]

My Willy was a Sailor bold.
See supra: [*Black Beard.*]

[Niobe.] Cottage on the Moor, [Song,] Sung by Mrs. Herbert in the Pantomime of Niobe, written by Mr. Cross. *E. Riley: London*, [1797.] fol. **G. 796. (29.)**

—— [Another edition.] Cottage on the Moor, *etc.* *G. Walker: London*, [1798?] fol. **G. 799. (17.)**

No longer heave the heart-felt sigh.
See supra: [*Black Beard.*]

Now o'er the Globe.
See supra: [*Almoran and Hamet.*]

O'er Highlands and Lowlands, A Scotch Ballad, sung by Miss Daniels, at Vauxhall Gardens...Written by Mr. Upton. *E. Riley: London*, [1800?] fol. **G. 809. c. (13.)**

The Pad, a Favourite Song, written & Sung by Mr. Connell at the Royal Saloon ...in the Disembarkation of the Light Horse from on Board the British Transports at Ostend. *M. and J. Platts: London*, [1798.] fol. **G. 367. (25.)**

SANDERSON (JAMES) Pat's Planxty, Descriptive of the Embarkation, Landing & Success of the Grand Expedition, as Sung by Mr. Wallack, at the New Royal Circus. Written by Mr. Cross, *etc.* *Longman, Clementi & Co.: [London*, 1799.] fol. **G. 376. (38.)**

Poor little Adeline.
See supra: [*The Mine.*]

[The Seasons.] The Tuneful Lark, a Pastoral Ballad as sung by Miss Gray in the Pantomime of the Seasons, *etc.* *Longman, Clementi & Compy: London*, [1799.] fol. **G. 367. (19.)**

Talacoy.
See supra: [*The Algerine Corsair.*]

Thus balmy Sleep. *See* supra: [*Cora.*]

The Truant Sheep, a Favorite Song, written by G. S. Carey. *E. Riley: London*, [1800?] fol. **G. 807. b. (58.)**

The Tuneful Lark.
See supra: [*The Seasons.*]

The Way to get Married. The Favorite Song, sung by Mrs. Davis, at the Royal Circus, the Words by Mr. Cross, *etc.* *Printed for Culliford, Rolfe & Barrow: London*, [1799?] fol. **G. 367. (27.)**

Six Original German Waltzes, for the Piano Forte; with an Accompaniment for a Triangle, and Ladies' Tamburino, *etc.* [Separate Parts.] *Thompson: London*, [1797?] fol. **g. 231. (7.)**

Wully is a Bonny Lad. A favorite Scotch Pastoral Ballad. Sung by Miss Randal, at the New Royal Circus, the Poetry written by Mr. Cross, *etc.* *J. Longman, Clementi & C°: London*, [1799?] fol. **G. 367. (26.)**

Yard Arm & Yard Arm. A Celebrated Song written on the...Action between the Mars and L'Hercule...as sung by Mr. Sleigh at the Royal Circus, the Words by J. C. Cross, and adapted by J. Sanderson. *Longman and Broderip: London*, [1798?] fol. **G. 367. (22.)**

SANDFORD (JOHN) Belinda see from yonder Flow'rs. *A New Song, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. d. (48.)**

By drinking drive dull Care away. *A Birth Day Song, etc.* [*London*? 1740?] *s. sh.* fol. **G. 316. d. (46.)**

Constancy. A Song, written by...John late Earl of Rochester, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. e. (47.)**

The Friendly Powers. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. f. (105.)**

Hopeless Love cur'd by Derision. [Song.] ...Set for the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 316. f. (78.)**

SANDFORD (John) An Invitation to a Robin Red Breast. [Song.] The Words by Mr. Bourn, *etc.* [*London*, 1750?] *s. sh.* fol. **H. 1994. (55.)**

[Another edition.] An Invitation to a Robin Red Breast, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. d. (109.)**

Mê me pheugês. *Song from Anacreon.* [*London*, 1751.] 8°. **249. c. 21.**
Gentleman's Magazine, Vol. XXI., p. 469.

Strephon to Celia. [Song.] The Words by Sl. Hill, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. d. (72.)**

SANDMAN. Sandman Joe. [Song.]
See Other. The t'other day as Sandman Joe. [1780?] *s. sh.* fol. **G. 312. (134.)**

SANDONI (Pietro Giuseppe) Cantata da Camera e Sonate per il Cembalo, *etc.* 2 pts. [*London*, 1730?] fol. **E. 18.**

Six Setts of Lessons for the Harpsichord. *R. Bremner: London*, [1765?] *obl.* fol. **e. 5. g. (10.)**

Sweet William's Farewell to Black-Ey'd Susan. [Song.] *See* All. All in the Downs the Fleet was moor'd, *etc.* [Music by P. G. Sandoni.] [1730?] *s. sh.* fol. **G. 305. (176.)**

Sweet William's Farewell to Black-Ey'd Susan. *See* Carey (H.) [*Black-eyed Susan.*] Sweet William's Farewell to Black-Ey'd Susan, *etc.* (Sig^r Sandoni's Tune.) [1720?] *s. sh.* fol. **H. 1601. (24.)**

SANDY. Sandy. [Song.]
See Potter (J.)

SANDYS (A.) The Favorite Air of the Dargle with Variations for the Piano Forte, *etc.* *F. Rhames: Dublin*, [1800?] fol. **g. 272. x. (29.)**

SAN GIORGIO (Pietro) Il Primo libro de Capricci a Due Voci, *etc.* Canto. (Basso.) 2 pts. *Appresso Alessandro Rauerij: Venetia*, 1608. 4°. **D. 70.**

SANI ( ) A favorite Solo for the Violin. *Longman, Lukey & C°: London*, [1775?] fol. **h. 2910. (4.)**

SANI (Giovanni Battista)
See Fabri (S.) Salmi Concertati, *etc.* [With a dedication by G. B. Sani.] 1660. 4°. **D. 71.**

SAN MARTINI (Giovanni Battista) Six Easy Solos for a German Flute or Violin with a Thorough Bass for the Harpsichord. *Printed for R. Bremner: London*, [1765?] fol. **g. 280. b. (13.)**

Sei Sonate di Cembalo e Violino, *etc.* [With a Dedication by E. Ciprandi.] *Londra*, (1766.) fol. **h. 57.**

SAN MARTINI (Giovanni Battista) Six Sonatas for two Violins and a Thorough Bass, *etc.* [Op. 1. Separate Parts.] *Printed for J. Simpson: London*, [1745?] fol. **h. 57. c.**

[Another edition.] Six Sonatas for two Violins and a Thorough Bass . . . Opera Prima. [Separate Parts.] *Printed for J. Simpson: London*, [1745?] fol. **h. 57. b.**
In this edition the words 'Opera Prima' have been added to the title-page.

[Another edition.] Six Sonatas for two Violins and a Thorough Bass . . . Opera Prima. [Separate Parts.] *Printed for J. Cox: London*, [1750?] fol. **g. 420. b. (5.)**

XII. Sonate a Due è Tre Violini col Basso . . . Gravé par Labassée. Opera Seconda. [Separate Parts.] *Chez M^r Le Clerc: Paris*, [1745?] fol. **g. 86. a. (1.)**

Six Sonatas or Duets for Two German Flutes or Violins . . . Opera Quarta. *Printed for I. Walsh: London*, [1750?] fol. **g. 421. n. (3.)**

[Another copy.] **g. 421. h. (1.)**

[Another copy.] **g. 70. c. (5.)**
The title-page of this copy belongs to Op. v., but has been altered in MS.

Six Sonatas or Duets for Two German Flutes or Violins, *etc.* Opera v. *Printed for I. Walsh: London*, [1755?] fol. **g. 70. c. (6.)**

A Second Set of Six Sonatas or Duets for Two German Flutes or Violins . . . . Opera vii. *Printed for I. Walsh: London*, [1755?] fol. **g. 280. b. (11.)**

A Third Set of Six Sonatas or Duets for Two German Flutes, or Violins, *etc.* Opera x. *Printed for I. Walsh: London*, [1760?] fol. **g. 280. b. (12.)**

Six Sonatas for a German Flute and Violin with a Thorough Bass for the Harpsichord. [Separate Parts.] *Printed for A. Hummel: London*, [1765?] fol. **g. 409. g. (5.)**

Six Sonatas for two Violins with a Thorough Bass for the Harpsicord or Violoncello. Compos'd by Sig^r Gio. Battista S^t Martini of Milan Sig^r Brioschi & other Masters. 3^d Set. [Separate Parts.] *Printed for I. Walsh: London*, [1750?] fol. **h. 57. a.**

See Giardini (F.) and San Martini (G. B.) Four Overtures . . . by Sig^r F. Degiardino and one Concerto with two Violins & two Hautboys Obligato . . . by Sig^r G. B. S^t Martini, *etc.* [1751?] fol. **g. 264.**

SAN MARTINI (Giovanni Battista)
See Haendel (G. F.) [*2. Arrangements and Selections.—b. Instrumental.*] Warlike Musick, Book I. Being a Choice Collection of Marches & Trumpet Tunes...By Mr Handel, St Martini, *etc.* [1760?] 8°. **e. 438. d.**

See Jozzi (G.) A Collection of Lessons for the Harpsicord . . . by . . . St Martini, *etc.* [1760?] *obl.* fol. **f. 20.**

See Lampugnani (G. B.) and San Martini (G. B.) Six Sonatas for Two Violins with a Through Bass...Opera Prima. [1750?] fol. **g. 480. (1.)**

See Lampugnani (G. B.) and San Martini (G. B.) Six Sonatas for Two Violins with a Through Bass...Opera Seconda. [1750?] fol. **g. 480. (2.)**

See Overtures. Six Favourite Overtures in Six Parts...by...St Martini, *etc.* [1770?] fol. **g. 474. a. (8.)**

SAN MARTINI (Giuseppe) [8 Overtures, Op. 7, Concertos, Op. 8, Nos 1–3 and Op. 9, No 1.] Martini's...Grand Concertos now first adapted for the Organ, Harpsichord or Piano Forte by the Composer of 'Young's Night Thoughts' [i.e. T. Billington]. 2 Vols. *H. Wright: London*, [1795?] fol. **h. 603.**

VI. Concerti Grossi con due Violini, Alto-Viola e Violoncello obligati e due Violini e Basso di Rinforzo. Opera Seconda. [Separate Parts.] *Printed for J. Simpson: London*, [1745?] fol. **g. 86. d.**
Wanting the Violino Primo parts.

[Another copy.] **h. 205. a. (4.)**
The Basso di Concerto part only.

[Another edition.] Six Concertos in Seven Parts for four Violins, one Alto Viola, a Violoncello and a Thorough Bass for the Harpsichord, *etc.* Opera Seconda. [Separate Parts.] *Printed for J. Johnson: London*, [1760?] fol. **h. 39. b. (1.)**

Six Grand Concertos...Opera 8va.
See infra: Eight Overtures . . . And Six Grand Concertos, *etc.*

G. St Martini's Concertos for the Harpsicord or Organ with the Instrumental Parts for Violins, *etc.* Opera Nona. [Separate Parts.] *Printed for I. Walsh: London*, [1755?] fol. **g. 86.**

Eight Overtures [Op. 7] in Eight Parts for Violins, Hoboys, French Horns, &c. with a Through Bass for the Harpsicord or Violoncello. And Six Grand Concertos for Violins [Op. 8] &c. [Separate Parts.] *Printed for I. Walsh: London*, [1745?] fol. **g. 86. e.**
The Concertos have separate title-pages and pagination.

SAN MARTINI (Giuseppe) Eight Overtures and Six Grand Concertos in Seven Parts for four Violins, a Tenor, Violoncello and a Thorough Bass for the Harpsichord, *etc.* Opera Decima. [Separate Parts.] *Printed for John Johnson: London*, [1760?] fol. **h. 39. b. (2.)**

XII Sonatas for two German Flutes or Violins with a Thorough Bass. [Separate Parts.] *Printed for I. Walsh: London*, [1738.] fol. **g. 241. (9.)**

Dodeci Sonate a tre, cioè due Flauti o Violini e Basso . . . date in Luce da F. Barsanti, *etc.* [Separate Parts.] [*London*, 1740?] fol. **h. 39.**

Sonate à Solo, et a due Flauti Trauersi col Lord [*sic*] Basso. Opera Prima. (Parte Seconda.) *Printed for the Author: London*, [1735?] fol. **g. 86. b.**

Sonate à Solo, et a due Flauti Trauersi col Loro Basso. Opera Prima, *etc.* [Separate Parts.] *Printed for the Author: London*, (1736.) fol. **g. 274. h. (5.)**

Six Sonatas or Duets for two German Flutes. Compos'd for the Temple of Apollo, *etc.* Opera Prima. Book 1st. *Printed for J. Oswald: London*, [1750?] *obl.* fol. **d. 161. a. (6.)**
Not the same work as the Sonatas printed for the author about 1735.

XII Sonate a Flauto Traversiere Solo con il Basso. Opera Seconda. *Chez M. C. Le Cene: Amsterdam*, [1730?] fol. **g. 86. f.**

Six Solos for a German Flute or Violin, with a Thorough Bass for the Harpsicord or Violoncello. Opera 2da. *Printed for I. Walsh: London*, [1740?] fol. **g. 422. b. (6.)**

XII. Sonate a due Violini, e Violoncello, e Cembalo, se piace, Opera Terza, *etc.* [Separate Parts.] *Printed for I. Walsh: London*, [1740?] fol. **h. 39. a.**

[Another copy.] **g. 86. a. (2.)**

[12 Sonate. Op. III.] Concerti Grossi a due Violini, Viole e Violoncello obligati con due altri Violini, e Basso di Ripieno. Opera Quinta...Composti dalle Sonate... dell' Opera III. [Separate Parts.] *Printed for I. Walsh: London*, [1750?] fol. **g. 86. c.**

Six Solos for a German Flute or Violin, with a Thorough Bass for the Harpsicord or Violoncello, *etc.* Opera Quarta. *Printed for I. Walsh: London*, [1740?] fol. **g. 422. b. (7.)**

Six Sonatas for two German Flutes or two Violins with a Thorough Bass for the Harpsicord or Violoncello, *etc.* Opera Sexta. [Separate Parts.] *Printed for I. Walsh: London*, [1745?] fol. **g. 242. (5.)**

SAN MARTINI (Giuseppe) Six Solos for a German Flute, Violin or Hautboy, with a Thorough Bass, *etc.* Op. XIII.
Printed for J. Johnson: London, [1760?] fol. **g. 422. b. (8.)**
[Another copy.] **g. 422. g. (4.)**

See Concerti. Concerti a Cinque...del ...Signori G. Valentini...G. S^t Martin, *etc.* [1730?] fol. **g. 35.**

SAN MARTINI (Pietro) Sinfonie a due Violini, e Liuto, e Basso di Viola, *etc.* Opera Seconda. Organo. *Nella Stamperia di S. A. S. alla Condotta: Firenze*, 1688. 4°. **d. 4.**

SAN ROMANO (Carlo Giuseppe) Sirena Sacra. Mottetti, Messa, et Salmi per li Vesperi di tutte le solennità dell' Anno, con vn Magnificat, Ecce nunc, Pater noster, Veni Creator spiritus, Te Deum laudamus, & le Letanie della B. Vergine Maria, A Cinque Voci...Opera Terza. Basso. *Appresso Francesco Vigone: Milano*, 1674. 4°. **E. 1464.**

SANS. Sans amour une Belle est un Printems sans fleurs. Chanson.
See Byetiz ( )

Sans cesse auprès de mon trésor. Ariette.
See Deux Avares.

Sans chanter peut-on vivre un jour. Air.
See Mélomanie.

Sans frayeur dans ce bois. Air.
See Légat de Furcy (A.)

Sans l'amour et le vin. *Air.*
[*Paris*,] 1724. *s. sh.* 4°. **297. a. 11.**
Mercure de France, Dec., 1724.

Sans moi la plus superbe Fête. Chanson.
See Paulin ( )

Sans que je sois Amazone. *Le Nouveau Combat.* [Song, written] Par Mr. Préchac. Air: de la Fanfare de St. Cloud.
[*Paris*, 1780?] 8°. **B. 362. b. (147.)**

Sans redouter la Satire. Vaudeville.
See Folle Soirée.

Sans repentir, depuis le temps. *Vaudeville.*
[*Paris*,] 1724. *s. sh.* 4°. **297. a. 10.**
Mercure de France, Sept., 1724.

Sans un petit brin d'Amour. Vaudeville.
See Trois Fermiers.

Sans vouloir passer pour savant. *Les Deux Choses*, [Song, written] par M. Roulland. Air: Je connois un berger discret. *Chez les Frères Savigny:*
[*Paris*, 1780?] 8°. **B. 362. b. (144.)**

Sans vous il n'est point de festes. *Air de M***.* [*Paris*,] 1728. *s. sh.* 4°. **297. a. 33.**
Mercuré de France, May, 1728.

Sans vous ma chère. Song.
See Moulds (J.)

SANSEVERINO (Benedetto) Il Primo Libro d' Intavolatura per la Chitarra alla Spagnuola. De Passacalli, Ciaccone, Sarauande, Spagnuolette, Folie Pauaniglie, Pass'emezzi, Correnti, et altre varie suonate . . . Di nuouo ristampato, con aggionta d' alcune Canzonette dal Istesso Autore, *etc.* Opera Terza.
Appresso Filippo Lomazzo: Milano, 1622. 4°. **K. 1. g. 13.**

SANTARELLI (Giuseppe) Informazione del Cantor Frà Giuseppe Santarelli, Cappellano d' Onore del...Cardinale Alessandro Albani...in risposta ad un Biglietto di esso Eminentissimo, *etc.*
Nella Stamperia di Komarek: Roma, 1761. 4°. **557*. c. 21. (7.)**

SANTEUIL ET DOMINIQUE. Santeuil et Dominique. Pièce anecdotique.
See Pis (A. P. A. de).

SANTINI (Pietro) Laudi Spirituali per la Dottrina Cristiana. Raccolte da varj Autori da D. Pietro Santini, *etc.* 2 pts.
Per Matteo Mancinelli e Domenico Ramini: Ancona, 1722. 12°. **3435. ff. 34.**

SANTIS (Giovanni de) VI Sonate da Camera a Violino e Violone o Cimbalo... Opera Prima. *Imprimé aux depens de Gerhard Frederik Witvogel: Amsterdam*, [1740?] fol. **g. 223. d. (1.)**

SANTO ALESSIO. Il S. Alessio. Dramma Musicale. *See* Landi (S.)

SANTO ANTONIO (Joseph de) Accompanhamentos de Missas, Sequencias, Hymhos, e Mais Cantochaõ, que he uso, e costume acompanharem os Orgaõs da Real Basilica de Nossa Senhora, e Santo Antonio, junto á Villa de Mafra, *etc.*
No Mosteiro de S. Vicente de Fóra: Lisboa, 1761. fol. **H. 65.**
Pp. 5–6 *and* 21–22 *are mutilated.*

SANZ (Gaspar) Instruccion de Musica sobre la Guitarra Española...con dos Laberintos ingeniosos, variedad de Sones, y Danças de Rasgueado, y Punteado, al estilo Español, Italiano, Francès, y Inglès. Con un breve Tratado para acompañar, *etc.* (Libro Segundo, de Cifras sobre la Guitarra Española, con arte nuevo para aprender a tañerla sin Maestro, *etc.*) (Libro Tercero de Musica. De Cifras sobre la Guitarra Española, que contiene las diferancias mas primorosas de Passacalles, *etc.*) 3 pts. *Por los Herederos de Diego Dormer: En Zaragoça*, 1697. *obl.* fol. **d. 55.**

SAPER. Saper bramate. Aria. *See* Paisiello (G.) [*Il Barbiere di Siviglia.*]

SAPIO ( ) Quatre Duos, et Deux Cavatine avec Accomp[t] de 2 Violons et d'un Basse, *etc.* *Longman & Broderip, for the Author: London*, [1795?] *obl.* fol. **E. 600. z. (9.)**

Nos. 2 and 4 of this collection are by Millico.

SAPLING. The Sapling Oak. Song. *See* STORACE (S.) [*The Siege of Belgrade.*]

SAPPHO. Sapho. Cantatille. *See* LEMAIRE (L.)

Sapho. Tragédie. *See* MARTINI (G.) *il Tedesco.*

Sappho au Promontoire de Lucate. Romance. *See* LA ROSE FONBRUNNE (G. de)

Sappho to Phaon. [Recitative and Aria.] *See* CALLCOTT (J. W.)

Sappho's Hymn to Venus. [Cantata.] *See* WORGAN (J.) *the Elder.*

SAPPHO, *pseud.* Damon's Invitation, *etc.* [Song.] [*London*, 1755.] 8°. **250. c. 2.**

Gentleman's Magazine, Vol. XXV., p. 466.

Long by an Idle Passion tost. *A Song.* Set by Sappho. [*London*, 1756.] 8°. **P.P. 5438.**

Literary Magazine, Vol. I., p. 28.

SARA. Sara. Comédie mêlée d'Ariettes. *See* VACHON (P.)

Le long d'un bois Colin passoit. [Song.] *De Sara.* [*Paris*, 1785?] 8°. **B. 362. c. (109.)**

This song does not occur in P. Vachon's 'Sara.'

SARDENA (HORATIO) *See* GATTO (S.) Motectorum . . . opus hoc Leuidense nouiter Collectorum, Autore Horatio Sardena, *etc.* 1604. 4°. **C. 45.**

SARDY (JOSEPH) *See* SARTI (G.)

SARGINES. Sargines où l'Elève de l'Amour. Comédie. *See* DALAYRAC (N.)

SARIA. Saria bello il maritarsi. [Song.] *See* PAISIELLO (G.) [*La Locanda.*]

SARRAZIN ( ) Un ingrat m'abandonne. *Ariette, etc.* [*Paris*, 1780?] 8°. **B. 362. b. (67.)**

Vous n'avez pas humble fougere. *Air.* Paroles de M. Rochebrune. [*Paris,*] 1777. *s. sh.* 8°. **298. e. 13.**

Mercure de France, April, 1777.

SARTI (GIOVANNI VINCENZO) Concerti Sacri A due, e trè voci Con due para di Litanie della B. V. à 4 voci còl' Basso per l' Organo...Libro Sesto. Opera vndecima. [Canto.] Alto. (Basso.) (Basso per l' Organo.) 4 pts. *Stampa del Gardano. Apresso Francesco Magni: Venetia*, 1655. 4°. **D. 100.**

The Canto part wants fol. A 1.

SARTI (GIUSEPPE) Ah cara sposo. *See* infra: [*Giulio Sabino.*]

Ah non sai. Rondo with a Recitative as sung by Miss Corri, *etc.* [Full Score.] *Printed for Corri, Dussek & Co.: London and Edinburgh*, [1792?] fol. **G. 811. (28.)**

Ah non sai. A favorite Rondo. Arranged, with an Accompaniment and Graces, by D. Corri... *Longman and Broderip: London*, [1792.] fol. **G. 199. (28.)**

Ah! proteggete o Dei. *Duetto, etc.* [*B. Goodison: London*, 1790?] fol. **H. 103. (3.)**

[Alessandro e Timoteo.] Va dove cadono in seno al Gange. Cavatina, *etc.* [1800.] fol. *See* ALESSANDRO E TIMOTEO. **G. 811. a. (5.)**

Un Amante sventurato. A Favorite Rondo. *Printed for J. Dale: London*, [1785?] fol. **G. 811. (29.)**

Cari Figli, un altro amplesso. *See* infra: [*Giulio Sabino.*]

Ciro Riconosciuto. Opera in Musica, *etc.* [Libretto by Metastasio. Full Score.] *J. H. Thiele: Copenhagen*, [1756.] fol. **H. 343.**

Con qual core oh Dio. *See* infra; [*Giulio Sabino.*]

[Fra i due Litiganti il terzo gode.] Les Noces de Dorine, ou Helène et Francique. Opéra en Quatre Actes . . . Parolles de M[r] ***. [Full Score.] *Chez le S[r] Sieber: Paris*, [1789.] fol. **G. 209.**

—— [Overture.] Four Italian Overtures. Arranged for the Piano Forte by L. Boutmy. ([Op. 2. No. 1.] Sinfonia. Sig[r] Sarti.) [1799.] *See* PERIODICAL PUBLICATIONS. — *London.* The Piano-Forte Magazine. Vol. VII. No. 7. [1797–1802.] 8°. **D. 854.**

Fuga a otto voci reali. (Kyrie Eleison.) Partitura. *Presso Breitkopf & Härtel: Lipsia*, [1795?] fol. **H. 1187. p. (8.)**

[Another copy.] **H. 2832. f. (21.)**

[Le Gelosie Villane.] Overture. [P. F.] *See* MEZGER (F.) Ouverture delle Gelosie Villane. Arrangée pour Clavecin, *etc.* [1785?] fol. **g. 81. (11.)**

Giulio Sabino. Dramma per Musica. Per la prima volta rappresentato in Venezia, l' Anno 1781, *etc.* [Full Score.] *Vienna*, [1782?] *obl.* fol. **E. 140.**

—— Ah cara sposa. Duetto. Sung by Sig[ra] Giuliane and Sig[r] Marchesi, *etc.* [Full Score.] *Longman and Broderip: London*, [1788.] fol. **G. 197. (12.)**

—— Cari Figli, un' altro amplesso. [Aria.] Sung by Sig[r] Marchesi, *etc.* [Full Score.] *Longman and Broderip: London*, [1788.] fol. **G. 297. (4.)**

—— [Another copy.] **G. 196. (16.)**

SARTI (Giuseppe) Giulio Sabino. Con qual core oh Dio. [Aria.] Sung by Sig^ra Giuliane, *etc.* [Full Score.]
Longman and Broderip: London, [1788.] fol. **G. 196. (17.)**

—— In quel barbaro momento. Rondo. Sung by Sig^r Marchesi, *etc.* [Full Score.]
Longman and Broderip: [London, 1788.] fol. **G. 196. (15.)**

—— Lungi dal caro bene. Cavatina. Sung by Sig^r Marchesi, *etc.*
Longman and Broderip: London, [1788.] fol. **G. 297. (5.)**

—— Lungi dal caro bene. Cavatina. (Aria ... Coll accompagnamento d' Arpa del Sig^r Luigi Marchesi.)
Longman & Broderip: London, [1790?] fol. **G. 196. (14.)**

Giulio Sabino e Epponina. Sonata Caratteristica per il Clavicembalo o Forte Piano con Violino...Op. I.
Longman and Broderip: London, [1790?] *obl.* fol. **e. 100. (3.)**

[Giulio Sabino ed Epponina.] Sabinus et Epponine. Sonate Caracteristique pour le Clavecin ou Piano Forte Avec accompagnement de Violon Obligé...Œuvre I^er. *Chez Imbault: Paris*, [1785?] *obl.* fol. **f. 133. k. (5.)**

In quel barbaro momento.
See supra: [*Giulio Sabino.*]

Infelice sventurata. A Favorite Rondo.
Printed for S. Babb: [London, 1780?] fol. **G. 800. m. (53.)**

Intreccio di diverse Idee d'Opere Favorite, ossia Sonata per Clavicembalo con Violino obligato...Opera II.
Presso Artaria Comp.: Vienna, [1790?] *obl.* fol. **e. 5. p. (3.)**

Lungi dal caro bene.
See supra: [*Giulio Sabino.*]

Les Noces de Dorine. *See* supra: [*Fra i due Litiganti il terzo gode.*]

Questa non era o cara. [Air.] Sung by Sig^r Marchesi, in the Opera Olimpiade, *etc.* [A pasticcio. Full Score.]
Longman and Broderip: [London, 1788.] fol. **G. 196. (20.)**

An Overture ... As Performed at the Pantheon, *etc.* (Sinfonia III.) [Separate Parts.]
W. Napier: London, [1785?] fol. **g. 270. p. (2.)**

Quelle amante dans sa flamme. *Rondeau, etc.*
Chez les Frères Savigny: [Paris, 1785?] 8°. **B. 362. b. (72.)**

[I Rivali Delusi.] The Favorite Songs in the Opera I Rivali Delusi. [P. F. and Full Score.]
J. Preston: London, [1785.] fol. **H. 343. (a.)**

Three Sonatas for the Harpsichord, *etc.*
H. Fougt: London, [1769.] fol. **h. 60. b. (5.)**

SARTI (Giuseppe) Tre Sonate per il Clavicembalo o Forte Piano Con Accompagnamento d'un Violino...Opera III.
Presso Artaria Comp.: Vienna, [1790?] *obl.* fol. **e. 5. i. (7.)**
Wanting the Violin part.

The Celebrated Sonata composed by Sig. Sarti. In which all the Obligato Violin Passages are Adapted for the Piano-Forte.
T. Skillern: London, [1795?] fol. **g. 271. c. (30*.)**

See Aprile (G.) and Sarti (G.) Five... Italian Duettos...by Sigr. G. Aprile and One by Sigr. G. Sarti. [1780?] *obl.* 4°. **A. 795.**

See Feast of Apollo. The Feast of Apollo, containing ... Songs by... Sarti, *etc.* [1788.] fol. **G. 351. (2.)**

See Sampieri (N.) A Collection of Songs ...by Sarti, *etc.* [1795?] *obl.* fol. **E. 600. z. (8.)**

SARTORIO (Paolo) *See* Sartorius.

SARTORIUS (Christian) Unterschiedlicher Teutscher, nach der Himmelcron zielender Hoher Fest- und Danck Andacthen Zusammenstimmung. Mit 1. 2. 3. 4. 5. 6. und 8. nemblichen, einer, zwey, drey, auch fünff Vocal- dann zweyen und mehr Instrumental-Stimmen, als Violinen oder Corneten, auch Posaunen. Sampt gedoppelten Basso continuo, den einen für die Organisten, den andern für den Violon, *etc.* Cantus vel Tenor Primus (Secundus). (Bassus.) (Violinum Primum (Secundum).) (Bassus Continuus für den Violon.) 6 pts.
Christoff Gerhard: Nürnberg, 1658. fol. **G. 79.**

SARTORIUS (Erasmus) Institutionum Musicarum Tractatio Noua et Breuis Duobus Libris Comprehensa,...Praemittitur oratio de hujus artis Inventoribus... item aliquot fugæ, *etc.*
Jacobus Rebenlinus: Hamburgi, 1635. 8°. **A. 1410.**

Erasmi Sartori...Belligerasmus, id est Historia Belli exorti in regno Musico... Adjuncta est Historia à priori materia non aliena, de Capro subagitante bonum quendam Virum N. Nocturnis tenebris.
Impensis Henrici Carstens: Hamburgi, 1622. 8°. **12923. aa. 3. (2.)**

See Laurembergius (P.) Musomachia id est Bellum Musicale. Ante quinque lustra in gratiam Er[asmi] Sar[torii]: nunc denuò institutus à primo ejus auctore, *etc.* 1639. 8°. **7896. a. 12.**

SARTORIUS (Paulus) Madrigali a Cinque Voci...Libro Primo. Nouamente composto, et dato in luce. Canto. (Alto.) (Tenore.) (Basso.) 4 pts.
Angelo Gardano: Venetia, 1600. obl. 4°. **A. 405.**

SARTORIUS (Paulus) Neue Teutsche Liedlein, mit vier Stimmen, nach art der Welschen Canzonette, auff allerley Instrumenten zu gebrauchen, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) 4 pts.
Gedruckt...durch Paulum Kauffmann: Nürmberg, 1601. 4°. **D. 1040.**

SATAN. Satan's Visit to the Jacobin Club. Song. *See* To. To Old Satan in Hell, *etc.* [1795.] fol. **G. 376. (57.)**

SATIRIST. The Satyrist. [Song.] *See* Sure. Sure none but an Ass. 1742. *s. sh.* fol. **G. 316. a. (43.)**

SATYRE. Le Satyre et le Passant. [Song.] *See* Lambert ( ) *M^lle*.

SATZL (Christoph) Novem Missæ Novæ Singulis, Binis, Ternis, Quaternis, Quinisque vocibus...concinendæ, *etc.* Cantus II. (Pars Organica.) 2 pts.
Michael Wagnerus: Oeniponti, 1646. 4°. **C. 93.**

SAUL. Saul. Oratorio.
See Haendel (G. F.)

Saul, oder die Gewalt der Musik. Musikalisches Drama. *See* Rolle (J. H.)

SAUNDERS. Saunders' Ghost. [Song.] *See* Haste. Haste thee Saunders, thy Country calls thee, *etc.* [1778.] *s. sh.* fol. **G. 308. (122.)**

SAUNDERSON (James)
See Sanderson.

SAVAGE (Jane) A favorite Duett for two Performers, on one Piano Forte or Harpsichord. Opera VI.
Longman and Broderip, for the Author: London, [1790?] fol. **g. 130. (10.)**

Two Duetts, for Voices...Op. VII.
Longman & Broderip, for the Author: London, [1790?] fol. **G. 354. (32.)**

God save the King. Adapted as a Double Lesson...Opera 8^th^. [P. F.] *London*, [1790?] fol. **g. 130. (12.)**

Hall the Woodman. A Favorite Song ...Op. V. *Longman & Broderip, for the Author: London*, [1790?] fol. **H. 1653. (45.)**

Strephan [*sic*] & Flavia. A Favorite Cantata, written by Mrs. Savage...Opera IV.
Longman & Broderip, for the Author: London, [1790?] fol. **H. 1653. (44.)**

Six Rondos; for the Harpsichord or Piano Forte...Opera III. *Longman & Broderip, for the Author: London*, [1790?] *obl.* fol. **e. 101. (7.)**

SAVAGE (William) My Fair is beautifull as Love. [Song.] *Set by Mr. Savage.* [*London*, 1740?] *s. sh.* fol. **G. 310. (83.)**

See Catches. A Collection of Catches by ...Dr. Arne,...Mr. Savage, *etc.* [1764?] *obl.* 4°. **A. 756. a. (1.)**

SAVE. Save Women and Wine. *The Pleasures of Life.* A New Song sung by Mr. Moore at Sadlers Wells. [*London*, 1745?] *s. sh.* fol. **G. 316. f. (7.)**

[Another edition.] Save Women and Wine, there is nothing in Life. *The Pleasures of Life.* A new Song. [*London*, 1750?] *s. sh.* fol. **I. 530. (137.)**

SAVETIER. Le Savetier Gaillard. [Song.] *See* Je. Je suis excellent Savetier, *etc.* [1780?] 8°. **B. 362. (76.)**

SAVETIER ET LE FINANCIER. Le Savetier et le Financier. Opéra Comique. *See* Rigel (H. J.)

SAVEZ. Savez vous la belle histoire. *Ronde Patriotique.* *Chez Imbault: Paris*, [1792.] 8°. **B. 362. d. (24.)**

Savez-vous pourquoi, mes amis. *Chanson de la Gamelle.* Dédiée à la Nouvelle Réquisition. [To the tune of the Carmagnolle.] *Chez Imbault: Paris*, [1793.] 8°. **B. 362. d. (41.)**

SAVILLE (Jeremiah) *See* Playford (J.) Select Musicall Ayres and Dialogues... by...Mr. Jeremy Savile, *etc.* 1653. fol. **F. 51. a.**

SAVIOUR. Saviour, can'st thou love a traitor? *A Hymn.* [*London*, 1774.] 8°. **P.P. 716. b.**
Gospel Magazine, Nov., 1774.

SAVOYARD. The Savoyard. [Song.] *See* Dibdin (C.) [*The Quizes.*]

SAW. Saw ye John a coming. A Scotch Song. [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (69.)**

Saw ye my wee Thing. *Mary of Castle Cary.* A Favourite Scots Song. [Words by H. Macneil.] *J. McFadyen: Glasgow:* [1795?] fol. **G. 356. (66.)**

Saw you my Father. A Favourite Scotch Song. [*London*, 1773.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. LII., p. 39.

Saw you my Father, with Variations for the Harpsichord or Piano Forte, *etc.* *Longman Lukey and Broderip: London*, [1775?] fol. **G. 805. a. (40.)**

Saw you my Father. A Favorite Scotch Song. [*London*, 1780?] *s. sh.* fol. **I. 530. (138.)**

Saw you the Nymph whom I adore. Song. *See* Carey (H.)

Saw you the Nymph whom I adore. Glee. *See* Hook (J.)

SAWNEY. Sawney and Jenny. Dialogue. *See* Arne (T. A.)

Sawney is a bonny Lad. Song. *See* Purcell (H.)

SAY. Say can you deny me. [Song.] *See* MARA (G. E.)

Say, Chloe, by what secret art. *A New Song.* [*London*, 1776.] 8°.
P.P. 5438. z.
Universal Magazine, Vol. LIX., p. 94.

Say, curious painter, can thy art. Song. *See* HUDSON (R.)

[Another setting.] Say, curious Painter, can thy art. Song. *See* TURNER (E.)

Say does thy jealous fears proceed. Song. *See* HUGHES (J.) *Song Writer.*

Say, have you in the village seen. *Allen Brooke of Wyndermer.* A favourite New Song...The words by G. S. Cary. [Music by J. Hook.] *J. Lee: Dublin*, [1785?] *s. sh.* fol. **H. 1601. b. (73.)**

Say, have you in the Valley seen. *Allen Brooke of Windermere.* A Ballad, with an Accompaniment for the Piano Forte. [Words by G. S. Carey, music composed or edited by E. S. Biggs.] *Printed for R. Birchall: London*, [1797?] fol.
G. 356. (51.)

Say, little foolish flutt'ring thing. *Sweet Robin.* [Song.] *R. Falkener: London*, [1775?] fol. **H. 1994. a. (101.)**

Say, lovely peace, that grac'd our isle. *A Loyal Song*, for two Voices.
[*London*, 1756.] 8°. **250. c. 3.**
Gentleman's Magazine, Vol. XXVI., p. 245.

Say lovely Peace that grac'd our Isle. *A Loyal Song for two Voices.* [*London*, 1756?] *s. sh.* fol. **H. 1994. (56.)**

[Another copy.] **H. 1994. a. (169.)**

Say Mighty Love and Teach my Song. [Song.] *See* HODSON (W.)

Say my Kitty. *The Secret.* A Song to Mrs. Santlow's Minuet. [*London*, 1710?] *s. sh.* fol. **H. 1601. (397.)**

[Another edition.] Say my Kitty. *The Secret, etc.* [*London*, 1715?] *s. sh.* fol.
G. 311. (69.)

Say, Plato, why shou'd man be vain. *Plato's Advice*, a favourite Song. *J. Lewer:* [*London*, 1755?] *s. sh.* fol.
G. 316. h. (29.)

Say, Shepherds have you seen my Fair. Song. *See* STEVENSON (*Sir* J. A.)

Say Sylvia shall I speak or die. *Sylvia.* A new Song. [*London*, 1750?] *s. sh.* fol.
G. 316. a. (42.)

[Another edition.] Say Sylvia shall I speak or Die. *Sylvia.* A new Song.
[*London*, 1750?] *s. sh.* fol.
G. 316. f. (11.)

[Another setting.] Say Sylvia shall I speak or die. *Sylvia*, [Song.] *Str*[*aight*] *and Sk*[*illern*]: [*London*, 1770?] *s. sh.* fol.
G. 316. (120.)

SAY. Say, who would mope in joyless Plight. *Invitation to Joy.* (*Aufmunterung zur Freude.*) [Song, words] By Hölty. *C. Geisweiler:* [*London*, 1800.] *s. sh. obl.* 4°. **266. b. 30.**
German Museum, Dec., 1800.

Say why a Blush o'erspreads the Rose. Song. *See* ATTERBURY (L.)

Say Zephyr what Musick enchants the gay Plains. *A Favourite Rondo, etc.*
I. F[*entu*]*m:* [*London*, 1780?] *s. sh.* fol.
G. 311. (154.)

SAYS. Says Colin to me. *As Sure as a Gun.* [Song.] Sung by Mrs. Wrighten at Vauxhall. 1799. *S*[*amuel and*] *A*[*nn*] *T*[*hompson*, 1779.] *s. sh.* fol.
G. 316. (121.)

Says Dicky to Dolly. Song.
See TURNER (W.) [*The Virgin Sacrifice.*]

Says his Grace to his Cook. Glee.
See OLIVE (J.)

Says my Uncle I pray you discover. *Molly Mogg.* [Song] To [the tune of] "Clarinda's an Exquisite Creature" [Words attributed to A. Pope.] [*London*, 1720?] *s. sh.* fol. **G. 305. (44.)**
In the Gentleman's Magazine for June 1755, this song is said to have been written by Pope in his 17th year.

[Another edition.] Says my Uncle I pray you discover. *Molly Mogg.* A Song set by an Eminent Master. [*London*, 1725?] *s. sh.* fol. **G. 316. e. (136.)**

Says Plato, why should Man be vain. *Plato's Advice.* A favourite Song.
[*London*, 1758.] *s. sh.* 8°.
P.P. 5439. ab.
New Universal Magazine, June, 1758.

Says Plato why should Man be vain. *Plato's Advice.* A favourite Song.
[*London*, 1760?] *s. sh.* fol.
G. 311. (58.)

[Another edition.] Says Plato why shou'd Man be vain. *Plato's Advice.* A favourite Song. [*London*, 1760?] *s. sh.* fol.
H. 1994. a. (198.)

Says Pontius in rage. Canzonet. *See* TRAVERS (J.) [18 *Canzonets. No.* 7.]

Says Roger to Will. *The Wedding, or the Farmer's Holiday;* A new Song, the Words made to a Pleasant Tune by Mr. D'urfey. [*London*, 1710?] *s. sh.* fol.
G. 311. (78.)

[Another edition.] Says Roger to Will. *The Wedding, etc.* [*London*, 1715?] *s. sh.* fol. **H. 1601. (389.)**

[Another edition.] Says Roger to Will. *The Favourite Song in the Country Revels.* *See* COUNTRY REVELS. [1750.] *s. sh.* fol.
G. 316. e. (132.)

SCACCIA (Angelo Maria) Concerti con Violino Obligato, due Violini, Alto Viola e Basso Continuo. Opera Prima. [Separate Parts.] *A Spesa di M. C. Le Cene: Amsterdam*, [1735?] **g. 1050.**

SCACCIATO. Scacciato dal suo nido. [Song.] *See* Rodelinda.

SCALETTA (Orazio) Amorosi Pensieri. Il Secondo Libro de Madrigaletti a Cinque voci ... Con vna Canzone Francese a quattro & Dialogo à Sette nel fine. Nouamente Composti, & dati in Luce. Basso. *Appresso l' herede di Girolamo Scotto: Venetia*, 1590. 4°. **C. 329. a.**

This work contains madrigals by Agostino Corona and Paolo Caracciolo.

Partitura della Cetra Spirituale à due, tre, e quattro voci ... Nouamente posta in luce. *Appresso l' herede di Simon Tini, & Filippo Lorenzo, compagni: Milano*, 1606. 4°. **C. 329. b.**

Scala di Musica molto necessaria per Principianti ... Ampliata di nouo in questa Sesta Impressione, *etc.* *Appresso Alessandro Vincenti: Venetia*, 1626. 4°. **556. c. 27.**

Scala di Musica. Quarta Impressione di nuouo corretta, et ampliata con alcuni Duo in fuga facile, *etc.* *Appresso Giorgio Rolla: Milano*, 1647. 4°. **557*. c. 15. (5.)**

Scala di Musica...di Horatio Scaletta... Dall' istesso nella settima impressione, reuista, corretta, & ampliata, *etc.* *Per il Mascardi: Roma*, 1685. 4°. **7897. e. 21.**

Vilanelle alla Romana a Tre Voci...Libro Primo, *etc.* Basso. *Appresso Ricciardo Amadino: Venetia*, 1590. 4°. **C. 329.**

SCALIGERI DALLA FRATTA (Camillo) *pseud.* [i.e. Adriano Banchieri.] La Nobilissima, anzi Asinissima Compagnia delli Briganti della Bastina. Descritta, & compilata da quattro Imbastinati Auttori ... Opera nuoua ... Compositione di Camillo Scaligeri dalla Fratta [i.e. A. Banchieri], *etc.* *Ad instanza di Barezzo Barezzi. Per gli Heredi di Perin: Vicenza*, 1597. 4°. **1080. k. 9. (9.)**

Containing three songs for 4 voices.

SCANDELLO (Antonio) El Primo Libro de le Canzoni Napoletane a iiii. Voci, *etc.* Altus. (Tenor.) 2 pts. *Ulricus Neuberus, & Theodoricus Gerlatzen: Noribergæ*, 1566. *obl.* 4°. **A. 407.**

Nawe und lustige Weltliche Deudsche Liedlein, mit Vier, Fünff, vnd Sechs Stimmen, auff allerley Instrumenten zugebrauchen, vnd lieblich zu singen, *etc.* Altus. (Bassus.) 2 pts. *Gedruckt durch Gimel Bergen: Dressden*, 1575. *obl.* 4°. **A. 407. a.**

SCANDELLO (Antonio) Nawe schöne ausserlesene Geistliche Deudsche Lieder, mit Fünff, vnd Sechs Stimmen, gantz lieblich zu singen, Und auff allerley Instrumenten zugebrauchen, Sampt einem Dialogo mit Acht Stimmen, *etc.* Tenor. (Bassus.) 2 pts. *Gedruckt durch Gimel Bergen: Dressden*, 1575. *obl.* 4°. **A. 407. b.**

See Epithalamia. Epithalamia ... Composita per Anthonium Scandellum, *etc.* 1568. *obl.* 4°. **A. 18.**

SCARAMUCCIA (Filisteo) Il Primo Libro di Madrigali a quattro, et a Cinque Voci Con un' ultimo a Sei, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso gli Heredi di Francesco Rampazetto: Venetia*, 1580. *obl.* 4°. **K. 3. f. 18.**

SCARLATTI (Alessandro) Thirty Six Arietta's for a Single Voice with a Thorough Bass for the Harpsicord and within Compass of the German Flute, *etc.* *J. Cox, for Thos. Vandernan: London*, [1755?] *obl.* fol. **E. 271. (12.)**

The Beautious Melissa. *A Cantata by Scarlatti.* [*London*, 1720?] *s. sh.* fol. **G. 312. (45.**

VI. Concertos in Seven parts, for two Violins & Violoncello Obligato with two Violins more, a Tenor & Thorough Bass, *etc.* [Separate Parts.] *B. Cooke: London*, [1735?] fol. **g. 1052.**

[Pirro e Demetrio.] Songs in ... Pyrrhus and Demetrius, *etc.* [Music by A. Scarlatti, with additions by N. Haym.] [1710?] fol. *See* Pirro e Demetrio. **I. 355.**

—— [For songs, &c., published separately in the Anglo-Italian version produced by N. F. Haym:] *See* Pirro e Demetrio.

See Thomyris. Songs in ... Thomyris, Collected out of the Works of ... Scarlatti, *etc.* [1707.] fol. **H. 114. (4.)**

SCARLATTI (Domenico) The Beauties of D. Scarlatti. Selected from his Suites de Leçons, for the Harpsichord or Piano Forte and Revised with a Variety of Improvements by A. Pitman. Volume the first. [*London*, 1785?] *obl.* fol. **e. 5. g. (9.)**

Chefs-d'œuvre, for the Harpsichord or Piano-Forte; selected from an Elegant collection of Manuscripts in the Possession of M. Clementi. [Edited by M. Clementi.] *Printed for the Editor: London*, [1792?] *obl.* fol. **e. 104. (10.)**

The title-page is signed by Clementi.

SCARLATTI (Domenico) Twelve Concerto's in Seven Parts for Four Violins, one Alto Viola, a Violoncello, & a Thorough Bass, done from two Books of Lessons for the Harpsicord composed by Sig. Domenico Scarletti, with additional Slow Movements from Manuscript Solo Pieces, by the same Author . . . by C. Avison, *etc.* [Separate Parts.]
R. Denson, for the Author: London, 1744. fol. **i. 80.**

Essercizi per Gravicembalo, *etc.* [*Madrid*, 1740?] *obl.* fol. **h. 49.**

Libro de XII. Sonatas Modernas para Clavicordio, *etc.* [Edited by J. Worgan.]
J. Johnson, for the Editor: London, [1752.] fol. **g. 47.**

Libro de VI. Sonatas Modernas para Clavicordio . . . Libro VI. *John Welcker: London*, [1775?] *obl.* fol. **e. 32. a.**

[Narciso.] Songs in the New Opera call'd Narcissus . . . With the Additional Songs compos'd by Mr. Roseingrave. [Short Score.] *Printed for I. Walsh & I. Hare: London*, [1720.] fol. **H. 315.**

Pieces Choisies pour le Clavecin ou l'Orgue . . . Opera Prima. *Chez Madame Boivin: Paris*, [1745?] fol. **h. 49. c.**

Six Sonatas for the Harpsichord . . . Vol. III. *Printed for John Johnson: London*, [1750?] *obl.* fol. **e. 32. b.**
The 42 Suites edited by Roseingrave form Vols. I. and II.

Forty-two Suits of Lessons for the Harpsichord . . . revised . . . [by] T. Roseingrave. 2 vols. *Printed for J. Johnson: London*, [1748?] *obl.* fol. **e. 32.**

See Roseingrave (T.) Six Double Fugues . . . To which is added, Sig. Dominico Scarlatti's Celebrated Lesson for the Harpsicord, with several Additions by Mr. Roseingrave. [1750?] *obl.* fol. **e. 174. m. (17.)**

SCÉLÉRATS. Scélérats, traitres, assassins. *Couplets sur la Reprise de Toulon . . .* Avec Accomp^{t} de Guittare. Air: c'est ce qui me console [i.e. 'On doit soixante mille francs,' from S. Champein's 'Les Dettes.'] *Chez Imbault: Paris*, [1793.] 8°. **B. 362. (155.)**

SCENDI. Scendi propizia. [Duet.]
See Paisiello (G.)

SCHADAEUS (Abrahamus) Promptuarii Musici, Sacras Harmonias siue Motetas V. VI. VII. & VIII. Vocum, e Diuersis . . . autoribus . . . collectas exhibentis, Pars Prima(-Quarta): . . . Collectore Abrahamo Schadaeo . . . Cui Basin vulgo Generalem^{m} dictam, & ad Organa musica(e) Instrumenta accommodatam . . . addidit Caspar Vincentius, *etc.* Cantus. (Altus.) (Tenor.) (Bassis.) (V. (VI.) (VII.) (VIII.) Vox.) 8 pts. *Typis Caroli Kiefferi (Anthonij Bertrami), Sumptibus Pauli Ledertz: Argentinæ*, 1611-17. 4°. **E. 7.**
The Cantus, Altus and V. Vox parts of Pars I–III are wanting, but have been supplied in MS. For the names of the composers represented see Eitner, Bibliographie der Musik-Sammelwerke (1877), *pp.* 252–3.

[Another copy. Pars Prima(-Quarta), *etc.* Tenor.] **E. 7. a.**

SCHADE (Abraham) *See* Schadaeus.

SCHADENFREUDE. Die Schadenfreude. Singspiel. *See* Kellner (J. C.)

SCHAEFFER (Johann Wilhelm) Chorus Marianus. Das ist: Die Melodyen, oder Weisen über den Marianischen Reyen, Sambt beygefügten Rittornellen à 2 Violinis. Von neuem . . . erfunden und auffgesetzt durch J. W. Schäffer, *etc.* *J. G. Salomon: Uberlingen*, 1694. 8°. **11517. bb. 11. (2.)**

SCHAGEN (Gerrit Janszoon) *See* Chansons. [*3.*] Liure Septieme des Chansons Vulgaires à Quatre Parties . . . avons adjousté certaines chansons, comme de . . . Maistre G. I. Schagen, *etc.* 1608. *obl.* 4°. **A. 315. b.**

SCHALE (Christian Friedrich) Sei brevi Sonate per Cembalo, *etc.* (Sei brevi Sonate . . . parte secunda.) 2 pts. *Alle spese della Vedova di B. Schmid: Norimb.*, [1775?] *obl.* fol. **c. 69. a.**

Leichte Vorspiele für die Orgel und das Clavier. *E. Felisch: Berlin*, [1780?] *obl.* fol. **c. 69.**

SCHALL (Claus) Dix Chansons tirées des Œuvres de Mr. Leonard, mis en Musique pour le Piano-Forte ou Harpe, *etc.* *Chés J. A. Böhme: Hambourg*, [1800?] fol. **G. 807. c. (50.)**

Grand Solo pour le Violon avec Accompagnement d'une 2de Violon . . . Oeuv. I. [Separate Parts.] *Chés J. A. Böhme: Hambourg*, [1800?] fol. **g. 421. m. (5.)**

SCHARMANNUS (Stephanus) Suavissimorum Modulorum Selectissimae Cantiones Sacrae, ex praestantissimis quibusdam musicis collectae, Quatuor, Quinque, Sex et Octo Vocum, cum viva voce, tum omnis generis instrumentis cantatu commodissime. His adiunctus est Missa . . . sex vocum. Nunc . . . in lucem emissae, per Stephanum Scharmannum. Tenor. (Altus.) (Bassus.) (Quinta Vox.) (Sexta Vox.) 5 pts. *Excudebat Adamus Berg: Monachii*, 1590. *obl.* 4°. **A. 633. n.**
The editor's name only occurs in the Tenor part, which also contains an autograph inscription by him, signed 'Stephanus Schormannus.' There are no names of composers.

SCHAUSPIELDIREKTOR. Der Schauspieldirektor. Komödie mit Musik. *See* MOZART (W. A.)

SCHEIBE (JOHANN ADOLPH) Eine Abhandlung von den Musicalischen Intervallen und Geschlechten, *&c.*
Auf Kosten des Verfassers: Hamburg, 1739. 8°. **7897. b. 25.**

Johann Adolph Scheibens . . . Abhandlung vom Ursprunge und Alter der Musik, insonderheit der Vokalmusik . . . Mit einer historischen und critischen Vorrede versehen, *etc.* *In der Kortischen Buchhandlung: Altona und Flensburg*, 1754. 8°. **785. d. 55.**

Johann Adolph Scheibens . . . Critischer Musicus. Neue, vermehrte und verbesserte Auflage. *Bey B. C. Breitkopf: Leipzig*, 1745. 8°. **1042. l. 3.**

Tragische Kantaten für eine oder zwo Singestimmen und das Clavier. Nämlich: des Herrn von Gerstenbergs Ariadne auf Naxos, und J. E. Schlegels Prokris und Cephalus . . . nebst einem Sendschreiben, worinnen vom Recitativ überhaubt und von diesen Kantaten insonderheit geredet wird, *etc.* *In der Mummischen Buchhandlung: Koppenhagen und Leipzig*, 1765. fol. **F. 660.**

[Tragische Kantaten.] Herrn von Gelstenbergs . . . Ariadne auf Naxos, und Johann Elias Schlegels Prokris und Cephalus . . . für das Clavier und eine oder zwo Singestimmen, nebst einem Sendschreiben über das Recitativ und die Deklamation . . . Erneuerte Ausgabe.
In der Hellmannischen Buchhandlung: Altona, 1779. fol. **G. 713.**

Ueber die Musikalische Composition. Erster Theil. Die Theorie der Melodie und Harmonie. *Im Schwickerschen Verlage: Leipzig*, 1773. 4°. **7895. c. 43.**
No more published.

See FREEMASONS' SONGS. Vollständiges Liederbuch der Freymäurer . . . [Bd. 1]. Herausgegeben von einem alten Mitgliede der Loge Zorobabel [i.e. J. A. Scheibe]. 1776, *etc.* 4°. **D. 714.**

SCHEIDEMANN (DAVID)
See HYMNS. [*6. German.*] Melodeyen Gesangbuch. Darinn D. Luthers . . . Gesenge . . . durch . . . Davidem Scheidemannum . . . in vier stimmen vbergesetzt, begriffen sind, *etc.* 1604. 8°. **1221. b. 34.**

SCHEIDLER (JOHANN DAVID) Die Hand der Geliebten. [Song, words by H. A. O. Reichard.] *Gotha*, 1783. *s. sh.* 4°. **11522. f. 28.**
Part of Reichard's 'Gedichte.'

SCHEIDT (SAMUEL) Cantiones Sacræ, Octo Vocum, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) Vox.) 8 pts. *Excudebat Paulus Langius, Sumptibus Michaelis Heringii: Hamburgi*, 1620. 4°. **E. 162.**

Pars Prima Concertuum Sacrorum, II. III. IV. V .VIII. et XII. Vocum adiectis Symphoniis et Choris Instrumentalibus. Cum Basso continuo . . . pro Organo, *etc.* Cantus. (VIII. Vox.) (Cantus (Tenor) (Bassus) (V. (VI.) (VII.) (VIII.) Vox) Instrumentalis.) 9 pts.
Typis Heringianis: Hamburgi, 1622. 4°. **C. 94.**

Newe Geistliche Concerten, mit 2. vnd 3. Stimmen, Sampt dem General-Bass . . . In Vier vnterschiedene Theil componirt, *etc.* Prima Pars. Vox Prima (Secunda) (Tertia). (Bassus Generalis.) 4 pts.
Bey Friederich Lanckischen S. Erben: Leipzig, 1631. 4°. **C. 94. a.**

[Another copy. Prima Pars. Vox Prima (Secunda.) (Tertia.)] 3 pts. **C. 94. b.**

Geistlicher Concerten, mit 2, 3, vnd mehr Stimmen, sampt den General Bass, *etc.* Ander Theil. Vox I (II) (III). (Bassus Generalis.) 4 pts. *In Verlegung Johann Birckners . . . und Melchior Oelschlegels: Erffurdt, Hall in Sachsen*, 1634. 4°. **C. 94. c.**

[Another copy. Vox I (II) (III). (Bassus Generalis.)] 4 pts. **C. 94. d.**

Geistlicher Concerten, mit 2. 3. vnd mehr Stimmen, sampt den General Bass, *etc.* Dritter Theil. 1. (2.) (3.) (4.) (5.) (6.) Vox. (Bassus Generalis.) 7 pts. *In Melchior Oelschlegels . . . Druckerey . . . Verfertiget: Hall in Sachsen*, 1635. 4°. **C. 94. e.**

[Another copy. 1. (2.) (3.) (4.) (5.) (6.) Vox. (Bassus Generalis.)] 7 pts. **C. 94. f.**

Geistlicher Concerten, mit 2. 3. 4. 5. vnd 6. Stimmen, sampt dem General-Bass, *etc.* Vierter Theil. I. (II.) (III.) (IV.) (V.) (VI.) Vox. (Bassus Generalis.) 7 pts.
Gedruckt bei Henning Kölern: Leipzig, 1640. 4°. **C. 94. g.**

SCHEIN (JOHANN HERMANN) Cantional, oder Gesang-Buch Augspurgischer Confession, in welchem des Herrn D. Martini Lutheri, vnd anderer . . . Christen, auch des Autoris eigene Lieder vnd Psalmen, sampt etlichen Hymnis vnd Gebetlein, &c. So in Chur- vnd Fürstenthümen Sachsen . . . brauchlich. Verfertiget, vnd mit 4. 5. vnd 6. Stimmen componiret von Johan-Hermano Schein . . . Zum andern mal gedruckt, vnd . . . vermehret.
In Verlegung Jacob Schusters, Gedruckt bey Timotheo Ritzschen, 1645. 8°. **B. 133. f.**

[Another copy.] **B. 133. h.**

SCHEIN (Johann Hermann) Cymbalum Sionium, sive Cantiones Sacræ, 5. 6. 8. 10. & 12. vocum. Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Septima) (Octava) Vox.) 7 pts.
Sumtibus Abrahami Lambergi : Lipsiæ, 1615. 4°. **B. 133. e.**

Fontana d'Israel. Israel's Brünlein. Auserlesener Krafft-Sprüchlin . . . Von 5. vnd 6. Stimmen, sambt dem General Bass auf eine sonderbar anmütige Italian Madrigalische Manier . . . Componirt, *etc.* (Altus.) (Tenor.) (Bassus.) 3 pts.
In Verlegung des Autoris : Leipzig, 1623. 4°. **B. 133. d.**

Fontana d'Israel. Israelis Brünlein. Auserlesene Krafft-Sprüchlin . . . von 5. oder 6. Stimmen, sambt dem General Bass, auff . . . Italian Madrigalische Manier, . . . componirt, *etc.* (Cantus 2.) (Altus.) [Tenor.] (Bassus.) (Bassus Continuus.) 5 pts. *In Verlegung Jacob Schusters : Leipzig*, 1651. 4°. **B. 133. g.**
The Tenor part wants fol. AAA.

Opella nova, Geistlicher Concerten, mit 3. 4. vnd 5. Stimmen zusampt dem General-Bass, auff Italianische Invention componirt, *etc.* (Canto I.) (Canto II.) Tenor. (Basso.) (Basso Continouo.) 5 pts. *In Verlegung des Autoris. Gedruckt daselbsten bey Lorentz Kober :* [*Leipzig*,] 1618. 4°. **B. 133. b.**

Opella Nova, Ander Theil, Geistlicher Concerten, mit 3. 4. 5. vnd 6. Stimmen zusampt dem General-Bass, auff . . . Italiänische Invention componirt, *etc.* Canto I. (Canto II.) (Tenor.) (Basso.) (Basso Continuo.) 5 pts.
In Verlegung des Autoris, etc. : [*Leipzig*,] 1626. 4°. **B. 133. c.**

[Another copy. Canto I.] **B. 133.**

Venus Kräntzlein, Mit Allerley Lieblichen vnd schönen Blumen gezieret vnnd gewunden. Oder Newe Weltliche Lieder mit 5. Stimmen. Neben etzlichen Intraden, Galliarden vnd Canzonen, *etc.* Tenor. *In verlegung Thom. Schürers . . . Gedrückt durch Johan Gorman : Wittemberg*, 1609. 4°. **B. 133. a.**

See Vopelius (G.) Neu Leipziger Gesangbuch in welchem . . . des sel. Herrn D. Lutheri . . . Gesänge . . . Mit 4. 5. bis 6. Stimmen, deren Melodeyen theils aus J. H. Scheins Cantional, und andern . . . Autoribus zusammen getragen, *etc.* 1682. 8°. **C. 5.**

SCHEME. A Scheme whereby the Symmetry of the Pulses ranged in musical proportion appears. [*London*, 1677 ?] 4°. **557*. e. 25. (2.)**

SCHEMELLI (Georg Christian) Musicalisches Gesang-Buch, darinnen 954 . . . Lieder und Arien, mit . . . Melodien, in Discant und Bass, befindlich sind; . . . mit einer Vorrede . . . F. Schulzens . . . herausgegeben von G. C. Schemelli, *etc.* (Die . . . Melodien sind von . . . J. S. Bach . . . theils ganz neu componiret, theils auch von Ihm im General-Bass verbessert, *etc.*) *B. C. Breitkopf : Leipzig*, 1736. 8°. **B. 854.**
With a separate engraved title-page.

SCHERZA. Scherza il nocchier talora. [Song.] *See* Gresnick (A. F.) [*Alceste.*]

SCHETKY (J. G. Christoph) Six Duets for two German-Flutes . . . Opera Quinta. *R. Bremner : London*, [1775 ?] fol. **g. 421. s. (6.)**

Twelve Duetts, for Two Violoncellos, with some Observations & Rules for playing that Instrument . . . Op. 7. [Separate Parts.] *Preston & Son : London*, [1790 ?] fol. **h. 204. a. (9.)**

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[Another copy.] **g. 421. k. (2.)**

Six Quartettos for two Violins, a Tenor & Violoncello . . . Op. VI. To which are Prefixed, Some Thoughts on the Performance of Concert-Music, by the Publisher [R. Bremner]. [Separate Parts.] *R. Bremner : London*, (1777.) fol. **e. 2830. (9.)**

Six Solos for the Violoncello . . . Opera Quarta. *R. Bremner : London*, [1775 ?] fol. **g. 511. (2.)**

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Six Trios for two Violins and a Violoncello . . . Opera 1. [Separate Parts.] *R. Bremner : London*, [1770 ?] fol. **g. 274. b. (7.)**

SCHEYRER (Bernardus) Musica Choralis Theoro-Practica, Das ist: Ein nutzliche Underweisung, wie man das Choral Gesang durch leichtes speculieren oder Nachdencken auch würcklich in kurtzer Zeit ergreiffen möge. Auss vnderschidlichen . . . Authoribus . . . zusammen getragen . . . durch P. F. Bernardum Scheyrer, *etc.* *Johann Jäcklin : München*, 1663. 4°. **7896. aa. 7.**

SCHIATTI (G.) Sei Sonate à Tre, Due Violini & Basso Continuo . . . Oeuvre Première. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1770?] fol. **g. 420. g. (4.)**

SCHIAVA. La Schiava. Opera Comica. *See* PICCINI (N.)

La Schiava. Overture [to N. Piccini's Opera. P. F.]. [*London*, 1768?] fol. **g. 271. b. (31.)**

SCHIAVI PER AMORE. Gli Schiavi per Amore. Opera. *See* PAISIELLO (G.)

Amare tacere. [Duet.] Sung by Sig^ra^ Storace and Sig^r^ Morelli in the Opera of Gli Schiavi per Amore. [By G. Paisiello. Full Score.] *Longman and Broderip: [London*, 1788.] fol. **G. 197. (5.)**

SCHICHT (JOHANN GOTTFRIED) Amynts Freuden über die Wiederkehr der Lalage, ein Singstück für die Discant- oder Tenorstimme . . . in einem Clavierauszuge . . . in Musik gesetzt, *etc.* *Bey J. F. Junius: Leipzig*, 1778. *obl.* fol. **E. 682. b.**

Amynts Freuden. [Orchestral Accompaniments: separate parts.] *J. F. Junius: [Leipzig*, 1778.] *obl.* fol. **f. 246. a. (12.)**

Die Feyer der Christen auf Golgotha. Ein Oratorium von C. C. H. Rost . . . als ein Auszug zum singen beym Klaviere, *etc.* *Chez Hoffmeister et Kühnel: Leipzig*, [1799?] *obl.* fol. **E. 682. a.**

Preis der Dichtkunst, ein musikalisches Gedicht vom . . . Domherrn . . . von Nostitz, *etc.* [Cantata. P. F. Score.] *In der Breitkopfischen Musikhandlung: Leipzig*, [1800?] *obl.* fol. **F. 383.**

See MARTIN Y SOLAR (V.) Il Sogno. Cantata . . . messa in ristretto per il Cembalo da G. G. Schicht, *etc.* [1790?] *obl.* fol. **F. 456.**

SCHICK (ERNST) Concert pour le Violon principal avec l'Accompagnement de Deux Violons, Alto, Basse, Deux Hautbois & Deux Cors de Chasse, *etc.* Oeuvre v. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1785?] fol. **h. 1639.**

SCHICKHARD (JOHANN CHRISTIAN) L'Alphabet de la Musique, contenant, XXIV. Sonates - Solos, pour la Flûte Traversière ou pour le Violon avec une Basse Continue, *etc.* XXX. Ouvrage. *Londres*, [1735?] *obl.* fol. **e. 203.**

Solos for a German Flute a Hoboy or Violin, with a Thorough Bass for the Harpsicord or Bass Violin . . . 20 Overage. *Printed for I. Walsh & I. Hare: London*, [1730?] fol. **h. 3055. (2.)**

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XII. Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin . . . Opera 17. *Printed for I. Walsh and I. Hare: London*, [1730?] fol. **h. 250. c. (5.)**

SCHIFFAHRT. Die Schiffarth. [Song.] *See* HURKA (F. F.)

SCHIFFSPATRON. Der Schiffspatron, oder der neue Gutsherr. Eine komische Oper. *See* DITTERSDORF (C. DITTERS VON)

SCHIØRRING (NIELS) *See* BACH (C. P. E.) Zwey Litaneyen . . . für acht Singstimmen . . . Herausgegeben von N. Schiørring. 1786. *obl.* 8°. **D. 619. j. (1.)**

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B. 820.

SCHMELZER (JOHANN HEINRICH) Arie per il Balletto à Cavallo. [Full Score.]
Appresso Matteo Cosmerovio : Vienna, 1667. fol. **9930. i. 4.**
Part of '*Sieg-Streit dess Lufft und Wassers. Freuden-Fest zu Pferd*,' *etc.*

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SCHMID (GIOVANNI A.) Six Rondos for the Harpsichord or Piano Forte.
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SCHMIDLEIN (H. H.) *See* HARDMEYER (J. K.) Die Harpfe... Davids... also angestimet... dass sie so wol in denen gewonnlichen Weisen ... Märtyrers Cl. Goudimels als in denen neuen ... von H. H. Schm[idlein] ... beygesezten Gesangweisen gesungen werden können. 1701. 8°. **B. 983.**

SCHMIDLIN (JOHANNES) Hrn. Hofprediger Cramers geistliche Oden und Lieder, in Music gesetzt, *&c.* *Getruckt in Bürglklischer Truckerey : Zürich*, 1767. 4°. **E. 1760.**
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SCHMIEDT (Siegfried)
See Mozart (W. A.) Der Schauspieldirektor ... Im Klavierauszuge von S. Schmidt. [1790?] *obl.* fol. **F. 822. f.**

SCHMITT (Joseph) Six Quatuor à Deux Violons, Taille & Basse...Oeuvre Cinquième. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1780?] fol. **g. 427. (1.)**

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See Wendling (J. B.) Six Duos pour deux Flûtes . . . Oeuvre arrangée par J. Schmitt. [1790?] fol. **g. 280. b. (19.)**

SCHMITTBAUER (Johann Aloysius) Simphonie à plusieurs Instruments . . . Oeuvre ii. Lib. ii. [Separate Parts.] *Chèz J. J. Hummel: Berlin*, [1790?] fol. **h. 2771. (3.)**

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SCHNEEGASS (Cyriacus)
See Snegassius.

SCHNEIDER (Georg Lorenz)
See Mozart (W. A.) [*6. Doubtful and Spurious Works. Vergiss mein nicht.*] Forget me not...Song...by Mozart [or rather G. L. Schneider], *etc.* [1795?] fol. **h. 321. j. (1.)**

See Mozart (W. A.) [6. *Doubtful and Spurious Works. Vergiss mein nicht.*] Forget me not...Song, *etc.* [By G. L. Schneider.] [1800?] fol. **G. 798. (35.)**

SCHNITTER. Die Schnitter [Les Moissoneurs], ein Singspiel in drey Aufzügen, aus dem Französischen übersetzt. [Music by E. R. Duni.] *See* Operettas. Sammlung der komischen Operetten, *etc.* Band II. No. 4. 1772. 8°. **B. 729.**

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Trois Sonates pour le Clavecin avec accompagnements de Violon et Basse ad Libitum . . . Opera VI. [Separate Parts.] *R. Bremner : London*, [1770?] fol. **g. 650. b. (6.)**

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IV. Sonates pour le Clavecin avec Accompagnement de Violon . . . Opera XVII. *Welcker : London*, [1780?] fol. **h. 3212. g. (10.)**

The Violin part only.

Deux Sonates pour le Clavecin ou Piano-Forte, avec accompagnement de Violon . . . Œuvre XIX. [Separate Parts.] *Longman, Lukey & Broderip : London*, [1775?] fol. **g. 650. b. (18.)**

II. Sonates pour le Clavecin, ou le Piano Forte. Avec accompagnement de Violon . . . Œuvre XIX. [Separate Parts.] *Chez T. A. Crajenschot : Amsterdam*, [1765?] *obl.* fol. **e. 5. c. (7.)**

Trois Sonates pour le Clavecin avec accompagnement de Violin . . . Oeuvre XX. *Longman & Broderip : London*, [1785?] fol. **g. 272. d. (18.)**

SCHOBERT (JOHANN) [Sonates. Op. VI., No. 1; Op. III., No. 2; Op. XVI., Nos. 1 and 2.] Six Sonates pour le Clavecin avec l'Accompagnement d'un Violon . . . Oeuvre II.

Chez Messrs. Longman, Lukey & Co.: Londres, [1775?] fol. **g. 456. (1.)**

The first and third sonatas in this set have not been identified.

SCHOENHERR (GOTTLOB FRIEDRICH) Gesangstücke mit Begleitung des Klaviers, *etc.* *Auf Kosten des Verfassers: Leipzig*, [1799.] *obl.* fol. **F. 607. c. (2.)**

SCHOEPFUNG. Die Schoepfung. Oratorium. *See* HAYDN (F. J.)

SCHOLAR. A Scholar first my love implor'd. Song. *See* PARSONS (*Sir* W.)

SCHOLASTICA. Scholastica die Schulerin. *Das Guldene A. B. C.* Das ist: Ein newes Geistliches Lied von der H. Jungkfrawen Scholastica . . . Im Thon: wie S. Benedict. Oder: Ein newes Lied im hohen Thon. [*Munich?*] 1641. 8°. **3437. aa. 59.**

SCHOLZE (JOHANN SIGISMUND) *See* SPERONTES, *pseud.*

SCHOOL FOR FATHERS. A School for Fathers. Comic Opera. *See* LIONEL AND CLARISSA.

SCHOOL FOR SCANDAL. Here's to the Maiden of bashfull fifteen. *A General Toast.* By Mr. Vernon in the School for Scandal. [Words by R. B. Sheridan.] *Str*[*aight: London*, 1780?] *s. sh.* fol. **H. 1994. b. (33.)**

Here's to the Girl of lovely Fifteen. *A Song* in the new Comedy of the School for Scandal. *Eliz*[*a*] *Rhames:* [*Dublin*, 1780?] *s. sh.* fol. **H. 1601. a. (2.)**

SCHOOLMASTER. The School Masters Lesson. [Song.] *See* I. I will fly into your Arms. [1720?] *s. sh.* fol. **H. 1601. (253.)**

SCHOPP (JOHANN) *See* RIST (J.) Frommer und Gottseliger Christen Alltägliche Hauszmusik . . . Bestehend in . . . Geistlichen Liederen und Gesängen . . . deroselben . . . auf . . . neue, von . . . Herren Johan Schopen, wol . . . gesetzte Melodien . . . gesungen und gespielet werden, *etc.* 1654. 8°. **A. 188.**

See RIST (J.) Himlische Lieder, mit sehr lieblichen . . . von dem . . . weitberühmten H. Johann Schop, wolgesetzeten Melodeien, *etc.* 1658. 8°. **3433. bbbb. 22. (2.)**

See RIST (J.) J. Risten . . . Himlischer Lieder mit sehr anmuhtigen, von Herren Johann Schopen . . . gesetzten Melodeyen, *etc.* 1649–51. 8°. **3438. e. 20.**

SCHORMANNUS (STEPHANUS) *See* SCHARMANNUS.

SCHRADERUS (JOANNES) New verbessert und vollständig gantz Aussführlich Kirchen Formular, allerhand Christlicher Wort, und Ceremonien, *etc.* 3 pts.

In Verlegung Christian Gerlachs und Simon Beckensteins: Franckfurt und Leipzig, 1670. 4°. **3425. d. 21.**

The title-pages of Parts II. and III. bear the imprint: Helmstadt, gedruckt bey Henning Müller.

SCHRAMM (MELCHIOR) Sacræ Cantiones Quinque et Sex Vocum, tum Viva Voce, tum Omnis Generis Instrumentis cantatu commodissimæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts.

In Officina Typographica Katharinæ Theodorici Gerlachij relictæ Viduæ, & Hæredum Iohannis Montani: Noribergæ, 1577. *obl.* 4°. **A. 408.**

SCHREIBER (JOANNES EVANGELISTA). Adoratio Dei per XV. Offertoria Solennia. A 4. Vocib. Canto, Alto, Tenore, Basso. 2. Violin. Viola Obligata. 2. Clarin. seu Corn. & Tymp. ad libitum, Violoncello, & Organo . . . Opus III. Pars Prima. Alto. (Tenore.) (Basso.) (Viola.) (Clarino I.) (Clarino II.) (Violoncello.) (Organo.) 8 pts. *Typis . . . Principalis Monasterii S. Galli*, 1754. fol. **H. 3266.**

SCHREYER (GREGORIUS) Jubilus Musicus per Jubilaei Andecensis Festivam Octavam concentu harmoniaco personans sive Missae VIII. Solennes, *etc.* [For four part Chorus, Orchestra and Organ.] 13 pts.

Sumptibus Matthæi Rieger: Augustæ Vindelicorum, 1756. fol. **G. 941. a.**

Sacrificium Matutinum, seu Missae VI. Breves à Quatuor Vocibus ordinariis, Violinis duobus obligatis, Clarinis duobus aut Cornibus ad libitum, cum duplici Basso, juxta modernum stylum, *etc.* Opus II. 10 pts.

Sumptibus Matthæi Rieger: Augustæ Vindelicorum, 1763. fol. **G. 941.**

SCHROEDER (H. B.) The Chace or Royal Windsor Hunt. A favorite Grand Sonata for the Piano Forte or Harpichord, *etc.* *Longman and Broderip, for the Author: London*, [1795?] fol. **g. 138. (18.)**

Chelsea Quarters. A favorite Ballad, sung by Mr. Darley at Vauxhall. Written by Mr. Upton, *etc.* *Longman and Broderip:* [*London*, 1790?] fol. **G. 808. h. (39.)**

Delays are Dangerous. A Favorite Ballad, written by G. S. Carey, *etc.* *Longman and Broderip:* [*London*, 1797?] fol. **G. 365. (8.)**

SCHROEDER (H. B.) Deserted Delia, a favorite Song, the Words by Miss Manfield. *Longman & Broderip:* [*London*, 1797 ?] fol. **H. 1653. (46.)**

[Another copy.] **H. 1601. b. (80.)**

In vain we fill the Sparkling Bowl. A Favorite Anacreontic Song, sung by Mr. Burrows at Freemason's Hall, *etc.* [*London*, 1797 ?] fol. **G. 365. (10.)**

The Light Horse Volunteers. A popular Song, written by Mr. G. Gilbert, *etc.* *Printed for Longman and Broderip:* *London*, [1795 ?] fol. **G. 808. h. (40.)**

A favorite Quick March for a Military Band . . . Dedicated to . . . the Duke of York . . . Also adapted for the Harp or Piano Forte. *Longman and Broderip, for the Author: London*, [1795 ?] fol. **g. 133. (55.)**

A favorite Quick March for a Military Band, Harp or Piano Forte . . . Dedicated . . . to the Earl of Radnor, *etc.* *Longman and Broderip, for the Author:* *London*, [1795 ?] fol. **g. 133. (54.)**

Quick March. Composed for the Berkshire Militia . . . and arranged for the Harp, or Piano Forte. *Longman and Broderip:* *London*, [1795 ?] fol. **g. 133. (59.)**

A Favorite Slow March for a Military Band, Harp or Piano Forte . . . Dedicated . . . to the Earl of Radnor, *etc.* *Longman and Broderip, for the Author:* *London*, [1795 ?] fol. **g. 133. (56.)**

Troop March. Composed for the Berkshire Militia . . . and arranged for the Harp, or Piano Forte. *Longman and Broderip, for the Author:* *London*, [1795 ?] fol. **g. 133. (57.)**

The West London Quick March for a Trumpet, Horns, Clarinets, and Bassoons . . . and adapted for the Piano Forte or Harp, *etc.* *Culliford, Rolfe & Barrow:* *London*, [1796 ?] fol. **g. 133. (58.)**

The West London Slow March for Trumpet, Horns, Clarinets, and Bassoons . . . and adapted for the Piano Forte or Harp, *etc.* *Culliford, Rolfe & Barrow:* *London*, [1796 ?] fol. **g. 133. (53.)**

A favorite Sonata for the Piano Forte or Harpsichord, *etc.* *Longman and Broderip, for the Author:* *London*, [1795 ?] fol. **g. 143. (13.)**

Two Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a Violin . . . Opera I. *Longman and Broderip:* *London*, [1790 ?] fol. **h. 60. (8.)**

See AMATEUR. Julia . . . [Song.] The Air . . . by an Amateur, the Bass by H. B. Schroeder. [1797 ?] fol. **G. 365. (9.)**

SCHROEDER (J. B.) *See* SCHROEDER (H. B.)

SCHROETER (CHRISTOPH GOTTLIEB) Deutliche Anweisung zum General-Bass, in beständiger Veränderung des uns angebohrnen harmonischen Dreyklanges, mit zulänglichen Exempeln, *&c.* *Bey J. H. Gross: Halberstadt*, 1772. 4°. **7897. bbb. 7.**

[Another copy.] **7897. cc. 15.**

C. G. Schröters . . . Letzte Beschäftigung mit musicalischen Dingen. Nebst sechs Temperatur-Planen und einer Noten-Tafel. *Nordhausen*, 1782. 4°. **7897. bbb. 12.**

SCHROETER (CORONA ELISABETH WILHELMINE) Gesaenge mit Begleitung des Fortepiano . . . Zweyte Sammlung. *In Commission bey dem Industrie Comptoir: Weimar*, 1794. *obl.* fol. **E. 600. y. (17.)**

Fünf und Zwanzig Lieder, *etc.* [Words by Hölty, Miller, Goethe, *etc.*] *Bey mir selbst, und in der Hoffmannischen Buchhandlung: Weimar*, 1786. *obl.* fol. **D. 367.**

SCHROETER (JOHANN HEINRICH) Six Trios for a Violin, a Tenor and a Violoncello Obligato. Op. III. [Separate Parts.] *Printed for W. Forster:* [*London*, 1785 ?] fol. **g. 270. n. (6.)**

SCHROETER (JOHANN SAMUEL) Six Concertos for the Harpsichord or Piano Forte with an Accompanyment for Two Violins and a Bass . . . Opera III. [Separate Parts.] *Printed for W. Napier:* *London*, [1774.] fol. **g. 298. a.**

[Another copy.] **g. 298. (2.)** *Wanting the Violin accompaniments.*

Six Concertos . . . Opera III. *Printed for J. Dale: London*, [1785 ?] fol. **g. 420. n. (3.)** *Wanting the accompaniments.*

Six Concertos for the Piano Forte. Op. 3. [1800.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. XI. No. 7. [1797–1802.] 8°. **D. 854.**

Six Concertos for the Harpsichord or Piano Forte, with Accompanyments for Two Violins, a Tenor and Bass . . . Opera V. [Separate Parts.] *Printed for W. Napier:* *London*, [1780 ?] fol. **g. 298. c. (1.)**

The Conquest of Belgrade, a Sonata for the Harpsichord or Piano Forte by Schroetter. *J. Bland:* *London*, [1789.] fol. **g. 272. v. (14.)** *The capture of Belgrade took place after J. S. Schroeter's death: this piece is therefore probably by J. H. Schroeter or H. B. Schroeder.*

[Another copy.] **g. 272. u. (23.)** *Wanting the title-page.*

SCHROETER (Johann Samuel) [The Conquest of Belgrade.] The Field of Battle, for the Piano Forte. [1797.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. I. No. 5. [1797–1802.] 8°. **D. 854.**

Six Lessons from the Favourite Miscellaneous Quartetto's, adapted for the Harpsichord by I. S. Schroeter.
W. Napier: London, [1785?] *obl.* fol. **e. 5. c. (8.)**

Sonata [in B♭, for Harpsichord, Violin and Violoncello]. *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 4. [1790.] fol. **g. 122.**

Six Sonatas for the Piano Forte or Harpsichord. Opera I.
Printed for W. Napier: London, [1776.] fol. **g. 271. f. (8.)**

Six Sonatas for the Piano Forte or Harpsichord with Accompanyments for a Violin and Bass ... Opera II.
Printed for W. Napier: London, [1777?] fol. **g. 298. (1.)**

Six Sonatas, for the Piano Forte. Op. 2d. [1799.] *See* Periodical Publications. —*London.* The Piano-Forte Magazine. Vol. VI. No. 5. [1797–1802.] 8°. **D. 854.**

Six Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a German Flute or Violin ... Opera 4. [Separate Parts.] *Printed for W. Napier: London*, [1780?] fol. **g. 79. d. (5.)**

Six Sonatas, for the Piano-Forte. [Op. 4.] [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 3. [1797–1802.] 8°. **D. 854.**

Six Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello ... Opera VI.
Printed for W. Napier: London, [1785?] fol. **g. 420. o. (3.)**
Wanting the Violoncello part.

Three Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello ... Opera VI. 1st Set. [Separate Parts.]
Printed for R. Birchall: London, [1795?] fol. **g. 298. c. (2.)**

[Another copy.] **g. 298. b. (1.)**
Wanting the Violin and Violoncello parts.

Three Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello ... Opera VI. Set 2nd. *Printed for R. Birchall: London*, [1795?] fol. **g. 298. b. (2.)**
Wanting the Violin and Violoncello parts.

SCHROETER (Johann Samuel) Two Sonatas for the Piano Forte, with an Accompanyment for a Violin ... Op. VII.
Printed for Corri & Sutherland: Edinburgh, [1785?] fol. **g. 147. (13.)**

Ye Belles and ye Beaux. *An Epithalamium* Occasioned by a Worthy Pair celebrating the Fifty-third Anniversary of their nuptials. *W. N[apier: London*, 1784?] fol. **G. 314. (71.)**

See Borghi (L.) A favorite Concerto... adapted for the Harpsichord ... by J. S. Schroeter. [1780?] fol. **g. 271. b. (33.)**

SCHROETER (Leonhart) Canticum Sanctorum Ambrosii et Augustini Te Deum laudamus, *&c.* Musicis Numeris ornatum, *&c.* Discantus. (Altus.) (Bassus.) 3 pts. *Andreas Gehen: Magdeburgi*, 1584. *obl.* 4°. **A. 415.**

Der Zwölffte vnd Vier vnd zwantzigste Psalm Dauids, sampt dem ... Kinderliede, D. M. Lutheri, Erhalt uns Herr bey deinem Wort ... Auffs newe in ettliche Stimmen gesetzet, *etc.* Discantus.
Wolffgang Kirchner: Magdeburgk, 1576. *obl.* 4°. **A. 415. a.**

SCHROETER (Samuel)
See Schroeter (J. S.)

SCHUBACK (Jacob) Die Jünger zu Emaus, *etc.* [Oratorio, by J. Schuback.] 1778–9. fol. *See* Juenger zu Emaus. **I. 41.**

SCHUBART (Christian Friedrich Daniel) *See* Musikalischer Potpourri. Musikalischer Potpourri ... Mit einem Blatt von Schubart, *etc.* 1790–1. *obl.* 4°. **B. 710.**

SCHUBARTH (Johann Kaspar)
See Riepel (J.) Bassschlüssel, das ist, Anleitung für Anfänger und Liebhaber der Setzkunst ... herausgegeben von J. K. Schubarth, *etc.* 1786. fol. **7896. h. 14.**

SCHUBAUR (Lucas) Die Dorfdeputirten [Opera] nach Goldoni in Musik gesetzt und im Klavierauszug herausgegeben, *etc.*
Im Verlage des Verfassers: München, [1786.] *obl.* fol. **E. 572.**

Die Treuen Köhler, ein Singspiel in zween Aufzügen von Hermann, *etc.*
Bey M. Götz: Mannheim, [1791.] *obl.* fol. **D. 336.**

SCHUETZ (Heinrich) Zwölff Geistliche Gesänge, mit vier Stimmen ... Benebenst dem Basso Continuo nach beliebung ... zugebrauchen ... zum öffentlichen Druck befördert...durch C. Kitteln, *etc.* Cantus. (Altus.) (Tenor.) (Bassus Continuus.) Opus Decimum Tertium. 4 pts.
Gedruckt in W. Seyfferts Druckerey: Dreszden, 1657. fol. **G. 483. a.**

SCHUETZ (HEINRICH) Musicalia ad Chorum Sacrum, das ist: Geistliche Chor-Music, mit 5. 6. und 7. Stimmen, beydes Vocaliter und Instrumentaliter zugebrauchen ... Opus Undecimum. Erster Theil. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus & Septimus.) (Bassus Continuus.) 7 pts.

In Verlegung Johann Klemmens ... Gedrucht bey Gimel Bergens...Seel. Erben: Dreszden, 1648. fol. **F. 22. a.**

Psalmen Davids Sampt Etlichen Moteten vnd Concerten mit Acht vnd mehr Stimmen. Nebenst andern zweyen Capellen, dasz dero etliche auff drey vnd vier Chor nach beliebung gebraucht werden können. Wie auch mit beygefügten Basso Continovo, *etc.* Cantus (Altus) (Tenor) (Bassus) I. Chori. (Cantus (Altus) (Tenor) (Bassus) II. Chori.) (Capella. Prima (Secunda) (Tertia) (Quarta et Ultima) Pars.) (Basso Continovo, *etc.*) 13 pts. *In Vorlegung des Authoris. In Churf. S. Officin durch Gimel Bergen: Dreszden*, 1619. fol. **G. 483.**

Psalmen Davids, Hiebevor in deutsche Reime gebracht durch D. Cornelium Beckern, und nachmals mit Eilff alten, und Zwey und Neuntzig neuen Melodeyen von ... Heinrich Schützen in den Druck gegeben, ietzund aber ... auffs neue übersehen, auch ... mit so vielen, auf ieglichen Psalm eingerichteten, eigenen Melodeyen, vermehret, nach gemeiner Contrapuncts-Ahrt, mit 4. Stimmen gestellet durch obgemelten Autorem H. S., *etc.* *Gedruckt ... in Wolffgang Seyfferts Druckerey: Dreszden*, 1661. fol. **G. 483. b.**

Symphoniarum Sacrarum Secunda Pars. Worinnen zubefinden sind Deutsche Concerten mit 3. 4. 5. nehmlich einer, zwo, dreyen, Vocal, und zweyen Instrumental-Stimmen ... Sambt beygefügtem geduppelten Basso Continuo, *etc.* Opus Decimum. Prima (Secunda) (Tertia) Vox. (Violinum Primum (Secundum).) (Bassus ad Organum.) (Bassus pro Violone.) 7 pts. *Gedruckt ... bey Gimel Bergens ... Sel. Erben, In Verlegung Johann Klemmens ... und Alexander Herings: Dreszden*, 1647. fol. **F. 21.**

Symphoniarum Sacrarum Tertia Pars. Worinnen zubefinden sind Deutsche Concerten mit 5. 6. 7. 8. nehmlich, Dreyen, Vieren, Fünffen, Sechss Vocal- und zweyen Instrumental-Stimmen ... Sambt etlichen Complementen, welche ... nach Beliebung mitgebraucht werden können ... Opus Duodecimum. Prima (Quarta et Ultima) Vox. (Violinum Secundum.) (Bassus ad Organum.) (Altus Complementi.) 5 pts. *Christian und Melchior Bergen; Dreszden*, 1650. fol. **F. 22. b.**

SCHUETZ (HEINRICH) *See* PSALMS. [*7. German.*] Geistreiches Gesang-Buch, *etc.* (Der Psalter Davids, nach bekannten Kirchen-Melodien durch C. Cornelium Beckern verfasset, aufs neue aber, mit H. Schützens...eigenen Gesang-Weisen aufgeleget.) 3 pts. 1676. 4°. **3425. m. 18.**

See also SAGITTARIUS (H.)

SCHULTHESIUS (JOHANN PAUL) Three Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a Violin. [Op. 1.] *Longman & Broderip: London*, [1780?] fol. **h. 726. p. (10.)**

Tre Sonate per il Cimbalo o Piano-Forte con l' accompagnamento d' un Violino obbligato...Opera 1ma. Seconda Edizione corretta dall' Autore. *Presso Ranieri Carboncini: Livorno*, [1780?] *obl.* fol. **c. 3.**

SCHULTZ (JOHANN ABRAHAM PETER) *See* SCHULZ (J. A. P.)

SCHULTZ (JOHANN WILHEM) *See* BENDA (F. L.) Mariechen...Operette ... für das Klavier eingerichtet von J. W. Schultz. [1792.] *obl.* fol. **F. 97. b.**

SCHULZ (JOHANN ABRAHAM PETER) Aline, Reine de Golconde, Opéra en trois Actes, par M. Sedaine, mis en Musique & arrangé pour le Clavecin par J. A. P. Schulz ... Publié par C. F. Cramer. *Chez S. Sönnichsen: Copenhague*, 1790. *obl.* fol. **F. 327.**

[Athalie.] Choeurs d'Athalie ... mis en Musique, *etc.* [Words by Racine. Full Score.] *Chez Hoffmann: Hambourg*, 1786. *obl.* fol. **F. 327. f.**

Canticum Potatorium. A Latin Song ... Adapted to the Harpsichord and Voices by Dr. Hayes. *Printed for P. Jung ... Oxford: London*, [1790?] fol. **G. 360. (29.)**

Entwurf einer neuen und leichtverständlichen Musiktablatur, *etc.* *Im Verlage der Rellstabschen Musikhandlung: Berlin*, [1787.] 8°. **7898. ee. 19.**

J. P. Uzens lyrische Gedichte religiösen Innhalts nebst einigen andern Gedichten gleichen Gegenstandes von E. C. von Kleist, J. F. Freyherrn von Cronegk, C. A. Schmid, und J. J. Eschenburg, mit Melodien zum Singen bey dem Claviere, *etc.* *Bey J. H. Herold: Hamburg*, 1784. *obl.* fol. **F. 327. e.**

Hellige Sange forfattede af de Tydske Digtere Uz, Eschenburg, Kleist, Cronegk og Schmid, med Capellmesters Schulzes Melodier; i en frie Oversettelse ... af E. Storm. *A. F. Stein: Kiøbenhavn*, 1785. fol. **G. 395.**

SCHULZ (Johann Abraham Peter) Høst-Gildet. Et Syngespil i een Act, ved T. Thaarup ... indrettet for Klaveret. *S. Sønnichsen : Kiøbenhavn*, [1790.] *obl.* fol. **F. 327. g.**

Hymne. Nach dem Danischen des Hrn. Thaarup von J. H. Voss. Im Clavierauszuge, *etc.* *S. Sönnichsen : Kopenhagen*, [1793.] *obl.* fol. **F. 327. b.**

Lieder im Volkston, bey dem Klavier zu Singen, *etc.* *Bey G. J. Decker : Berlin*, 1782. *obl.* fol. **F. 327. a.**

Lieder im Volkston bey dem Claviere zu singen... Erster Theil. Zweyte verbesserte Auflage. (Zweyter (Dritter) Theil.) 3 pts. *Bey G. J. Decker* (*H. A. Rottmann*) : *Berlin*, 1785 (1790). *obl.* fol. **F. 327. c.**

Maria und Johannes, ein Passions-Oratorium ... Mit einem erklärenden Vorbericht. [Full score in 'Chiffern tabulatur.'] *S. Sönnichsen : Kopenhagen*, 1791. *obl.* fol. **C. 474.**

Maria und Johannes. Ein Passions-Oratorium von J. Ewald, im Clavierauszuge ... Herausgegeben von C. F. Cramer. *S. Sönnichsen : Copenhagen*, 1789. *obl.* fol. **F. 327. h.**

Religiöse Oden und Lieder aus den besten deutschen Dichtern mit Melodien zum Singen bey dem Claviere, *&c.* *Bey J. H. Herold : Hamburg*, 1786. *obl.* fol. **F. 327. d.**

Six Diverses Pièces pour le Clavecin ou le Piano Forte ... Oeuvre Premier. *Chés J. J. Hummel : Berlin*, [1778.] fol. **h. 726. f. (14.)**

Sonata per il Clavicembalo Sclo ... Opera Seconda. *Presso G. G. Hummel : Berlino*, [1779?] fol. **h. 726. f. (15.)**

SCHULZ (Johann Philipp Christian) Sechs Volkslieder mit Begleitung des Pianoforte ... Op. v. *Bey Breitkopf und Härtel : Leipzig*, [1800?] *obl.* fol. **E. 600. v. (5.)**

SCHULZ (M.) Could I fancy, that for me. A favorite Ballad on Mutual Love. *Broderip and Wilkinson : London*, [1800?] fol. **G. 365. (11.)**

Hymn to Nature. [Song.] *Longman and Broderip : London*, [1797?] fol. **G. 805. k. (24.)**

Winter. A favorite Song. *Broderip and Wilkinson : London*, [1800?] fol. **G. 365. (12.)**

SCHULZE (J. A.) Der Versöhnungstod, Cantate für vier Singstimmen mit Begleitung des Orchesters; aus Sechs Adagio's von J. Haydn arrangirt von J. A. Schulze. Der deutsche Text ist vom Professor Hopfensack. Partitur. *Bey Breitkopf & Härtel : Leipzig*, [1800?] fol. **H. 2118.**

SCHULZE (J. A.) *See* Haydn (F. J.) [*2. Vocal Works. a.*] Denk' ich Gott an deine Güte. Kantate... arrangirt... von J. A. Schulze. [1800?] **H. 1051. g.**

SCHUMANN (Friedrich Theodor) The Address. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 312. (185.)**

Haughty Strephon. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. f. (144.)**

A second Set of Lessons for one and two Guittars ... Opera II. *Printed for J. Johnson : London*, [1760?] *obl.* fol. **e. 377. (2.)**

Three Sonatas for the Harpsichord with Accompanyments for a Violin or German Flute. Opera III. *Printed for the Author : London*, [1760?] fol. **g. 418. a. (5.)**

Six Sonatas for the Piano Forte or Harpsichord ... Opera 5th. *The Author : London*, [1770?] *obl.* fol **e. 5. a. (1.)**

A Second Set of Six Sonatas for the Piano Forte or Harpsichord ... Opera VIIth. *The Author : London*, [1775?] *obl.* fol. **e. 5. a. (2.)**

A Third Sett of Six Sonatas for the Harpsichord or Piano Forte with an Accompanyment for a Violin ... Opera IX. *Longman & Broderip : London*, [1780?] fol. **e. 227.**

Six Sonatas. Three for a Violin & two Violoncellos, Three for a German Flute & Violin or two Violins & Violoncello ... Opera VIII. [Separate Parts.] *Printed for W. Napier : [London*, 1780?] fol. **h. 2852. a. (13.)**

[Another copy.] **h. 2900. (6.)**

SCHUSTER (Joseph) Lob der Musik. Kantate von Meisner, *etc.* [P. F. Score.] *J. G. I. Breitkopf, auf Kosten des Autors : Leipzig*, 1784. *obl.* fol. **F. 387.**

Musikalische Todenfeier den Manen Leopolds des Weisen geheiligt. Das Gedicht vom Hrn. Prof. Heydenreich, *etc.* [P. F. Score.] *F. G. Baumgartner : Leipzig*, 1792. *obl.* fol. **H. 68.**

Ombra cara, ombra tradita. Sung by Madam Mara in Didone Abandonata. [Full Score.] *Longman & Broderip : London*, [1786.] fol. **G. 811. (30.)**

See Freemasons' Songs. Gesänge für Maurer mit... Melodien von... Schuster, *etc.* [1782.] 8°. **E. 1718.**

See Kriegel (C. F. W.) XXXVI Lieder ... von ... Schuster, *etc.* [1790–1.] *obl.* fol. **E. 679.**

SCHÜTZ (Heinrich) *See* Schuetz.

SCHWAIGER (GEORGIUS) Fasciculus Selectiorum aliquot Cantionum Sacrarum, Quinque Vocum, quæ cùm viuæ voci, tùm omnis generis Instrumentis Musicis commodissimè applicari possunt. Secunda Pars, *etc.* Discantus. (Altus.) (Bassus.) (Quinta Vox.) 4 pts. *Adamus Berg: Monachij*, 1579. *obl.* fol. **A. 417. a.**

Moduli aliquot Sacri, cum viva voce, tum Instrumentorum sono cantatu elegantissima, *etc.* Discantus. (Altus.) (Bassus.) 3 pts. *Adamus Berg: Monachii*, 1572. *obl.* 4°. **A. 417.**

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SCHWANENBERGER (JOHANN GOTTFRIED) *See* CRAMER (C. F.) Flora. Erste Samlung. Enthaltend: Compositionen . . . von . . . Schwanenberger, *etc.* 1787. *obl.* fol. **D. 776.**

SCHWEGLER (JOHANN DAVID) *See* MUSIKALISCHER POTPOURRI. Musikalischer Potpourri . . . Dargestellt von Abeille, Eidenbenz und Schwegler, *etc.* 1790–1. *obl.* 4°. **B. 710.**

See PLEYEL (I. J.) Leichte Stüke für's Gesang und Klavier, von Pleyel, Zumsteeg, Schwegler, *etc.* [1790?] *obl.* 4°. **E. 600. g. (4.)**

SCHWEIGL (IGNAZ) Grundlehre der Violin, *etc.* Erster Theil. Zweyte verbesserte Auflage. (Grundlehre der Violin. Zweyter Theil, *etc.*) 2 pts. *Auf Kosten des Verfassers: Wien*, 1794–5. *obl.* 4°. **b. 108.**

SCHWEITZER (ANTON) Alceste [Opera], von Wieland, *&c.* [Short Score.] *Im Schwickertschen Verlage: Leipzig*, 1774. *obl.* fol. **F. 28. b.**

Die Dorfgala. Eine komische Operette von Herrn Gotter, *etc.* [Short Score.] *Im Schwickertschen Verlage: Leipzig*, 1777. *obl.* fol. **F. 28.**

Elisium, ein musikalisches Drama, *etc.* [P. F. Score.] *Bey G. L. Hartung: Königsberg*, 1774. *obl.* fol. **C. 454.**

Grabgesang. [Song. Words by H. A. O. Reichard.] *Gotha*, 1783. 4°. **11522. f. 28.**

Part of Reichard's 'Gedichte.'

Polyxena, ein lyrisches Monodrama von F. J. Bertuch, *etc.* [Full Score.] *Im Verlage des Industrie Comptoirs: Weimar*, [1793.] fol. **F. 28. a.**

SCHWEIZER (ANTON) *See* SCHWEITZER.

SCHWENCKE (CHRISTIAN FRIEDRICH GOTTLIEB) Carl Reinhards Gedichte in Musik gesetzt von C. F. G. Schwencke, *etc.* Zum I. (II). Bändchen. 2 pts. *In der neuen musikalischen Verlagsniederlage: Hamburg*, [1725?] fol. **G. 570.**

VI Fugen für die Orgel zum Studium canonischer Sätze, *etc.* *Bey Breitkopf & Härtel: Leipzig*, [1800?] *obl.* fol. **e. 174. m. (19.)**

Drey Sonaten für das Klavier, *etc.* *Auf Kosten des Verfassers: Halle*, 1789. *obl.* fol. **f. 42.**

See DELLA MARIA (D.) Le Prisonnier... Oper ... Im Klavierauszug von C. F. G. Schwencke. [1800?] *obl.* fol. **E. 972.**

SCHWIEGER (JACOB) *See* FILIDOR, *der Dorfferer, pseud.*

SCHWINDL (FRIEDRICH) Twelve Duets for two Violins... Op. 3. [Separate Parts.] *E. Riley: London*, [1800?] fol. **h. 210. a. (12.)**

Twelve Easy Duets for two Violins ... Opera Quarta. [Separate Parts.] *R. Bremner: London*, [1775?] fol. **g. 421. d. (3.)**

[Another copy.] **g. 421. c. (4.)**

[Another edition.] Twelve Easy Divertimentis or Duetts for two Violins. Opera Quarta. [Separate Parts.] *Printed for Straight and Skillern: London*, [1775?] fol. **g. 421. f. (2.)**

[Another edition.] Twelve Easy duets, for Two Violins ... Opera Quarta. [Separate Parts.] *E. Riley: London*, [1800?] fol. **g. 421. b. (2.)**

[Another edition.] Twelve Progressive Duetts for German Flutes, or Violins. Op. 4. *G. Goulding & Co.: London*, [1800?] *obl.* 4°. **b. 71.**

Sei Duetti per Violino e Violoncello ... Opera VI. [Separate Parts.] *Chez Longman, Lukey et Co.: London*, [1775?] fol. **g. 421. d. (7.)**

XXIV. Menuettos for two Violins and a Bass. [Separate Parts.] *Printed for S. & A. Thompson: London*, [1778.] fol. **g. 409. c. (1.)**

Six Quatuor a Deux Violons ou Une Flutte Un Violon Taille & Basse ... Oeuvre VII. [Separate Parts.] *B. Hummel: La Haye*, [1775?] fol. **h. 1522. a**

Six Quintettes ou Trios, pour deux Flûtes, deux Violons et Figuré Basse pour le Clavecin ... Op. X. [Separate Parts.] *Goulding & Co.: London*, [1800?] fol. **h. 1522. a.**

SCHWINDL (Friedrich) Six Simphonies in Eight Parts for Violins, Hoboys, Horns, Tenor and Bass. Opera Prima. [Separate Parts.] *Longman Lukey & Co.: London*, [1775?] fol. **h. 1522. b.**
Wanting the First Oboe part.

Trois Simphonies à Deux Violons, Taille et Basse, Deux Flûtes et Deux Cors de Chasse (ad Libitum)...Oeuvre Neuvième. *Chez B. Hummel: La Haye*, [1775?] fol. **h. 1522.**

Six Sonatas for Two German Flutes with a Thorough Bass for the Harpsichord ... Opera III. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 71. f. (6.)**

Six Sonatas for Two Violins and Bass ... Op^{a} 5th. [Separate Parts.] *J. Longman & Co.: London*, [1770?] fol. **g. 1055.**

A second Sett of Six Sonatas for two Violins and a Bass...Opera 7. [Separate Parts.] *Longman Lukey and Co.: London*, [1775?] fol. **g. 416. (3.)**

SCIO (Étienne) [Lisia.] Un Espagnol qui voit venir. Air. [1793.] 8°. *See* Lisia. **B. 362. g. (87.)**

SCIPIONE. [Seven Songs in the Opera of Scipione, by G. F. Handel.] [*Walsh: London*, 1726.] fol. **H. 230. f. (5.)**
Wanting the title-page.

Dimmi, cara. [Song.] Sung by Sg^{r} Senesino in Scipio. [By G. F. Haendel.] [*London*, 1726?] *s. sh.* fol. **G. 316. d. (121.)**

We follow brave Hanibal. *A Song* to the March in Scipio. [By G. F. Handel.] [*London*, 1726?] *s. sh.* fol. **G. 305. (39.)**

[Another copy.] **G. 313. (61.)**

Scipio. Opera. *See* Haendel (G. F.)

SCIPIONE IN CARTAGINE. Scipione in Cartagine. Opera. *See* Galuppi (B.)

SCISMAYER ( ) *Signor.* *See* Suessmayer (F. X.)

SCOLA (Adamo) Raccolta di Gondoliere, *etc.* [*J. Walsh: London*, 1755?] *obl.* fol. **E. 856.**

SCOLARI (Giuseppe) *See* Corfe (Joseph) Sacred Music...Consisting of...Anthems ... adapted to...Music of ... Scolari, *etc.* [1800?] fol. **I. 250. a.**

SCOLD. The Scold. [Song.] *See* Some. Some Women take delight in dress. [1780?] *s. sh.* fol. **G. 311. (142.)**

SCORNFUL. The Scornefull Lady. Song. *See* Popely (W.)

The Scornfull Lover. Song. *See* Thousand. A Thousand Nymphs Philander saw. [1705?] *s. sh.* fol. **G. 306. (29.)**

The Scornfull Maids. Catch. *See* Hook (J.)

SCORPIONE (Domenico) Riflessioni Armoniche, divise in Due Libri ... Opera Quinta. *Presso il De Bonis: Napoli*, 1701. fol. **7896. h. 30.**

SCOTCH. The Scotch Cuckold. Song. *See* Twenty. Twenty Years and mear at Edinborrow, *etc.* [1720?] *s. sh.* fol. **G. 312. (50.)**

The Scotch Lass Deceiv'd by her Bonny Lad Jockey. [Ballad.] *See* Farmer (T.)

The Scotch Lasses Choice. Song. *See* Long. Long Cold Nights, when Winter-Frozen, *etc.* [1687?] *s. sh.* fol. **Case 39. k. 6. (26.)**

The Scotch Shepherd. Song [begins: 'When blinking day gleams']. *See* Cleve (V. de)

The Scotch Shepherd. Song [begins: 'Behind yon hill where Stinchar flows']. *See* Ebdon (T.)

The Scotch Wedding, or the Lass with the Golden Hair. [Song.] *See* Now. Now Jockey and Moggy are ready. [1710?] *s. sh.* fol. **H. 1601. (317.)**

SCOTCH GHOST. The Scotch Ghost, or Little Fanny's Love. [Ballet.] *See* Capelletti (G.)

SCOTCH SONGS. A Collection of Original Scotch Songs, with a Thorough Bass to each Song, for the Harpsicord. 5 Bks. *Printed for I. Walsh: London*, [1732?] fol. **H. 1374. a.**
A collection of single-sheet songs, including songs by James Hawkins, William Corbett, Henry Purcell, Robert Cox, Anthony Young, Daniel Purcell, Wilkins, Froude, Yoslington, Jeremiah Clark, Frances, William Croft, R. Leveridge, Keen and Richard Brown, many in duplicate.

SCOTCH TUNES. A Collection of Original Scotch-Tunes, (Full of the Highland Humours) for the Violin; Being the First of this Kind yet Printed. The second Edition with Additions. *William Pearson, for H. Playford: London*, 1701. *obl.* 4°. **K. 4. b. 18.**

SCOTISH SONGS. Scotish Songs in Two Volumes. [Edited, with an Historical Essay, by J. Ritson.] 2 vols. *Printed for J. Johnson: London*, 1794. 8°. **239. l. 11.**
The title of Vol. I. reads 'Scotish Song.'

SCOTLAND. Scotland's Good Wishes to His Royal Highness. Song.
See JOCKEY. Jockey away Man, *etc.*
1682. *s. sh.* fol. **Case 38. i. 25. (7.)**

SCOTS MUSICAL MUSEUM. The Scots Musical Museum. [Songs.]
See JOHNSON (James)

SCOTS REELS. A Selection of Scots Reels, or Country Dances, for the Violin or Flute with a Bass for the Piano Forte or Violoncello.
Preston: London, [1800?] *obl.* 8°.
b. 78. (2.)

SCOTS SONGS. Thirty Scots Songs, adapted for a Voice and Harpischord. The Words by A. Ramsey. Book 1st (Thirty Scots Songs. . .Book 2d). 2 Books.
N. Stewart: Edinburgh, [1780?] fol.
H. 1374. b. (1.)

A Collection of Scots Songs. Adapted for a Voice & Harpsichord. *Neil Stewart: Edinburgh*, [1782.] fol.
G. 802. a. (2.)

[Another copy.] **H. 1374. b. (2.)**

SCOTS TUNES. A Curious Collection of Scots Tunes, With Variations, for the Violin, with a Bass for the Violincello or Harpsichord. *R. Bremner: Edinburgh*, [1759.] *obl.* fol. **d. 133.**

SCOTT (JOHN) Abraham Newland, as sung by Mr. Davis ... at Sadlers Wells, the Words by C. T. Dibdin, Junr. *Longman, Clementi & Co.: London*, [1800?] fol. **G. 367. (43.)**
This is an adaptation to the tune of the 'Rogues' March.'

A First Set of Glees for 3 & 4 Voices, *etc.* *T. & W. M. Cahusac: London*, [1799?] *obl.* fol.
E. 318. b. (7.)

SCOTTO (GIROLAMO) Di Girolamo Scotto I Madrigali a Tre Voci, con alcuni alla Misura Breue, *etc.* Cantus. (Tenor.) (Bassus.) 3 pts. *Apud ipsum Autorem: Venetiis*, 1549. *obl.* 4°. **K. 3. f. 7.**

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1551. *obl.* 4°. **K. 4. c. 12.**

See MOTETS. [*6. Motetti del Frutto.*] Excellentis. Autorum Diuerse Modulationes que sub Titulo Fructus uagantur per orbem, a Hieronymo Scoto nuper recognite & edite, *etc.* 1549. *obl.* 4°.
A. 633. c.

SCOTTO (HIERONIMO) *See* SCOTTO (G.)

SCOULER (ALEXANDER) A favourite Lesson for the Harpsichord or Forte Piano. *Welcker: London*, [1775?] *obl.* fol. **e. 101. a. (7.)**

Six Sonatas for the Harpsichord or Piano-Forte, with an Accompaniment for a Violin ... Opera II. [Separate Parts.]
J. Preston: London, [1780?] fol.
h. 64. (7.)

SCRIGNO. Lo Scrigno Armonico. [Dances.] *See* PESORI (S.)

SCRUPULE. Le Scrupule. [Song.]
See MA. Ma chère Ursule, *etc.*
[1760?] 8°. **640. e. 22. (6.)**

SCRUTINY. The Scrutiny. [Song.]
See OF. Of Wilkes or of Halifax 'tis not I sing. [1770?] *s. sh.* fol.
G. 310. (272.)

SCUG. Scug. [Song.]
See DIBDIN (C.) [*Great News.*]

SCYLLA. Scylla. [Opera.]
See GATTI (T. de)

SCYLLA ET GLAUCUS. Airs du nouvel Opéra de Scylla et Glaucus [by J. M. Leclair]. [*Paris*,] 1746. *s. sh.* 4°.
297. c. 9.
Mercure de France, Nov., 1746.

SDEGNOSI ARDORI. Sdegnosi Ardori. [Madrigals.] *See* GIGLI (A.)

SE. S' ho lasso il pie. [Song.]
See DARIO.

Sé amor mai da vu. *El Consegio.* Canzonetta Veneziana. [By J. S. Mayer.] *Printed for T. Monzani: London*, [1800.] fol. **G. 811. a. (38.)**
No. 13 of 'A Collection of Periodical Italian Songs,' etc.

Se cerca se dice l' amico dov' è. Aria.
See CIMAROSA (D.)

Se il ciel mi divide. Aria.
See PICCINI (N.) [*Didone Abbandonata.*]

Se libera non sono. [Song.]
See GRESNICK (A. F.) [*Alceste.*]

Se lontano, ben mio tu sei. Duetto.
See MINUETS. Lady Coventry's Minuet, *etc.* [P. F. and as a Vocal Duet.]
[1770?] *s. sh.* fol. **H. 1994. a. (43.)**

Se mai più saro geloso. [Air.]
See TARCHI (A.) [*La Generosità d'Alessandro.*]

Se mi credi. Duett. *See* FLORIO (C. H.)

Se risolvi abbandonarmi. Song.
See HAENDEL (G. F.) [*Floridante.*]

Se sapeste quanto ei mi ama. [Song.]
See WEIGL (J.) [*Giulietta e Pierotto.*]

SE. Se sol la mia morte. Song.
See ARSACE.

Se son lontana. Song.
See GALLI ( ) *Signora.*

Se ti perdo amato oggetto. Song.
See CASEGRANDI ( )

Se ti perdo, O caro bene. Rondo.
See USURPATOR INNOCENTO.

SEA-SIDE. The Sea-Side Sonnet. [Song.]
See ESSEX (T.)

SEA SONGS. A Collection of Sea Songs on Several Occasions.
Printed for I. Walsh and I. Hare: London, [1725?] fol. **H. 35.**
This collection contains songs by Bedford Aldrich, Vanbrughe, Leveridge, Robert Bradley, John Barrett, Weldon, H. Purcell, Ramondon and Courtivill.

SEARCH. Search all the world high and low. *The Grinders or More Grist to the Mill*, a celebrated Comic Song, written by C. Dibdin, Jun^r^. *H. Hine: Liverpool*, [1800?] fol. **G. 368. (10.)**

SEARCH AFTER HAPPINESS. The Search after Happiness. Pastoral Drama. *See* HOOK (J.)

SEASON. The Season for Love. [Song.]
See IN. In Spring, my dear Shepherds.
[1780?] *s. sh.* fol. **G. 309. (87.)**

The Season of Love is no more. [Song.]
See HINDLE (J.)

SEASONABLE. Seasonable advice to Maidens. [Song.] *See* LET. Let the Nymph, who designs. [1720?] *s. sh.* fol. **H. 1601. (285.)**

SEASONS. The Seasons. [Song.]
See ARNE (T. A.) [*6. Doubtful and Spurious Works.*]

Thomson's Hymn to the Seasons. [Cantata.] *See* BARBER (R.) *Composer of 'The Seasons.'*

The Seasons. [Songs.] *See* HOOK (J.)

The Seasons of Love. [Song.]
See ARNE (M.)

SEATED. Seated at Aminta's Table. *The Senses.* [Song.] The Words by R. D. Esq^r^. *J. F[entu]m: [London*, 1780?] *s. sh.* fol. **G. 311. (139.)**

SEA-WORN. The Sea-worn Tar. [Song.]
See HOOK (J.)

SEBASTIANI (CLAUDIUS) Bellum Musicale, inter Plani et Mensuralis Cantus Reges, de Principatu in Musicæ Prouincia obtinendo, contendentes, *etc.*
In Officina Pauli Machæropœi: Argent., 1563. 4°. **557*. c. 23.**
[Another copy.] **53. b. 24.**
Imperfect, wanting sheet B.
[Another copy.] **557*. d. 7.**

SEBASTIANI (JOHANN) Tanzen ist der Liebe Schul. Braut-Tanz auff das erfreuliche Myrten-Fest Herrn M. K. V. und Jungfer A. M. H. welches den 29 Augusti des 1678 Jahres . . . gefeyret worden. [Words by M. Kongehl.]
Gedruckt bey den Reussnerischen Erben: Königsberg, [1688?] 8°. **11521. de. 36. (1.)**
Pp. 155–65 *of the 2nd Part of Kongehl's 'Belustigung bey der Unlust.'*

SECKENDORFF (CARL SIEGMUND VON) *Baron.* Volks- und andere Lieder, mit Begleitung des Forte piano, *etc.* 3 Samml.
Bey K. L. Hoffmann: Weimar (Dessau), 1779(–82). *obl.* fol. **C. 600.**
Sammlung 1 and 2 are dated 1779.

SECOND. Second Thoughts are best. [Song.] *See* COME. Come list to me, *etc.* [1790?] fol. **G. 316. (33.)**

Second Thoughts are best. [Song, begins: 'I never shall survive it.'] *See* DIBDIN (C.) [*Will of the Wisp.*]

SECOND (J.) New Bath Dances. Twelve Country Dances & Two Minuets, with proper Figures adapted for the Harp, Harpsichord & Violins, *etc.* *Fentum: [London*, 1789.] *obl.* 4°. **a. 214.**

SECOND (MARY) The Blind Boy, a Favorite Song, as sung & arranged for the Piano Forte, by Mrs. Second. [Words by C. Cibber.] *L. Lavenu: London*, [1800?] fol. **H. 2830. g. (58.)**

SECONDATE. Secondate aurette amiche Duett. *See* MOZART (W. A.) [*Così fan tutte.*]

SECOURS. Le Secours Inutile. [Song.]
See JE. J'adore une Demoiselle.
[1780?] 8°. **B. 362. b. (101.)**

SECRET. Rosa and Henry, the much admired Song in the New Comedy of the Secret, [words by E. Morris,] . . . Properly disposed of for the Harp or Piano Forte, the Music by a Lady of Fashion.
Longman, Clementi & Comp^y^: London, [1799.] fol. **G. 249. (63.)**

Un encien proverbe nous dit. *Air du Secret* [by J. P. Solié] des Italiens.
[*Paris*, 1796.] 8°. **B. 362. (107.)**

Le Secret. Opéra. *See* SOLIÉ (J. P.)

The Secret. Song. *See* SAY. Say my Kitty, *etc.* [1710?] *s. sh.* fol. **H. 1601. (397.)**

Le Secret ajoute au plaisir. Romance.
See BLIN DE LA CODRE (M. S.)

SECRET DES FRANCS-MAÇONS. Le Secret des Francs-Maçons, avec un Recueil de leurs Chansons, *etc.* (Chansons Notées de la très vénérable Confrèrie des Maçons Libres. Précédées de quelques Pièces de Poësie ... et d'une Marche. Le tout recueilli et mis en ordre par F^rre^ Naudot.) 2 pts. [*Paris*?] 1740. 12°.
4785. aa. 27. (2.)

The Second Part is engraved throughout and dated 1737.

L'Ordre des Francs-Maçons trahi, *etc.* (Chansons . . . des Francs-Maçons. Précédées de quelques pièces de poësie.) 2 pts. *Amsterdam*, 1745. 12°. **4783. aaa. 2.**

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SEE. See a Nymph so brisk and witty. Song. *See* DEAD ALIVE.

See, Amanda, a new Song. By a Gentleman. Set for y^e^ German Flute. [*London*, 1735?] *s. sh.* fol. **G. 311. (89.)**

[Another copy.] **G. 305. (222.)**

[Another edition.] See, Amanda, a new Song, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. e. (141.)**

See bleeding at your feet there lies. Song. *See* FRANCK (J. W.)

See, bonny Moggy, at your feet. *A new Scotch Song.* [*London*, 1720?] *s. sh.* fol. **G. 311. (77.)**

See brave Keppel. *Conquering Hero. The Hon^ble^ Augustus Keppel*, or Victory triumphant o'er a Formidable foe. [Duet, adapted to Handel's 'See the conquering hero comes.'] [*Longman and Broderip: London*, 1779.] fol. **G. 311. (151.)**

See Britannia leaves the Skies. *A New Song*, for the Lord Mayor's Day. Written extempore, on occasion of Alderman Parsons being promoted to the Chair. In compass of the flute. [*London*, 1740?] *s. sh.* fol. **I. 530. (139.)**

See dear Maid. Ballad. *See* MOZART (W. A.) [*6. Doubtful and Spurious Works.*]

See, from the silent Grove. *Alexis.* A Cantata. [By J. C. Pepusch.] [*London*, 1740?] fol. **G. 316. e. (140.)**

See, gracious God, before thy throne. *Hymn. On a National Fast.* [Words by Anne Steele.] [*London*, 1776.] 8°. **P.P. 716. b.**

Gospel Magazine, Nov., 1776.

See how thy Captive Lark. *A new Song.* On a Young Lady's Lark. [*London*, 1740?] *s. sh.* fol. **G. 316. (122.)**

See how thy captive Lark. *A New Song*, On a Young lady's Lark. [*London*, 1751.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. VIII., p. 74.

SEE. See I languish. *The Borrow'd Kiss.* [Song. Words from R. Dodsley's 'Colin's Kisses,' music by J. Oswald.] [*London*, 1745?] *s. sh.* fol. **G. 311. (54.)**

[Another setting.] See I languish. *The Borrow'd Kiss.* [Song, words from R. Dodsley's 'Colin's Kisses.'] *C[harles and] S[amuel] T[hompson: London*, 1775?] *s. sh.* fol. **G. 311. (127.)**

See, Myra, see, the lilly fair. *The Comparison*, a Song, the Words by a Young Lady. [*London*, 1752.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. X., p. 125.

See, Myra, see the Lilly fair. *The Comparison.* A Song, the Words by a Young Lady. [*London*, 1755?] *s. sh.* fol. **G. 316. e. (128.)**

See Myra, see the Lilly fair. *The Comparison.* [Song.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 14. [1760?] fol. **G. 433.**

[Another setting.] See Myra, see the lilly fair. *The Comparison.* [Song.] *L[ongman] L[ukey] & Co.: [London*, 1775?] *s. sh.* fol. **G. 311. (129.)**

See Phillis yonder bow'r. *The Invitation.* A Song. [*London*, 1758.] 8°. **P.P. 5438.**

Literary Magazine, Vol. III., p. 229.

See Royal Charlotte come. *God save the King and Queen.* Sung by Mr. Lowe at Vauxhall. [*London*,] 1761. 8°. **P.P. 5441.**

Royal Magazine, Vol. V., p. 210.

See royal Charlotte come! *A new Song*, sung by Mr. Lowe, at Vauxhall [to the tune of 'God save the King']. [*London*, 1761.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXIX., p. 381.

See Royal Charlotte come! *God save the King and Queen.* Sung by Mr. Lowe, at Vauxhall. [*London*, 1761.] 8°. **P.P. 5140.**

Lady's Magazine, Vol. III., p. 225.

See, see a Sun. *A Bacchanalian Song.* Written by Dr. Ruttyer ... about the year 1643, *etc.* *Bland:* [*London*,] 1782. *s. sh.* fol. **H. 1601. b. (38.)**

See, see, my Boys. *The Introduction of the Bowl.* A Catch. For four Voices. [*London*, 1775.] *s. sh.* 4°. **159. n. 7.**

London Magazine, Feb., 1775.

See see my Seraphina comes. Song. *See* VANBRUGHE (G.) [*Seraphina's Return.*]

See, see that Insect. *The Fly*, a Simile. [Song.] The Words by Thos. Crick. [*London*, 1750?] *s. sh.* fol. **G. 316. f. (6.)**

SEE. See, see that Insect proud and vain. *The Fly.* A Simile. [Song.] [*London*, 1758.] 8°. **158. l. 3.**
London Magazine, 1758, *p.* 308.

[Another edition.] See, see that Insect, proud and vain. *The Fly*, a Simile. [Song.] The Words by T. Crick. [*London*, 1760?] *s. sh.* fol. **G. 316. f. (6.)**

See see the Huge Bowle. *A Song to be sung over a Bowle of Punch. D. Wright: London*, [1715?] *s. sh.* fol. **H. 1601. (413.)**

See see yon fair Prospect. [Song.] Sung by Mrs. Weichsell, at Vauxhall. *Sk*[*illern: London*, 1780?] *s. sh.* fol. **G. 311. (117.)**

See, Sol sweetly smiles with his gold beaming Face. Song. *See* BLEWITT (J.)

See, Stella, as your health returns. *The Congratulation.* [Song.] [*London*, 1745.] 8°. **157. l. 7.**
London Magazine, 1745, *p.* 356.

See Stella as your Health returns. *The Recovery.* [Song.] Set by an Eminent Master. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 79. [1760?] fol. **G. 433.**

See Stella, see that Chrystal Stream. *Stella.* A New Song. Sung at the Publick Gardens. [*London*, 1750?] *s. sh.* fol. **I. 530. (140.)**

See, Stella, see that crystal stream. *Stella. A New Song.* [*London*, 1753.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XIII., *p.* 27.

See that beauteous blooming Rose. *The Rose.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 311. (147.)**

See that pretty Creature there. *See* REEVE (W.) [*Don Juan.*]

See the God of Wine appears. [Song.] *See* HOLMES (G.) *of Lincoln.*

See the happy Country Lass. *A Medley or the Cries of London.* [*London*, 1775?] fol. **G. 316. j. (6.)**

See the jolly God appears. *Precious Goblet*, a favorite Song, *etc.* *Preston & Son: London*, [1795?] fol. **H. 2826. c. (32.)**

See the kind indulgent gales. Song. *See* BACH (J. C.)

See the lovely Nymph reposing. Glee. *See* STEVENSON (*Sir* J. A.)

See the Morning-Star appear. Hymn. *See* PAGE (J.)

See the purple morn arise. [Song.] *See* ATHRIDATES.

See! the radiant Queen of Night. *Arethusa*, sung by Miss Raftor, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. f. (14.)**

SEE. See the wanton zephyrs play. Song. *See* HUDSON (R.)

See the yielding fair. *A two Part Song.* Sung by Mr. Legar and Mr. Leveridge. [*London*, 1720?] *s. sh.* fol. **G. 305. (194.)**

See what sweets this wreath compose. Cantata. *See* DUNN (J.)

See where Phyllis ever sprightly. *Phyllis*, [Song, words] by Mr. Lockman. To a favourite Minuet. *Printed for H. Waylett:* [*London*, 1750?] *s. sh.* fol. **G. 316. f. (3.)**

See where Phyllis ever sprightly. *Phillis.* [Song.] [*London*, 1759.] *s. sh.* 8°. **I. 600. d. (153.)**
A cutting from the Lady's Magazine for October, 1759.

See where repenting Cælia lies. Song. *See* PURCELL (H.) [*The Married Beau.*]

See, whilst thou weep'st. [Song.] *See* LADY.

See yonder festive. Song. *See* WEBBE (S.) *the Elder.*

See your Country righted. [Song.] *See* COME. Come ye lads who wish to shine. [1779.] *s. sh.* fol. **G. 307. (105.)**

SEEDO ( ) [Hurlothrumbo.] Pretty Ladies, pretty Pins. *An Additional Ballad* in Hurlothrumbo . . . Sung by Mrs. Nokes at the New Theatre in the Hay Markett. [*London*, 1730?] *s. sh.* fol. **G. 311. (10.)**

When my Love the other Day. *The Milk Maid's Song* . . . Sung by Mrs. Nokes at the Theatre in the Hay Market. [*London*, 1725?] *s. sh.* fol. **G. 305. (50.)**

[Another copy.] **G. 313. (80.)**

[Another edition.] When my Love the other Day. *The Milk Maid's Song, etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. f. (83.)**

See DEVIL TO PAY. Ye Gods ye gave to me a wife. *A Song, etc.* [By — Seedo.] [1732.] *s. sh.* fol. **G. 316. f. (143.)**

See LOTTERY. The Lottery. A Farce, *etc.* [Music chiefly by — Seedo.] 1732. 8°. **11775. c. 66.**

SEEK. Seek ye the Lord. Anthem. *See* FISHER (J. A.)

SEELEN-MUSIK. Geistliche Seelen-Music. *See* HYMNS. [*6. German.*]

SEHNAL ( ) *Mr.* *See* DALAYRAC (N.) [*Alexis.*] Ouverture . . . Arrangée pour Clavecin . . . avec Accompagnement de Violon . . . par Mr Sehnal. [1800?] fol. **H. 538. f. (3.)**

SEHNSUCHT. Sehnsucht nach dem Frühlinge. [Song.] *See* MOZART (W. A.)

SEHT. Seht man sagt mir. Arie.
See PAER (F.) [*Camilla.*]

SEID. Seid from ihr lieben Christen Leut. [Hymn.] *See* PETSCH (J. F.)

SEIDEL (FRIEDRICH LUDWIG) Gesänge am Claviere. *In der Frankeschen Buchhandlung: Berlin*, 1793. *obl.* fol. **D. 730.**

SEIGNEUR. Un Seigneur pauvre avoit pour fille. *La Chatelaine de St.-Gilles.* Romance. [*Paris,*] 1788. 8°. **298. g. 17.**
Mercure de France, Sept., 1788, *p.* 3.

SEIGNEUR BIENFAISANT. Le Seigneur Bienfaisant. [Opera.]
See FLOQUET (E. J.)

SEIGNEURS. Seigneurs Aristocrates. *Vaudeville à l'Ordre du Jour. Imbault: Paris*, [1792.] 8°. **B. 362. a. (39.)**

SEIP (JOHANN HEINRICH)
See MUELLER (E.) Das Hohe Lied des Königes Salomons...mit kurtzen Schluss-Liedern [by J. H. Seip], *etc.* [1656?] *obl.* 8°. **3149. ee. 6.**

SELBY (WILLIAM) The Chase of the Hare. A New Hunting Song, *etc.* [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (3.)**

O'er the Bowl we'll laugh and sing. *A Drinking Song, etc.* [*London*, 1765?] *s. sh.* fol. **H. 1994. (57.)**

See ARNE (T. A.) A Second Collection of Psalms and Hymns used at the Magdalen Chapel . . . The musick . . . by Dr. Arne, W. Selby, *etc.* [1765?] 8°. **E. 602. y. (1.)**

See VOLUNTARIES. Ten Voluntarys ... by Dr. Green ... Selby, *etc.* [1770?] *obl.* fol. **e. 108. a. (5.)**

SELECT HARMONY. Select Harmony. Third Collection. Six Concertos in Seven Parts, for Violins and other Instruments, compos'd by Sig^r Geminiani, and other Eminent Italian Authors, *etc.* [Separate Parts.] *Printed for I. Walsh: London*, [1734.] fol. **g. 26.**

Select Harmony. Fourth Collection. Six Concertos in Seven Parts for Violins and other Instruments. Compos'd by Mr. Handel, Tartini and Veracini. [Separate Parts.] *Printed for I. Walsh: London*, [1741.] fol. **G. 26. a.**
No. 1 *is by Handel; Nos.* 2 *and* 3 *are possibly by him, though not included in the Handel Society's edition; No.* 4 *is by Veracini; No.* 5 *by Tartini, and No.* 6 (*though without his name*) *also by Tartini.*

SELF-BANISHED. The Self-banished. [Song.] *See* OSWALD (J.)

The Self Banish'd. [Song.]
See SAINT GERMAIN ( ) *Count, pseud.*

SELICHIUS (DANIEL) Opus Novum, Geistlicher Lateinisch vnd Teudscher Concerten vnd Psalmen Davidts, mit 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. &c. Stimmen, nebenst dem Basso Continuo vor die Orgel, Lauten, Chitaron etc., *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) Vox.) (Bassus Generalis.) 9 pts. *In Verlegung dess Autoris. Gedruckt . . . durch Eliam Holwein: Wolffenbüttel*, 1624. (*Hamburgk*, 1625.) fol. **G. 39.**
A made-up copy. The A., T., B., 8^a Vox and Bassus Generalis are published at Hamburg in 1625 *by M. Hering.*

SELIMA AND AZOR. Selima and Azor. [Opera.]
See LINLEY (T.) *the Elder.*

SELLE (THOMAS) *See* SELLIUS.

SELLIUS (THOMAS) Concertatio Castalidum, H. E. Musicalischerstreit, Welchen die Neun Göttinnen bey dem Parnasso Concertationsweise vntereinander eingestellet...à 3. Vocibus nach jetziger Newen Manier Componiret, *etc.* Cantus. (Tenor.) (Basis.) 3 pts. *In Verlegung Michael Herings: Hamburg*, 1624. 4°. **B. 124. a.**

Deliciæ Pastorum Arcadiæ, H. E. Arcadische Hirten-Frewd, darinnen Zehn newe Weltliche ... Pastorellen begriffen, à 3 Vocibus nach jetziger Invention Componiret, *etc.* Cantus Prior. (Cantus Posterior.) (Basis.) 3 pts. *In Verlegung Michael Herings: Hamburg*, 1624. 4°. **B. 124.**

Der LXV. Psalm Davids. Mit 3. Vocal- und 2. Instrumental-Stimmen sampt zugehörigem Basso Continuo vor die Orgel etc. ... Componirt, *etc.* [Separate Parts.] *Gedruckt bey Michael Pfeiffern: Hamburg*, 1651. fol. **G. 66.**

See RIST (J.) Neue musikalische Fest-Andachten, bestehend in ... Liederen ... Die den grössern Theils auf gewöhnliche ... Alle aber auf gantz Neue, von Herrn. Thoma Sellio ... wolgesetzete Melodyen können ... gesungen werden, *etc.* 1655. 8°. **A. 188. a.**

See RIST (J.) Sabbatische Seelenlust. Das ist: Lehr- Trost- Vermahnung- und Warnungsreiche Lieder ... welche so wol auf bekante ... alss auch ... Neue, vom Herren Thoma Sellio ... wolgesetzete Melodeien können gesungen ... werden, *etc.* 1651. 8°. **1220. d. 13.**

SELNECCERUS (Nicolaus) Christliche Psalmen, Lieder, vnd Kirchengesenge, *etc.* *Gedruckt . . . durch Johan. Beyer : Leipzig*, 1587. 4°. **3425. cc. 36.**

SELON. Selon la coutume au village. Vaudeville. *See* Gabrielle et Paulin.

SEMELE. O Sleep why dost thou leave me. [Song] From the Opera of Semele [by G. F. Händel]. *S. Falkener : London*, [1780?] *s. sh.* fol. **G. 805. e. 11.**

[Another copy.] **H. 1994. a. (70.)**

Sémelé. Cantate. *See* Destouches (A. C.)

Semele. [Oratorio.] *See* Haendel (G. F.)

Semele. Cantate. *See* Jacquet de La-guerre (E. C.)

SEMIRAMIDE. Semiramide. Overture. [P. F.] [*London*, 1771?] fol. **h. 726. m. (13.)**

Probably the Overture to G. Cocchi's 'Semiramide Riconosciuta.'

Semiramide. Opera. *See* Hasse (J. A.)

SEMIRAMIS. Semiramis. Tragédie en Musique. *See* Destouches (A. C.)

SENAILLÉ (Jean Baptiste) Sonates à Violon seul avec la Basse . . . Livre III^me^. *Chez Madame Aveline : Paris*, [1745?] fol. **h. 38.**

Quatrième Livre de Sonates à Violon seul avec la Basse. *Chez l'Auteur : Paris*, 1721. fol. **h. 38. a.**

SENAREGA (Marcellino) *See* Negro Santo Pietro (G. de) Gl' Amorosi Pensieri . . . Libro Secondo. Raccolte da M. Senarega, *etc.* 1607. 4°. **D. 190.**

SEND. Send me back my Heart. [Song.] *See* Miller (E.)

SENF (H. C. L.) Gedichte von Filidor. Mit Musik. *Bei G. J. Göschen : Leipzig*, [1788.] 8°. **11525. ee. 16.**

The music is by J. G. Witthauer, A. T. Grahl and Sterkel.

SENFL (Ludwig) *See* Hofheimerus (P.) Harmoniae Poeticae . . . tum uocibus humanis, tum etiam instrumentis accommodatissimae, *etc.* (Harmoniae Poeticae Pauli Hofheimeri, & Ludouici Senflij, *etc.*) 1539. 8°. **1070. c. 12. (1.)**

See also S., L.

SENSES. The Senses. [Song.] *See* Seated. Seated at Aminta's Table, *etc.* [1780?] *s. sh.* fol. **G. 311. (139.)**

SENSIBLE. La Sensible Jeannette. [Song.] *See* De. De l'art de plaire, *etc.* [1790?] 8°. **B. 362. e. (9.)**

SENTIMENT. Un sentiment cher et paisible. Air. *See* Ragué (L. C.) [*L'Amour Filial.*]

SENTIR. Sentir avec ardeur flamme discrète. Brunette. *See* Erreur d'un Moment.

SENTO. Sento brillarmi in sen. *Aria.* [*Paris,*] 1725. *s. sh.* 4°. **297. a. 14.**

Mercure de France, May, 1725.

Sento che in freno mi batte. Rondo. *See* Contadina in Corte.

Sento che in seno. Rondo. *See* Giordani (G.) or (T.)

SENZA. Senza costrutto o cara. *Canzonetta Veneziana.* Ridotta a Duetto con Accompagnamento di Arpa o Piano Forte. *Printed for T. Monzani : London*, [1800.] fol. **G. 811. a. (37.)**

No. 8 of 'A Collection of Periodical Italian Songs,' etc.

Senza il caro amato oggetto. Rondo. *See* Naumann (J. G.)

Senza speranza. Aria. *See* Weigl (J.) [*La Principessa d'Amalfi.*]

SEQUEL. The Sequel to Crazy Jane. Song. *See* Poole (C.)

SEQUESTERED. Sequester'd in a lonely vale. *The Complaint.* A New Song [by Monsieur Bennet]. [*London*, 1770.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XLVII., p. 315.

SERAFINA. Serafina. Cantate. *See* Wolf (E. W.)

SERAGLIO. The Seraglio. [Opera.] *See* Dibdin (C.)

SERAPHINA. Seraphina. [Song.] *See* Urbani (P.)

Seraphina's Return. Song. *See* Vanbrughe (G.)

SERBA. Serba costante in petto. Rondo. *See* Sacchini (A. M. G.)

SERENADE. The Serenade, or Lovesick Polly. [Song.] *See* Three. Three Days and Nights my Polly, *etc.* [1750?] *s. sh.* fol. **G. 312. (83.)**

The Serenade. Song. *See* Waft. Waft to her ears, kind gentle breeze. [1775?] *s. sh.* fol. **G. 806. f. (80.)**

The Serenade. [Song, begins: ''Tis night, and sunk in balmy rest.'] *See* Wilton (C. H.)

SERENO. Sereno raggio. Aria. *See* Martin y Solar (V.)

SÉRIEUX. Le Sérieux d'Agnès. [Song.] *See* Jour. Un jour assistant au festin, *etc.* [1780?] 8°. **B. 362. a. (163.)**

SERMES, *Sieur de, pseud.* [i.e. Marin Mersenne.] Traité de l'Harmonie Universelle. Où est contenu la Musique Theorique et Pratique des Anciens et Modernes, *etc.* 2 pts. *Pour Guillaume Baudry : Paris*, 1627. 8°. **1042. e. 9.**

SERRE (Jean Adam) Essais sur les Principes de l'Harmonie, *etc.*
Chez Prault Fils : Paris, 1753. 8°.
557*. d. 31. (1.)

[Another copy.] **1042. i. 10. (1.)**

Observations sur les Principes de l'Harmonie, occasionnées par quelques Ecrits modernes sur ce sujet, *etc.*
Chez H. A. Gosse et J. Gosse : Genève, 1763. 8°. **1042. i. 10. (2.)**

[Another copy.] **1042. i. 14.**

SERRE-TÊTE. Le Serre-Tête. [Song.] *See* Est. Est il un plaisir plus charmant. [1790 ?] 8°. **B. 362. (244.)**

SERRURIER. Le Serrurier. Opéra Bouffon. *See* Kohaut (C. von)

Le Serrurier, ou la Rencontre Nocturne. [Song.] *See* Dans. Dans le quartier Saint Honoré, *etc.* [1770 ?] 8°.
B. 362. b. (141.)

SERSE. Xerxes. Opera.
See Haendel (G. F.)

SERVA PADRONA. La Servante Maîtresse. Comédie en deux Actes, melée d'Ariettes, parodiées [by Baurans] de la Serva Padrona, Intermède Italien ...avec la Musique [of two songs by G. B. Pergolesi]. [*Paris*, 1754.] 8°.
11738. bb. 3. (1.)

La Servante Maîtresse, Comédie en deux actes, melée d'Ariettes, parodiées de La Serva Padrona, Intermède Italien; représentée pour la première fois ... le 14 Août 1754 . . . avec la Musique [by G. B. Pergolesi. Voice parts only].
[*Duchesne : Paris*, 1755.] 8°. **86. b. 14.**
Part of the 'Supplément aux Parodies du Théâtre Italien,' etc. tom. 1.

La Servante Maîtresse, Comédie en deux Actes, melée d'Ariettes, traduite de la Serva Padrona, intermède Italien ... avec la Musique [of two songs, by G. B. Pergolesi]. 1771. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 4. 1777. 8°. **11735. b. 2.**

La Serva Padrona. Intermezzo.
See Pergolesi (G. B.)

SERVANTE MAÎTRESSE.
See Serva Padrona.

SERVINUS (Joannes) Psalmi Davidis a G. Buchanano versibus expressi; nunc primum modulis iiii. v. vi. vii. et viii. vocum ... decantati. Bassus.
Apud Carolum Pesnot : Lugduni, 1579. *obl.* 4°. **K. 8. c. 25.**
The royal arms of Scotland are stamped on the covers. Imperfect, wanting fol. sig. B i, iv; C iii, iv; D iii; E iii, iv; F iii, iv; G iii, iv; H i–iii; I i; L i–iii; M iii, iv; P i, iii, iv; Q i, iv; R i, iv; S i, ii, iv; T i, iv; X i, ii, iv; Y i; Bb iii, and all after Bb iv. Fol. F iii, N ii and Z ii are mutilated.

SETAB (J.) *pseud.* [i.e. J. Bates.] The Fife Hunt, arrang'd as a Rondo, in which is Introduc'd Speed the Plough, Del Caro's Hornpipe & the Invisible Cousin Michael.
Printed for H. Thompson : London, [1800 ?] fol. **g. 272. d. (19.)**

SEUBERLICH (Daniel) *pseud.* [i.e. Friedrich Nicolai.] Eyn feyner kleyner Almanach vol schönerr echterr liblicherr Volckslieder, lustigerr Reyen vnndt klegliclierr Mordgeschichte, gesungen von Gabriel Wunderlich . . . zu Dessaw, herausgegeben von D. Seuberlich [i.e. Friedrich Nicolai] . . . Erster (Zweyter) Jahrgang. 2 pts. *Friedrich Nicolai : Berlynn vnndt Stettyn*, 1777(–8). 16°.
P.P. 4739. ca.

SÉVERE. La sévère nature voudroit user de rigueur. *Les Bienfaits du Roy.* [Song.] Air. La Fête des bonnes Gens. [*Paris*, 1785 ?] 8°. **B. 362. a. (196.)**

SEVERI (Francesco) Salmi Passaggiati per Tutte le Voci nella maniera che si cantano in Roma sopra i Falsi Bordoni di tutti i Tuoni Ecclesiastici . . . Con alcuni Versi di Miserere sopra il Falso Bordone del Dentice ... Libro Primo.
Da Nicolò Borboni : Roma, 1615. *obl.* 12°.
K. 3. f. 8.
Engraved throughout.

SEX. The Sex. [Song.] *See* As. As Jockey was walking, *etc.*
[1750 ?] *s. sh.* fol. **G. 306. (63.)**

The Sex. Song. *See* As. As Jockey was walking, *etc.* [1754.] 8°. **157. l. 16.**

The Sex. [Song.] *See* As. As Jockey was walking, *etc.* [1755.] *s. sh.* 8°.
P.P. 5439. ab.

SEXE. Sexe charmant, j'adore ton empire. Rondeau. *See* Dalayrac (N.) [*Gulnare.*]

Sexe charmant par qui nous sommes. Vaudeville. *See* Honorine.

Sexe charmant, pour vous mon cœur brûle. *Ariette Nouvelle.*
[*Paris*, 1780 ?] 8°. **B. 362. c. (19.)**

SEXE. Sexe charmant, si ma chanson. *Les Caprices* [Song, written] par M. Minier. Air: Ce fut par la faute du sort ou Non non Doris [by M. A. Desaugiers].
Chez les frères Savigny: [*Paris*, 1790?] 8°. **B. 362. (245.)**

SEYBOLD (S. PHILIP) Twelve Airs, with Variations for the Harp. Irish, Welsh & French ... Op. XII.
Publish'd by Subscription: [*Dublin*, 1796?] fol. **h. 184. c. (20.)**

Cease O cease. [Song.] The Words by Mr. Layard, *etc.*
I[ohn and] G[erard] V[ogler: *London*, 1775?] fol. **G. 307. (63.)**

Seybold's much admired Chasse, for the Harpsicord, Harp, or Piano Forte.
Holland & Co.: London, [1790?] fol. **h. 726. p. (11.)**

Seybold's much admired Chasse for the Piano-Forte or Harp, with an Accompaniment for a Violin. [Separate Parts.]
Printed for J. Dale: *London*, [1800?] fol. **g. 192. a. (16.)**

Three Sonatas for the Harp or Piano-Forte ... with Accompaniments for a Violin and Violoncello. Op. X. [Separate Parts.] *Printed for the Author:* *London*, [1795?] fol. **h. 184. e. (15.)**

Three Sonatinas for the Harp or Piano Forte, with Accompaniments for Violin & Violoncello ... Op. XIII. [Separate Parts.] *Gough: Dublin*, [1800?] fol. **h. 184. e. (16.)**

See APRILE (G.) Twelve Favorite Canzonets ... Set with Accompanyments ... by P. Seybold. Op. IV. [1785?] *obl.* fol. **E. 600. l. (3.)**

See ROSE ET COLAS. Demandez moi pourquoi cette colère ... With an Accompanyment for the Harp by S. P. Seybold. [1770?] fol. **G. 800. m. (50.)**

SEYDELMANN (FRANZ) Arsene. Singspiel nach Favart von A. G. Meissner. In Musik gesetzt und im Klavierauszug gebracht von F. Seydelmann, *etc.*
J. G. I. Breitkopf: *Leipzig*, 1779. *obl.* fol. **F. 76.**

Trois Sonates pour le Clavecin ou Pianoforte avec l'accompagnement d'un Violon ... Oeuv. III. [Separate Parts.]
Chés P. C. Hilscher: *Dresde*, [1787.] fol. and *obl.* fol. **d. 77.**

See FREEMASONS' SONGS. Gesänge für Maurer mit...Melodien von Seydelmann, *etc.* [1782.] 8°. **E. 1718.**

See KRIEGEL (C. F. W.) XXXVI. Lieder ... von ... Seydelmann, *etc.* [1790–1.] *obl.* fol. **E. 679.**

SEYFRIED (IGNAZ XAVER VON) Parade Marsch des löbl. zweyten Bürger Regiments, *etc.* [P. F.]
Im Verlage der k.k. priv. chemischen Druckerey: Wien, [1800?] *obl.* fol. **e. 1090. a. (2.)**

SEYFRIED (JOHANN CHRISTOPH) Erster Theil Neuer Balletten, Allemanten, Arien, Couranten und Sarabanden, mit zwey Violinen, und einem geduppelten General-Bass...Violino 2. (Bassus Continuus.) 2 pts. *In Verlegung Johann Birckners ... Erffurt, druckts Samuel Krebs: Jehna*, 1656. 4°. **c. 81.**

SEYVE (ERASMUS DE) Melodia Spirituale a Tre Voci, *etc.* Canto. (Basso.) 2 pts.
Appresso Abrahamo Wagemanno: *Norimberga*, 1614. 4°. **B. 135.**

SHADES. Shades of Windsor. Glee.
See SPOFFORTH (R.) [*Windsor Castle.*]

SHAKESPEAR'S GARLAND Shakespear's Garland. Songs.
See DIBDIN (C.)

SHALL. Shall Britain's Sons disgrace their Sires. *Britons will be Britons still* ... A Favorite Song as sung by the Loyal Sons of Britain. *Printed for ... J. Dale:* *London*, [1798?] fol. **G. 376. (56.)**

Shall I all the truth discover. Song.
See HUDSON (R.)

Shall I, wasting in despair. *A new Song.* [Words by G. Wither.]
[*London*, 1758.] 8°. **158. l. 3.**
London Magazine, 1758, *p.* 92.

Shall I wasting in despair. *What care I for whom she be.* [Song.] Sung by Mr. Vernon. *S[amuel,] A[nn and] P[eter] T[hompson: London*, 1780?] fol. **G. 311. (123.)**
[Another copy.] **G. 808. f. (45.)**

SHAM CONJURER. The Sham Conjurer. Masque. *See* LAMPE (J. F.)

SHAMMELL (ANTONIO)
See KAMMEL (A.)

SHARP (FRANCIS) New Guida di Musica, being a Complete Book of Instructions for Beginners on the Piano Forte, *etc.* Op. 6.
Preston & Son: London, [1790?] fol. **h. 1094.**

Six Sonatas for the Harpsichord or Piano Forte, Three with an Accompanyment for the Violin, *etc.* *Welcker:* *London*, [1775?] *obl.* fol. **e. 5. k. (4.)**

Six Sonatas for the Piano Forte or Harpsichord, with accompanyments for the Violin (or Flute) & Violincello, *etc.* Opera the Fifth. *Printed for the Author:* *London*, [1785?] fol. **h. 3212. g. (14.)**
Wanting the string accompaniments.

SHARP (Granville) A Short Introduction to Vocal Music ... The Second Edition. *London*, 1777. 8°.
701. e. 16. (2.)

SHARP (Thomas) *See* Henly (P.) and Sharp (T.) Divine Harmony ... to which are added: Four Psalm Tunes, compcsed & adapted... by the late ... T. Sharp, *etc.* 1798. 8°. **E. 481.**

SHAVEBLOCK (Pasquin) *pseud.* The Barking Barber or new Bow Wow. [Comic Song.] By Pasquin Shaveblock, Esq^r^, Shaver Extraordinary.
T. Williams : Southwark, [1790?] fol.
H. 2818. (17.)

SHAW ( ) The Happy Milkmaid. [Song.] *Sk[illern : London*, 1775.] *s. sh.* fol. **G. 306. (81.)**

SHAW (Thomas) The Four Saints. [Song.] The Words by C. Dibdin. Compiled and Arranged for the Voice and Piano Forte, by Mr. Shaw, *etc.* *Shaw : Edinburgh*, [1800?] fol.
H. 2818. c. (21.)

The Overture, Songs, Duets, Trios & Chorusses in the Comic Opera entitled The Island of S^t^ Marguerite, [the words written and the music partly selected by the Hon. J. St. John] ... Adapted for the Harpsichord & Voice by Mr. Shaw.
Printed for S. A. & P. Thompson : London, [1789.] *obl.* fol. **D. 282. (8.)**

Three Sonatas for the Piano Forte or Harpsichord. *Longman and Broderip : London*, [1795?] *obl.* fol. **e. 101. (8.)**

[The Stranger.] To welcome Mirth and harmless Glee. The favorite Duett sung by Mrs. Bland and Miss Leak in the Play of the Stranger ... The Words by J. Grubb. [Full Score.]
Longman and Broderip : [*London*, 1798.] fol. **H. 2830. g. (59.)**

—— [Another edition.] To welcome Mirth and harmless Glee, *etc.*
Longman, Clementi & Co. : London, [1800?] fol. **H. 2818. c. (22.)**

See Cavendish (G.) *Duchess of Devonshire.* [I have a silent Sorrow here ... *Song* ... adapted by Mr. Shaw, *etc.*] [1798.] fol. **G. 249. (39.)**

SHE. She dropt a Tear & cried be true. Song. *See* Moulds (J.)

She lives in the Valley below. Song. *See* Hook (J.)

She sung whilst from her Eye ran down. Song. *See* Linley (W.) [*Vortigern.*]

She tells me with Claret she cannot agree. *The Iolly Toper*, a New Song, the words by Mr. Durfey. [*London*, 1715?] *s. sh.* fol. **H. 1601. (396.)**

SHE. [Another edition.] She tells me with Claret she cannot agree, *etc.* [*London*, 1715?] *s. sh.* fol. **G. 311. (73.)**

She that will eat her breakfast in her bed. *A Catch for Three Voices.*
[*London*, 1784?] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Feb., 1784.

She whom above myself I prize. *The Inexorable.* [Song, words and music by H. Carey.] [*London*,] 1740. *s. sh.* fol. **G. 315. (73.)**

[Another setting.] She whom above myself I prize. *Lesbia's Cruelty.* [Song, words by H. Carey, music by G. Vanbrughe.] [*London*, 1730?] *s. sh.* fol. **G. 303. (85.)**
Fol. 19 *of Vanbrughe's 'Mirth and Harmony.'*

She Woud and She Woud not. Song. *See* Ramondon (L.)

She wou'd not, and she wou'd. [Song.] *See* When. When Chloe first young Colin saw. [1760?] *s. sh.* fol. **G. 316. a. (52.)**

SHE WOULD IF SHE COULD. Musick in the Comedy [by C. Cibber] call'd She Wou'd if She Cou'd. Composed by a Person of Quallity. [First Violin and Bass Parts.] [*London*, 1704?] *obl.* fol. **d. 24. (20.)**

SHEELES (John) Chaste Lucretia. [Song.] *See* Chaste. Chaste Lucretia, when you left me, *etc.* [Music by J. Sheeles.] [1720?] *s. sh.* fol. **G. 307. (28.)**

Hail Janus who shut'st out the sliding Year. *A Song* ... The Words by Dr. Stukeley. [*London*, 1720.] *s. sh.* fol. **I. 530. (141.)**

If a Lady you doat on. A New Song, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 309. (49.)**

The Skylark. A Collection of all the Divine Odes and Hymns. Taken out of the Spectators, *etc.* [Words by A. Pope, J. Addison, and R. Tickell.]
Wm. Smith, for the Author : [*London*, 1730?] 8°. **C. 688.**

Suites of Lessons for the Harpsicord or Spinnett. *Printed for Wm. Smith ... M. Rawlins ... and I. Barret : London*, [1725?] *obl.* fol. **e. 282. c. (12.)**

SHEIN. Shein sheis shuus lum. *An Irish Song.* Sung by Mr. Abell at his Consert at Stationers Hall. [*London*, 1714.] *s. sh.* fol. **K. 2. g. 15. (3.)**

SHENKIN. Shenkin and Winny. [Song.] *See* Dibdin (C.) [*The Wags.*]

SHEPHERD. The Shepherd and Cupid. [Song.] *See* 'Twas. 'Twas early on a holiday. [1748.] 8°. **157. l. 10.**

The Shepherd and his Dog. Song. *See* Rimbault (S. F.) Select Songs. No. 7.

The Shepherd Boy. Song. *See* Hook (J.)

The Shepherd in Love. [Song.] *See* Tales. The Tales of your loves, fellow Shepherds, I've heard, *etc.* [1770?] *s. sh.* fol. **G. 312. (124.)**

A Shepherd once had lost his Love. Song. *See* Storace (S.)

A Shepherd sat him under a thorn. *The Northumberland Bagpipe.* [Song.] *P. H[odgson: London*, 1770?] *s. sh.* fol. **G. 306. (141.)**

Shepherd, seek not Wealth or Pow'r. *On Contentment.* [Song.] Sung at the Public Garden. [*London*,] 1762. 8°. **P.P. 5441.**

Royal Magazine, Vol. VII., p. 41.

A Shepherd wand'ring in a Grove. Harmonized for 3 voices, with an Accompaniment for the Piano Forte. *R. Birchall: London*, [1794?] fol. **H. 1795. k. (5.)**

Shepherd what art thou pursuing. Song. *See* Haendel (G. F.) [*Acis and Galatea.*]

Shepherd wouldst thou here obtain. Song. *See* Y., E.

The Shepherd's Artifice. [Song.] *See* Potter (J.)

The Shepherd's Complaint. [Song, begins: 'Ah whither alas shall I fly.'] *See* Atkinson ( ) *Miss.*

The Shepherd's Complaint. [Song, begins: 'Sweet were once the joys.'] *See* Russel (D.)

The Shepherd's Complaint. [Song.] *See* Slighted. A Slighted Shepherd in a Vale. [1730?] *s. sh.* fol. **I. 530. (144.)**

The Shepherd's Complaint. [Song, begins: 'To feed my flock.'] *See* Stanley (J.)

The Shepherd's Evening. [Song.] *See* Now. Now to pant on Thetis' Breast. [1760.] *s. sh.* fol. **I. 530. (110.)**

The Shepherd's Invitation. Air [begins: 'Come live with me']. *See* Arne (T. A.) [*Achilles in Petticoats.*]

The Shepherd's Invitation. Song [begins: 'See, May approaches']. *See* Hook (J.)

The Shepherd's Invitation. [Song, begins: 'The new-flown birds.'] *See* Lampe (J. F.)

SHEPHERD. The Shepherd's Invitation. [Song, begins: 'Come live with me.'] *See* Oswald (J.)

The Shepherd's Repentance, A New Song [by W. Defesch], *etc. See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 48. [1760?] fol. **G. 433.**

The Shepherd's Resolution. [Song.] *See* Dunn (J.) [*Six English Songs. No. 5.*]

The Shepherd's Wedding. [Song, begins: 'Vain mortals with their earthly pomp.'] *See* Randall (R.)

The Shepherd's Wedding. [Song, begins: 'Pastora's come with myrtle crown'd.'] *See* Worgan (J.)

SHEPHERD (William) A Collection of Strathspey Reels, &c. with a Bass for the Violoncello or Harpsichord, *etc.* *Printed for the Author: Edinburgh*, [1790?] fol. **g. 542. (4.)**

A Second Collection of Strathspey Reels &c. for the Piano Forte Violin & Violoncello, *etc.* *Gow & Shepherd: Edinburgh*, [1800?] fol. **g. 542. a.**

SHEPHERD AND SHEPHERDESS. The Shepherd and Shepherdess. Cantata. *See* Battishill (J.)

SHEPHERD'S LOTTERY. To dear Amaryllis. *A New Song.* Sung by Mr. Beard, in the Shepherd's Lottery. [Words by M. Mendez, music by W. Boyce.] [*London*, 1752.] 8°. **157. l. 14.**

London Magazine, 1752, *p.* 138.

The Shepherd's Lottery. Entertainment. *See* Boyce (W.)

SHEPHERDS. Shepherds I have lost my Love. *Anna.* A Particular Favourite Irish Song, *etc.* *I. F[entum: London*, 1775?] *s. sh.* fol. **H. 1994. a. (121.)**

[Another edition.] Shepherds I have lost my Love. *Anna, etc.* [*London*, 1775?] *s. sh.* fol. **Add. MS. 20,096. fol. 108.**

[Another edition.] Shepherds I have lost my Love. *Anna, etc.* *I. F[entu]m: [London*, 1775?] *s. sh.* fol. **H. 1994. b. (71.)**

The Shepherds in Clusters. [Song.] *See* Gardiner (P.)

Shepherds seek not Wealth. [Song.] *L[ongman] L[ukey] & Co.: [London*, 1775?] *s. sh.* fol. **G. 311. (112.)**

Shepherds would you hope to please us. Aria. *See* Palma (F.)

SHERARD (Giacomo) *See* Sherard (J.)

SHERARD (James) Sonate à Tre, doi Violini, e Violone col Basso per l' Organo ... Opera Prima. [Separate Parts.] *Chez Estienne Roger : Amsterdam*, [1715?] 4°. **f. 24. (1.)**

Sonata a Tre, doi Violine, Violoncello e Basso continuo . . . Opera Seconda. [Separate Parts.] *Chez Estienne Roger : Amsterdam*, [1725?] 4°. **f. 24. (2.)**

SHIELD (John) The Approaching Season. [Song.] The Words by T. Godwin, *etc.* [*London*, 1782.] *s. sh.* 4°. **P.P. 5141.** *Lady's Magazine, March*, 1782.

Cross Purposes. [Song.] The words by Mr. Vint, adapted to a favourite Scot's Reel, by J. Shield. [*London*,] 1791. *s. sh.* 4°. **P.P. 5141.** *Lady's Magazine, July*, 1791.

Jenny of the Glen. A Scotch Song. The Words by Mr. Vint. [*London*, 1783.] *s. sh.* 4°. **P.P. 5141.** *Lady's Magazine, Aug.*, 1783.

O the blissful joys of wooing. *A New Song.* The Words by J. Elwood, *etc.* [*London*, 1780?] *s. sh.* 4°. **G. 316. (123.)**

O! the blissful joys of wooing. *A New Song.* The Words by J. Elwood, *etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.** *Lady's Magazine, Dec.*, 1784.

SHIELD (William)

Arrangement.

1. Operas, Pantomimes, Entertainments, &c.
2. Songs, Duets, Glees, &c.
   a. Collections.
   b. Single Works.
3. Instrumental and Theoretical Works.
4. Appendix.
5. Index of Vocal Numbers.

1. Operas, Pantomimes, Entertainments, &c.

Abroad and At Home.

Abroad and At Home. A Comic Opera . . . Composed by [and selected from] Grétry, Giornovichi, &c. and W. Shield ... The Poetry by G. Holman. *Longman & Broderip : London*, [1796.] *obl.* fol. **D. 287. (2.)** *Imperfect, wanting pp.* 1 *and* 2.

The Choleric Fathers.

The Choleric Fathers, a Comic Opera, *etc.* Opera 4. [Words by T. Holcroft.] [*London*, 1785.] *obl.* fol. **E. 100. (1.)**

The Choleric Fathers ... Adapted for the German Flute, *etc.* *Longman and Broderip : London*, [1785.] *obl.* 4°. **B. 387. b. (1.)**

The Crusade.

The Songs, Dialogue, Duetts, Trio & Marches, in the Historical Romance of the Crusade, [a Pasticcio, written by F. Reynolds,] composed by Dr. Arne, Martini, Martin, Cimarosa, Duny, Carolan, Leveridge, and [adapted by] Mr. Shield. *Longman and Broderip : London*, [1790.] *obl.* fol. **D. 293. b.**

The Czar Peter.

Hey ho chivey, hark forward Tantivy. A favorite Hunting Song. Sung ... by Mr. Incledon at the New Theatre Royal, Covent Garden ... Written by J. O'Keefe. *Longman and Broderip : London*, [1794?] fol. **G. 249. (25.)**

This song has been introduced in different musical pieces ; it is also known by the name of "Old Towler."

The Deaf Lover.

The Songs in the Deaf Lover, *etc.* [A Farce. Words by F. Pilon. Short Score.] *Printed for Wm. Napier : London*, [1780.] *obl.* fol. **E. 601. k. (15.)**

The Divorce.

Oh! force me not. Sung in the Divorce, *etc.* [Words by I. Jackman.] *E. Rhames : [Dublin*, 1785?] *s. sh.* fol. **H. 1601. b. (21.)**

The Enchanted Castle.

The Pantomime of The Enchanted Castle .... The Poetry by M. P. Andrews. The Music Selected and Composed by W. Shield. *Longman & Broderip : London*, [1787.] fol. **H. 130. (8.)**

The Farmer.

The Farmer, A Comic Opera ... Selected & Composed by W. Shield. The Words by J. O'Keefe. *Longman and Broderip : London*, [1787.] *obl.* fol. **E. 100. (3.)**

The Farmer ... Adapted for the German Flute, *etc.* *Longman and Broderip : London*, [1787.] *obl.* 4°. **B. 387. (1.)**

The Farmer ... Adapted for the Guitar, *etc.* *Longman and Broderip : London*, [1787.] *obl.* 4°. **B. 385. (1.)**

Bonny Bet. [Song.] Sung by Mr. Johnstone, *etc.* *Longman and Broderip : [London*, 1788.] fol. **G. 377. (56.)**

'Ere around the huge Oak. A favorite Song, sung by Mr. Darley, *etc.* *Longman and Broderip : London*, [1788.] fol. **G. 377. (54.)**

The Plough Boy. Song, sung by Mr. Blanchard, *etc.* *Longman and Broderip : [London*, 1788.] fol. **G. 377. (52.)**

[Another copy.] **H. 2818. (20.)**

—— *See* Flaxen-headed. A Flaxen-headed Cow Boy, *etc.* [Song, from W. Shield's Opera, The Farmer.] [1788?] *s. sh.* fol. **H. 1601. b. (64.)**

—— *See* Plough Boy. The Plough Boy [from W. Shield's Opera], with Variations. [P. F.] [1790?] fol. **h. 62. (15.)**

SHIELD (William) [The Plough Boy.] The Milkmaid. A Parody on the Plough-boy, *etc.* [Song.] *Longman and Broderip : [London,* 1788.] fol. **G. 377. (53.)**

The Flitch of Bacon.

The Flitch of Bacon. A Comic Opera ... Part ... Composed and Part Compiled by W. Shield, *etc.* *Printed for W. Napier : London,* [1778.] *obl.* fol. **E. 108.**
The following composers are named in this work : Shield, M. Este, J. C. Bach and Giordani.

[Another edition.] The Flitch of Bacon, a Comic Opera, *etc.* *Printed for J. Dale : London,* [1785 ?] *obl.* fol. **D. 293. c.**

[For songs, &c., published anonymously :] *See* Flitch of Bacon.

The Follies of a Day.

Ah weladay my poor heart. The favorite Song of the Page. Sung by Mrs. Martyr in ... The Follies of a Day, written by Mr. Holcroft, *etc.* *Longman and Broderip : [London,* 1784.] fol. **G. 296. (23.)**

Fontainbleau.

Fontainbleau, or Our Way in France. A Comic opera ... Written by J. O'Keefe. Selected & Composed by W. Shield. *Longman & Broderip : London,* [1784.] *obl.* fol. **E. 108. c.**

The British Lion is my sign, [Song,] *etc.* *The Polyhymnian Company : London,* [1800 ?] *s. sh.* fol. **G. 805. c. (45.)**

The favorite Song of Golden Treasures. Sung by Mrs. Billington, *etc.* *Longman and Broderip : [London,* 1784.] fol. **H. 131. (50.)**

Friar Bacon.

Friar Bacon, or Harlequin Rambler, a Pantomime, as performed ... at the Theatre Royal, Covent Garden ... The Overture & Airs ... adapted as Lessons for the Harpsichord or Piano Forte. *J. Bland : London,* [1784.] fol. **H. 115.**

Hartford Bridge.

Hartford Bridge, or The Skirts of a Camp ; an Operatic Farce ... Selected & Composed by W. Shield ... The Poetry by W. Pearce. *Longman & Broderip : London,* [1792.] *obl.* fol. **D. 284. (1.)**

The Highland Reel.

The Highland Reel, a Musical Romance ... Selected & Composed by W. Shield. The Words by J. O'Keefe. *Longman and Broderip : London,* [1788.] *obl.* fol. **E. 108. a. (3.)**

[For songs, &c., published anonymously :] *See* Highland Reel.

The Lock and Key.

The Overture, Songs, Duetts &c. in the Musical Farce of The Lock and Key ... Composed & Selected by Mr. Shield ... The Words by P. Hoare. *Printed for Preston & Son : London,* [1796.] *obl.* fol. **D. 284. (2.)**

A Woman is like to, [Song,] sung by Mr. Fawcett, *etc.* *Preston & Son : London,* [1796.] fol. **G. 383. (25.)**

The Lord Mayor's Day.

The Overture, Songs, Duett, Glees, &c. in the Pantomime of the Lord-Mayor's Day ... to which is now added the most favorite Comic Tunes, & Marches, in the Pageant, Selected and Composed by W. Shield. [Words by J. O'Keeffe.] *Printed for J. Bland : London,* [1782.] fol. **G. 808. b. (42.)**

[For songs, &c., published, anonymously :] *See* Lord Mayor's Day.

Love and War.

If you would know what pain it is to part. A favorite Duet, sung in Love and War, *etc.* *Longman and Broderip : London,* [1787.] fol. **G. 807. d. (69.)**

Love in a Camp.

Love in a Camp, or Patrick in Prussia. A Comic Opera ... Selected and Composed by W. Shield. The Words by J. O'Keefe, *etc.* *Longman and Broderip : London,* [1785.] *obl.* fol. **E. 108. e. (1.)**

Love in a Camp ... Adapted for the Guitar, *etc.* *Longman and Broderip : [London,* 1785.] *obl.* 4°. **B. 385. (4.)**

Love in a Camp ... Adapted for the German Flute, *etc.* *Longman and Broderip : [London,* 1785.] *obl.* 4°. **B. 387. b. (2.)**

Love in a Village.

When thou art absent, charming Maid, a favorite Song, written for, & sung by Mr. Incledon in Love in a Village, *etc.* *Longman and Broderip : [London,* 1795 ?] fol. **G. 249. (23.)**

The Magic Cavern.

Overture [Incidental Music and Songs in] ... the Entertainment of the Magic Cavern, *etc.* [Pantomime, words by F. Pilon and R. Wewitzer.] *[Longman and Broderip : London,* 1785.] fol. **H. 230. b. (5.)**
Wanting the title-page.

Marian.

Marian, an Opera ... Compos'd & Selected by W. Shield, the Words by Mrs. Brooke. *Longman & Broderip : London,* [1788.] *obl.* fol. **E. 108. a. (1.)**

Marian ... Adapted for the German Flute, *etc.* *Longman and Broderip : London,* [1788.] *obl.* 4°. **B. 387. (2.)**

Marian ... Adapted for the Guitar, *etc.* *Longman and Broderip : London,* [1788.] *obl.* 4°. **B. 385. (3.)**

SHIELD (William) Haud away wi Jamie ... Song, *etc.*
E. Rhames : Dublin, [1790?] *s. sh.* fol. **H. 1601. b. (5.)**

The Heart chearing Horn. An admired Hunting Song, *etc.* *E. Rhames : Dublin*, [1790?] fol. **H. 1601. b. (6.)**

Patty Clover, a favorite Ballad sung by Mr. Blanchard, *etc.*
Longman and Broderip : London, [1788.] fol. **G. 806. e. (9.)**

With truth on her Lips. A favorite Ballad sung by Mr. Johnstone, *etc.*
Longman and Broderip : [London, 1788.] fol. **G. 377. (55.)**

[For songs, &c., published anonymously :] *See* Marian.

The Midnight Wanderers.

The Midnight Wanderers, a Comic Opera ... composed by [or rather, selected from] Paiesiello, Grétry, and Shield. The Poetry by W. Pearce. (Overture to the Midnight Wanderers for the Piano Forte, with a Violin Accompaniment, composed by Nauman for the ... Opera of Amphion.)
Longman & Broderip : London, [1793.] *obl.* fol. **D. 287. (3.)**

The Rosary, a Favorite Ballad, *etc.*
Broderip & Wilkinson : [London, 1799?] fol. **G. 805. h. (42.)**

The Rosary. A favorite English Ballad ... arranged as a Rondo by J. L. Dussek. *See* Longman and Broderip. Longman and Broderip's Collection of ... Music for the ... Piano Forte. No. 4 [b]. [1795?] fol. **g. 192. (4.)**

The Mysteries of the Castle.

The Mysteries of the Castle, a Dramatic Tale ... The Music Selected & Composed by Mr. Shield. The Poetry by M. P. Andrews. *Preston & Son : London*, [1795.] *obl.* fol. **D. 284. (3.)**

Netley Abbey.

Netley Abbey. A Comic Opera ... partly Selected and partly Composed by Baumgarten, W. Parke, Paisiello, Howard and [compiled by] Shield. [Words by W. Pearce.] *Longman & Broderip : London*, [1794.] *obl.* fol. **D. 287. (4.)**

The Noble Peasant.

The Noble Peasant. A Comic-Opera [written by T. Holcroft].
Printed for W. Napier : London, [1784.] *obl.* fol. **E. 108. b.**

The Nunnery.

The Nunnery. A Comic Opera [written by W. Pearce] ... Selected & Composed by W. Shield. *Longman & Broderip : London*, [1785.] *obl.* fol. **E. 100. (5.)**

SHIELD (William) The Nunnery ... Adapted for the German Flute.
Longman and Broderip : London, [1785.] *obl.* 4°. **B. 387. b. (3.)**

The Nunnery ... Adapted for the Guitar.
Longman and Broderip : London, [1785.] *obl.* 4°. **B. 385. (5.)**

This Lock of dear Selina's hair. A favorite Song, sung by Mr. Johnstone, *etc.*
Longman and Broderip : [London, 1785.] fol. **G. 806. r. (33.)**

Omai.

Omai or A Trip round the World. A Pantomime ... The Words written by J. O'Keefe. *Longman and Broderip : London*, [1785.] *obl.* fol. **E. 108. e. (2.)**

The Airs in Mr. Loutherbourgh's Pantomime of Omai ... adapted for the Piano Forte or Harpsichord.
Longman and Broderip : London, [1785.] *obl.* 4°. **b. 52. (3.)**

The Picture of Paris.

The Songs, Duetts, Quartetts, Chorusses &c. &c. in the Picture of Paris, ... Part of which is taken from the ... Opera of Amphion, ... by the Sig^r Naumann ; & the rest Composed by W. Shield, *etc.* [Words by R. Merry.]
Printed for Longman & Broderip : London, [1790.] *obl.* fol. **E. 91. c. (2.)**

The Poor Soldier.

The Poor Soldier, a Comic Opera ... Selected and Compos'd by W. Shield, *etc.* [Words by J. O'Keeffe.] *J. Bland : London*, [1782.] *obl.* fol. **E. 108. e. (3.)**

The Comic Opera of the Poor Soldier, for the German Flute or Violin, *etc.*
J. Bland : London, [1782.] *obl.* 4°. **b. 170. a. (1.)**

The Comic Opera of the Poor Soldier, for the Guitar, *etc.* *J. Bland : London*, [1782.] *obl.* 4°. **a. 76. (2.)**

The Poor Soldier. A Comic Opera, *etc.*
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XII. [No. 2.] [1797–1802.] 8°. **D. 854.**

The Twins of Latona, [Song,] sung by Mr. Bannister ... Written by Mr. O'Keefe, *etc.*
J. Bland : London, [1785?] fol. **G. 383. i. (32.)**

[For songs, &c., published anonymously :] *See* Poor Soldier.

The Prophet.

The Prophet. An Opera ... Composed by [or rather, selected from the works of] Sacchini, Purcell, Giordani, Irwich, Cimarosa, Salieri, and W. Shield. [Words by R. Bentley.] *Longman and Broderip : London*, [1788.] *obl.* fol. **E. 108. a. (2.)**

SHIELD (William) The Prophet . . . Adapted for the German Flute.
Longman and Broderip : London, [1788.] *obl.* 4°. **B. 387. a.**

Queen Mab.

Queen Mab, or the Fairies' Jubilee. A Cantata compos'd for the Jubilee at Stratford upon Avon...the Words and Musick by the Author and Composer of the Padlock [i.e. Isaac Bickerstaffe and W. Shield]. *John Johnston : London*, [1769.] fol. **H. 1650. c. (7.)**

The Relief of Williamstadt.

Great Britain still her Charter boasts. [Song.] Sung by Mr. Incledon ... in the Interlude of the Relief of Williamstadt, the Words by T. Goodwin.
Longman and Broderip : London, [1793.] fol. **G. 363. (19.)**

Robin Hood.

Robin Hood or Sherwood Forest. A Comic Opera, . . . Composed & Compil'd by W. Shield. [Words by L. Macnally and E. Lysaght.] *J. Bland : London*, [1784.] *obl.* fol. **E. 108. e. (5.)**

Robin Hood. A Comic Opera, *etc.* [1800.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XII. [No. 3.] [1797–1802.] 8°. **D. 854.**

Charming Clorinda ; a favorite Ballad... Sung by Mr. Bowden, *etc.* [Full Score.] *J. Bland : London*, [1786.] fol. **H. 131. (49.)**

Charming Clorinda, *etc.* *E. Rhames : Dublin*, [1790 ?] *s. sh.* fol. **H. 1601. b. (19.)**

[For songs, &c., published anonymously :] *See* Robin Hood.

Robinson Crusoe.

[For excerpts published anonymously :] *See* Robinson Crusoe.

Rosina.

Rosina, a comic Opera. [Words by F. Brooke]...Composed and Selected by W. Shield. *Printed for J. Dale : London*, [1783.] *obl.* fol. **E. 100. b. (6.)**

Rosina, *etc.* [1798.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. IV. [No. 1.] [1797–1802.] 8°. **D. 854.**

The Bud of the Rose. [Song.] Sung by Mr. Bannister, *etc.* *J. Dale : London*, [1783.] fol. **H. 131. (51.)**

Light as thistle down. A favorite Song, sung by Mrs. Billington, *etc.* *J. Dale : London*, [1791.] fol. **G. 363. (17.)**

The Maid of the Mill . . . A favorite Dialogue. Sung by Mrs. Kennedy and Mrs. Martyr, *etc.* *W. Napier : London*, [1783.] fol. **G. 296. (7.)**

SHIELD (William) [The Maid of the Mill.] *See* Rimbault (S. F.) The Maid of the Mill...arranged as a Rondo for the Piano Forte, *etc.* [1800?] fol. **g. 232. f. (28.)**

When William at Eve. A Favorite Song ; sung by Mrs. Martyr, *etc.* *J. Dale : London*, [1783.] fol. **H. 131. (52.)**

Whilst with Village Maids I stray. A favorite Song, sung by Mrs. Billington, *etc.* *Printed for J. Dale : London*, [1791.] fol. **G. 363. (18.)**

Whilst with Village Maids, *etc.* *E. Riley : London*, [1800?] fol. **G. 793. (24.)**

The Siege of Gibraltar.

The Siege of Gibralter [*sic*], An Entertainment [written by F. Pilon] . . . Selected and Composed by W. Shield.
Printed for W. Napier : London, [1780.] *obl.* fol. **D. 293. a.**

Sprigs of Laurel.

A Glass is good and a Lass is good. A favorite Song...Sung by Mr. Munden in the Comic Opera of Sprigs of Laurel, *etc.*
Longman and Broderip : London, [1793.] fol. **G. 383. (23.)**

The Surrender of Toulon.

Return to order and your Country save. [Song.] Sung by Mr. Incledon ... in the Scene of the Surrender of Toulon. Written by W. Pearce, *etc.* *Longman and Broderip : [London*, 1794.] fol. **G. 249. (24.)**

The Travellers in Switzerland.

The Travellers in Switzerland, a Comic Opera . . . Selected & Composed by W. Shield...The Words by Mr. Bate Dudley.
Longman & Broderip : London, [1794.] *obl.* fol. **D. 284. (4.)**

The Wicklow Mountains.

The Wicklow Mountains. A Comic Opera:...Consisting of National Airs, &c. Composed & Compiled by W. Shield. The Poetry by J. O'Keefe.
Longman & Broderip : London, [1795.] *obl.* fol. **D. 284. (5.)**

The Woodman.

The Woodman, a Comic Opera . . . composed chiefly by W. Shield. The Poetry by Mr. Bate Dudley.
Longman & Broderip : London, [1791.] *obl.* fol. **E. 108. a. (4.)**

Honest Bob of the Mill. A favorite Song sung by Mr. Williamson, *etc.*
Longman and Broderip : London, [1791.] fol. **G. 806. e. (10.)**

The Streamlet that flow'd round her Cot. A favorite Song, sung by Mr. Incledon, *etc.*
Longman and Broderip : [London, 1791.] fol. **H. 1994. d. (53.)**

'Tis in vain for succour calling. A favorite Song, *etc.* *Longman and Broderip : [London*, 1791.] fol. **G. 383. j. (26.)**

SHIELD (William)

2. Songs, Duets, Glees, &c.

a. Collections.

A Collection of Canzonetts and an Elegy, with an Accompaniment for the Piano Forte or Harp, *etc.*
Longman & Broderip, for the Author: London, [1790?] fol. **G. 357. (10.)**

[Collection of Canzonets. No. 6.] How can'st thou smile. An Admired Canzonet, *etc. Gough: Dublin*, [1795?] fol. **G. 383. i. (31.)**

A Collection of Songs, sung at Vauxhall by Mrs. Weichsell, to which is added Johnny and Mary, a Ballad introduced by Miss Catley in Love in a Village, and Oxfordshire Nancy, written by the late David Garrick, *etc. Printed for W. Napier: London*, [1780?] fol. **H. 1650. c. (6.)**

[Another copy.] **G. 316. j. (3.)**

b. Single Works.

An Address to Lady Cadogan's Harp (from the Bevy of Beauties). A Canzonet for the Voice, Harp, Harpsichord or Piano Forte. *W. Napier: London*, [1780?] fol. **G. 311. (114.)**

Ah how vainly Mortals treasure. *The Favorite Song* sung...in the Maid of the Mill; with an Accompaniment for the Piano Forte. [Words by I. Bickerstaffe.] *Printed for W. Napier: London*, [1785?] fol. **G. 383. i. (33.)**

Arria to Pætus. [Song.] With an Accompanyment for a Harpsichord or Piano Forte. The Words by Mr. Holcroft. [*London*,] 1786. *s. sh. obl.* fol. **H. 1994. c. (62.)**

From the Lady's Magazine for April, 1786.

Be breathless your reeds. *A New Song, etc.* [*London*, 1778.] *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, Feb., 1778.

The Billet-Doux. A Favourite Ballad... Written by J. O'Keefe, *etc. Printed for Harrison & Co.: London*, [1797?] fol. **G. 806. e. (8.)**

The Captive. A Canzonet, written by... H. Bate...with an Accompanyment for a Forte Piano, Harp or Harpsichord. *W. Napier: London*, [1785?] fol. **G. 383. i. (29.)**

Dear Object of each fond Desire, a favourite New Song. *J. Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. b. (101.)**

The Disconsolate Shepherd. [Song.] The Words by J. Dixon, *etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, April, 1784.

Down the bourn. *A New Song, etc.* [*London*, 1778.] *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, June, 1778.

SHIELD (William) From Night till Morn I take my Glass. A favorite Duett ...The Accompanyments by Mr. Shield. *Longman and Broderip: London*, 1790?] fol. **G. 806. r. (32.)**

Good Yanki and poor Orra. A simple Ballad, written by Mr. Rannie. Set to music, and adapted for the Piano-Forte by Mr. Shield. [*London*, 1800.] *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, Jan., 1800.

In Spring, my dear Shepherds. *A Song in the Scots Taste* ... The Words by the late Mr. Cunningham, *etc. Bigg and Cox:* [*London*, 1774.] *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, March, 1774.

It was a Lordling's daughter.
See infra: Shakespear's Duel, *etc.*

Johnny and Mary. [For editions published anonymously:] *See* Down. Down the Bourne and thro' the Mead.

Mr. Shield's favourite Ballad of Laura forsworn ... The words by Mr. Rannie. [*London*,] 1800. *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, June, 1800.

Let an empty flattering spirit. The favorite Rondo, sung by Miss Wheeler ... in the Musical Lady. *Printed for T. Skillern: London*, [1784.] fol. **G. 383. i. (34.)**

May our Navy for ever Old England protect . . . A favorite Duet. Sung by Mr. Incledon and Mr. Bowden, *etc. Longman and Broderip: London*, [1792?] fol. **G. 354. (33.)**

O'er the Lawns up the hills as with ardor we bound. *A New Hunting Song.* Sung by Mr. Barnshaw. The words by... J° Cunningham, *etc.*
L[ongman] L[ukey & Co.: London, 1775?] *s. sh.* fol. **G. 310. (274.)**

Once more my Lyre. A Particularly admir'd Song, sung by Mrs. Billington, *etc. E. Lee: Dublin*, [1785?] *s. sh.* fol. **H. 1601. b. (103.)**

The Repulse. A New Song ... The Words by Mr. J. J—ys. *Bigg and Cox:* [*London*, 1774?] *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, Oct., 1774.

Shakespear's Duel [Song, begins: "It was a Lordling's daughter"] and Loadstars [Glee, begins: "O happy Fair"], *etc. Preston & Son, for the Author: London*, [1796?] fol. **G. 352. (34.)**

Shakespear's Celebrated Poor Barbara, [Glee,] sung . . . by Messrs. Incledon, Street, &c. *Preston & Son: London*, [1794?] fol. **G. 353. (27.)**

A new edition of Shakespear's Poor Barbara, *etc. Preston & Son, for the Author: London*, [1795?] fol. **G. 805. k. (25.)**

SHIELD (William) The Smart Walking Jockey. A favorite Song sung by Mr. Edwin ... Written by Mr. Cob. [*London*, 1790 ?] fol. **G. 313. (176.)**

Tho' Bacchus may boast. [Song.] Written by Capt. Morris, *etc.* *E. Rhames: Dublin*, [1785 ?] fol. **H. 1601. b. (37.)**

The Waving Willow. A Popular Ballad. *Broderip & Wilkinson: London*, [1800 ?] fol. **H. 2830. g. (60.)**

What can be the matter with Nancy. [Song.] Written by the late D. Garrick, *etc.* *Longman and Broderip: London*, [1785 ?] fol. **G. 356. (17.)**

3. Instrumental and Theoretical Works.

Six Duettos, five for two Violins and one for two German Flutes ... Opera 1. [Separate Parts.] *Printed for W. Napier: London*, [1775 ?] fol. **g. 421. q. (4.)**

Six Duets for two Violins ... Opera 2d. [Separate Parts.] *Printed for W. Napier: London*, [1780 ?] fol. **g. 421. b. (1.)**

An Introduction to Harmony. *G. G. & J. Robinson, for the Author: London*, [1800.] 4°. **785. l. 33. (1.)**

Six Quartettos, five for two Violins a Tenor & Violoncello and one for a Flute, Violin, Tenor, and Violoncello ... Op: iii. [Separate Parts.] *Printed for W. Napier: [London*, 1780 ?] fol. **g. 417. i. (3.)**

Six Trios for Violin, Tenor and Violoncello, *etc.* [Separate Parts.] *Longman & Broderip, for the Author: London*, 1796. fol. **g. 222. (17.)**

[Another copy.] **g. 420. c. (10.)**

The Union Volunteers. March, Troop & Quick Step ... for the Piano Forte or Harp. *T. Preston, for the Author: London*, [1800 ?] fol. **g. 272. q. (32.)**

4. Appendix.

See Dalayrac (N.) [*Nina.*] The Favorite Musical Entertainment of Nina ... Published by the Authority ... and [with interpolations by] W. Shield, *etc.* [1787.] *obl.* fol. **E. 100. (4.)**

See Grétry (A. E. M.) Richard Cœur de Lion ... Composed ... and [adapted] by W. Shield. [1786 ?] *obl.* fol. **E. 108. e. (4.)**

See Harlequin's Museum. The Overture, Songs, Dances &c. in the Pantomime ... of Harlequin's Museum ... The new Music ... by Mr. Shield, *etc.* [1792.] *obl.* fol. **E. 108. d.**

See Haydn (F. J.) [*XII. Lieder. Th. I.*] Twelve Ballads ... adapted to English Words with an Accompaniment for the Harpsichord or Piano Forte by W. Shield, *etc.* [1788 ?] *obl.* fol. **E. 271. (4.)**

SHIELD (William) *See* Hyde (F. A.) A Miscellaneous Collection of Songs ... The Italian Airs adapted by Mr. Shield, *etc.* [1796 ?–8.] fol. **I. 375.**

See Mago and Dago. The Overture, Songs, &c. in ... Mago & Dago ... The New Airs ... by Dr. Aylward ... & Mr. Shield, *etc.* [1794.] fol. **H. 129. (10.)**

See Mozart (W. A.) [*Don Giovanni. La ci darem.*] Should worldly cares oppressing. Adapted by Mr. Shield, *etc.* [1800 ?] fol. **G. 805. h. (32.)**

See Pindar (P.) *pseud.* The Triumph of Britons, ... the Accompaniments by Shield. [1798 ?] fol. **G. 376. (40.)**

See Pindar (P.) *pseud.* The Wandering Gipsy, a Ballad ... The Accompaniments by Mr. Shield. [1795 ?] fol. **G. 383. j. (24.)**

See Sprigs of Laurel. Sprigs of Laurel. A Comic Opera ... consisting of ... Airs ... by Handel, Anfossi & Shield, *etc.* [1793.] *obl.* fol. **D. 287. (5.)**

5. Index of Songs.

Ah weladay my poor heart. *See* [*The Follies of a Day.*]
Bonny Bet. *See* [*The Farmer.*]
The British Lion is my sign. *See* [*Fontainbleau.*]
The Bud of the Rose. *See* [*Rosina.*]
Charming Clorinda. *See* [*Robin Hood.*]
'Ere around the huge Oak. *See* [*The Farmer.*]
A glass is good, and a Lass is good. *See* [*Sprigs of Laurel.*]
Golden Treasures. *See* [*Fontainbleau.*]
Great Britain still her Charter boasts. *See* [*The Relief of Williamstadt.*]
Haud away wi Jamie. *See* [*Marian.*]
The Heart chearing Horn. *See* [*Marian.*]
Heyho chivey, hark forward Tantivy. *See* [*The Czar Peter.*]
Honest Bob of the Mill. *See* [*The Woodman.*]
How canst thou smile. *See* [*Collection of Canzonets. No. 6.*]
If you would know what pain it is to part. Duet. *See* [*Love and War.*]
Light as thistle down. *See* [*Rosina.*]
The Maid of the Mill. *See* [*Rosina.*]
The Milkmaid. *See* [*The Farmer. The Plough Boy.*]
O happy Fair. *See* Shakespear's Duel, *etc.*
Oh! force me not. *See* [*The Divorce.*]
Patty Clover. *See* [*Marian.*]
The Plough Boy. *See* [*The Farmer.*]

SHIELD (William) Poor Barbara.
See Shakespear's ... Poor Barbara, *etc.*

Return to Order and your Country save.
See [*The Surrender of Toulon.*]

The Rosary.
See [*The Midnight Wanderers.*]

The Streamlet that flow'd round her Cot.
See [*The Woodman.*]

This Lock of dear Selina's hair.
See [*Nunnery.*]

'Tis in vain for succour calling.
See [*The Woodman.*]

The Twins of Latona.
See [*The Poor Soldier.*]

When thou art absent, charming Maid.
See [*Lover in a Village.*]

When William at Eve. *See* [*Rosina.*]

Whilst with Village Maids I stray.
See [*Rosina.*]

With truth on her Lips. *See* [*Marian.*]

A Woman is like to.
See [*The Lock and Key.*]

SHIPWRECK. The Shipwreck. Comic Opera. *See* Arnold (S.)

SHIPWRECKED. The Shipwreck'd Marine Boy. Ballad. *See* 'Twas. 'Twas near a Sea-beat rocky Shore.
[1796?] fol. **G. 356. (41.)**

SHIRRESS (Andrew) Forty Pieces of Original Music, *etc.* *Printed for the Composer: Aberdeen*, [1788.] fol.
g. 149. (9.)

SHOOTING. A Shooting Song.
See Every. Ev'ry Mortal some favourite Pleasure pursues, *etc.* [1764.] 8°.
P.P. 5438. z.

A Shooting Song. *See* Every. Every mortal some favourite pleasure pursues, *etc.* [1764.] 8°. **P.P. 5441.**

A Shooting Song. *See* Every. Ev'ry Mortal some favourite pleasure pursues.
[1780?] *s. sh.* fol. **H. 1601. a. (88.)**

SHORE (William) Prince Eugene's March into Italy ... [Song,] ẏ words by a Person of Quality. [*London*, 1700?] *s. sh.* fol. **G. 304. (71.)**

SHOULD. Should I die by the force of good Wine. Song. *See* Leveridge (R.)

Shou'd I once change my Heart. Song.
See Leveridge (R.) [*Æsop.*]

Shou'd Love sincere devoid of artless Joy. Song. *See* Oswald (J.)

Should the rude Hand of Care. [Song.]
See Hook (J.)

Should worldly cares oppressing. Duet.
See Mozart (W. A.) [*Don Giovanni. La ci darem.*]

SHOUT. The Shout is gone forth. A Favourite New Hunting Song, *etc.*
Elizh Rhames: [*Dublin*, 1780?] fol.
H. 1601. a. (92.)

SHRUBSOLE (William) *See* All. All hail the Pow'r of Jesu's Name, *etc.* [Music by W. Shrubsole.] [1779.] 8°.
P.P. 716. b.

SHUN. Shun Damon's faithless wheedling Tongue. Song. *See* King (R.)

Shun ye Fair, each gay Deceiver. Song.
See Giordani (G.) or (T.)

SHUTTLEWORTH (Obadiah)
See Corelli (A.) [*Sonate. Op.* 5. *Nos.* 1 *and* 11.] Two Concertos ... made into Concerto's by Mr. Obadiah Shuttleworth.
[1725?] fol. **h. 202. c.**

SHY. The Shy Decoyer. [Song.]
See Hail. Hail Beauty's Queen.
[1760?] *s. sh.* fol. **G. 316. a. 28.**

The Shy Maid. [Song.] *See* Dunn (J.)

The shy Shepherdess. [Song.]
See Young (A.)

SI. S'il en est qui veuillent un maître. Ode. *See* Cherubini (M. L. C. Z. S.)

S'il est vrai que d'être deux. *Air du Troubadour Béarnois.* Avec Accompagnement de Guitare. *Chez Imbault: Paris*, [1795?] 8°. **B. 362. a. (105.)**
[Another copy.] **B. 362. g. (64.)**

S'il étoit une mer de ce nectar divin. *Air à Boire; recit de Basse.*
[*Paris,*] 1726. *s. sh.* 4°. **297. a. 20.**
Mercure de France, April, 1726.

Si caro, si. [Song.] *Sung by Sig^ra Strada.* [In Admeto, by G. F. Haendel.]
[*London*, 1730?] *s. sh.* fol.
G. 315. (68.)

Si, caro, si. [Song.]
See Haendel (G. F.) [*Admeto.*]

Si comme toi ma plume délicate. *Réponse aux Couplets à ma Belle.* Air: Mon petit cœur. [Words] Par M. Trabue.
Chez les Frères Savigny: [*Paris*, 1785?] 8°.
B. 362. a. (174.)

Si des galans de la Ville. [Song.]
See Devin du Village.

Si deux cœurs que la nature. [Song.]
See Duval ( )

Si j'en juge d'après mon cœur. [Song.]
See Faut. Faut attendre avec patience.
[1780?] *s. sh.* fol. **G. 307. (229.)**

Si jamais j'deviens cher père. Ariette.
See Georges et Gros Jean.

Si jamais je prens un époux. Air.
See Huron.

Si l'Amour est peint volage. Romance.
See Blin de La Codre (M. S.)

Si l'homme, en des fleurs passagères. Chanson. *See* F.

SI. Si l'on m'offroit la liberté. *Rondeau*, nouvellement remis en Musique. [*Paris*,] 1761. *s. sh.* 4°. **297. d. 27.**
Mercure de France, *Feb.*, 1761.

Si l'Univers entier. Ariette.
See RICHARD CŒUR DE LION.

Si la belle Église m'est ravie. Air.
See GOSSEC (F. J.) [*Thésée.*]

Si la raison ramène la justice. *Pétition d'une Jeune Infortunée.* Romance. (Parolles de Dumoustier.) *Chez Louis*: [*Paris*, 1795 ?] 8°. **B. 362. d. (55.)**

Si Mathurin dessus l'herbette. Ariette.
See TISSIER ( )

Si mes rigueurs te font mourir. *Chanson.* [By Merieux.] [*Paris*, 1757.] *s. sh.* 8°. **297. h. 30.**
Choix des Anciens Mercures, *Tom. V.*, *p.* 142.

Si mes rigueurs te font mourir. Air.
See MERIEUX ( )

Si nous vivions comme vivaient nos pères. *Le Troubadour.* Romance, avec Accomp[t] de Guittare. *Chez Imbault*: *Paris*, [1785 ?] 8°. **B. 362. a. (103.)**

Si pour avoir veu seulement. *Air Nouveau.* [Words by Laussel.] [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, *Oct.*, 1678, *p.* 113.

Si sperar tu sola. Aria.
See A., E. T. P., *pseud.*

Si, t'amo caro. Song. *See* TESEO.

Si t'intendo. Song. *See* NUMITOR.

Si Tirsis est une inconstant[e]. Air.
See L'ABBÉ ( ) *Choirmaster of S[t] Jacques, Dieppe.*

Si ton cœur, aimable Flore. Chanson.
See DU C....

Si vous empruntez l'air de la Folie. [Song.] *See* MORLANNE (de)

Si vous poursuivez de m'aimer. [Song.] [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, *April*, 1678, *p.* 77.

Si vous trouvez dans la plaine. [Song.]
See DEUX CHASSEURS.

Si vous voulés trouver la gloire. Chant.
See GOSSEC (F. J.)

Si vous voulés voir des Epoux. *Vaudeville* [from 'Arlequin Hulla']. [*Paris*,] 1728. *s. sh.* 4°. **297. a. 32.**
Mercure de France, *March*, 1728.

Si vous voulez charmer. Air.
See L'ESGU (J.)

Si vous voulez de la vie. Ariette.
See MALIDOR (de)

Si vous voulez que je vous aime. *Vaudeville.* [*Paris*,] 1739. *s. sh.* 4°. **298. b. 2.**
Mercure de France, *Nov.*, 1739.

SICARD (J.) Airs à Boire à Trois Parties, auec la Basse-Continue, *etc.* Second Dessus. *R. Ballard*: *Paris*, 1666. *obl.* 12°. **A. 274. a. (3.)**

Second Liure d'Airs à Boire à Trois Parties, auec la Basse-Continue, *etc.* Second Dessus. *R. Ballard*: *Paris*, 1667. *obl.* 12°. **A. 274. a. (4.)**

Troisiesme Liure d'Airs, à Boire, et Serieux à Trois Parties, auec la Basse-Continue, *etc.* Troisiesme Partie. *R. Ballard*: *Paris*, 1668. *obl.* 12°. **A. 274. a. (5.)**

Quatriesme Liure d'Airs, à Boire, et Serieux, à Trois Parties, auec la Basse-Continue, *etc.* Troisesme Partie. *R. Ballard*: *Paris*, 1669. *obl.* 12°. **A. 274. a. (6.)**

Cinquiesme Liure d'Airs, à Boire, et Serieux, à Trois Parties, *etc.* Troisiesme Partie. *R. Ballard*: *Paris*, 1670. *obl.* 12°. **A. 274. a. (7.)**

Sixiesme Liure d'Airs Serieux, et à Boire, à Trois Parties, *etc.* Troisiesme Partie. *R. Ballard*: *Paris*, 1671. *obl.* 12°. **A. 274. a. (8.)**

Septiesme Liure d'Airs à Boire à Trois Parties, *etc.* Troisesme Partie. *C. Ballard*: *Paris*, 1673. *obl.* 12°. **A. 274. a. (9.)**

Huitiéme Livre d'Airs Serieux et à Boire, à 2. & à 3. Parties, *etc.* Troisiesme Partie. *C. Ballard*: *Paris*, 1674. *obl.* 12°. **A. 274. a. (10.)**

Neufiéme Livre d'Airs Serieux et à Boire, à 2. & à 3. Parti[es], *etc.* Troisiesme Partie. *C. Ballard*: *Paris*, 1675. *obl.* 12°. **A. 274. a. (11.)**

Dixiéme Livre d'Airs Serieux et à Boire, à 2. & à 3. Parties, *etc.* Troisesme Partie. *C. Ballard*: *Paris*, 1676. *obl.* 12°. **A. 274. a. (12.)**

Onziéme Livre d'Airs Serieux et à Boire, à 2. & à 3. Parties, *etc.* Troisiesme Partie. *C. Ballard*: *Paris*, 1677. *obl.* 12°. **A. 274. a. (13.)**

Douziéme Livre d'Airs Serieux et à Boire, à 2. & à 3. Parties, *etc.* Troisiesme Partié. *C. Ballard*: *Paris*, 1678. *obl.* 12°. **A. 274. a. (14.)**

Treiziéme Livre d'Airs Serieux et à Boire, à 2. & à 3. Parties, *etc.* Troisesme Partie. *C. Ballard*: *Paris*, 1679. *obl.* 12°. **A. 274. a. (15.)**

Du Vin, du Vin. [Two-Part Song.] [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, *March*, 1678, *p.* 198.

Vous qui d'un tendre amour. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, *Feb.*, 1678, *p.* 164.

SICK. Sick of the town at once I flew. Song. *See* H—LL (J.)

Sick of the World fair Delia flew. *Fair Delia.* [Song.] Sung by Mr. Atkins. [*London*, 1750?] *s. sh.* fol. **G. 303. (67.)**

[Another edition.] Sick of the World fair Delia flew. *Fair Delia.* A Song. [*London*, 1750?] *s. sh.* fol. **G. 311. (100.)**

Sick of the World fair Delia flew. *Fair Delia.* A new Song. [*London*, 1755.] 8°. **157. l. 17.**

London Magazine, 1755, *p.* 492.

SIEBENHAAR (MALACHIAS) Gängel-Wagen der Jugend und Stab des Alters. Genommen aus dem Siebenzehenden und Achtzehenden Versiculn des Ein und Siebentzigsten Psalms, und . . . in ein Sechs-Stimmiges Epithalamion, mit und ohne Instrumente füglich zu musiciren, . . . übersetzt, *etc.* [Separate Parts.] *Gedruckt bey Johann Müllern: Magdeburg*, [1661.] fol. **K. 2. g. 18. (5.)**

Himmlisch-lechtzendes Hirschen-Hertz, welches sich . . . nach dem theüren anschauen Christi Jesu, . . . sehnet . . . In eine Acht-stimmige Motect einfeltig übersetzt, *etc.* [Separate Parts.] *Gedruckt bey Johann Müllern: Magdeburg*, [1663.] fol. **K. 2. g. 18. (4.)**

Himmlische und recht Göttliche Liebes-Flammen unter dem Bildnus der Irrdisch-keuschen Ehe-flammen . . . dargestellet vom Könige Salomone, Cantic. 8. v. 4. 5. 6. und . . . in eine Acht-Stimmige Concert, als drey Favorit- und fünff mit Symphonien Veranmuhtigte Capell-Stimmen, sampt dem Basso continuo mit und ohne Instrumente . . . zu musiciren . . . übersetzt, *etc.* [Separate Parts.] *Gedruckt durch Johann Müllern: Magdeburg*, 1659. fol. **K. 2. g. 18. (6.)**

Himmelsteigendes Danck-Opffer der Uhr-Alten Stadt Magdeburg, . . . mit welchen sie Gott dancket dass Er . . . sich über sie väterlich wieder erbarmet, . . . in eine Zehen Stimmige Concert, als drey Favorit- und sieben mit Symphonien veranmuthigte Capell-Stimmen sammt dem Basso continuo, mit Trompeten und Heerpaucken . . . zu musiciren übersetzt und componiret, *etc.* [Separate Parts.] *Gedruckt bey Johann Müllern: Magdeburg*, 1665. fol. **K. 2. g. 18. (1.)**

Der Kirchen Jesu köstlichster Seelen-Schmuck . . . Genommen aus dem zehenden Versicul dess Ein und Sechtzigsten Capituls Esaiæ, und . . . in eine Acht-Stimmige Concert, . . . mit Trompeten und Heer-Paucken . . . zu musiciren, . . . übersetzt und componiret, *etc.* [Separate Parts.] *Gedruckt bey Johann Müllern: Magdeburg*, 1661. fol. **K. 2. g. 18. (7.)**

SIEBENHAAR (MALACHIAS) Schuldige Pflicht und Treü-meinender Unterricht, wie ein treüer Seelen-Hirte in seinem . . . Ampte, . . . sich . . . zierlich . . . verhalten sol . . . Mit 8 Stimmen musiciret, *etc.* [Separate Parts.] *Gedruckt bey Johann Müllern: Magdeburg*, 1662. fol. **K. 2. g. 18. (3.)**

Svaviloquium Dei Sionis mysticum cum sua בצזלה & חפצי־בה Des lieb-reichen Zions-Gottes Anmuhtige . . . Freuden- und Friedens-Stimme gegen . . . Zion . . . vom . . . Ersten Propheten cap. 62. v. 4. & 5 . . . angemercket und . . . in eine Neun-stimmige Concert, als drey Favorit- und Sechs mit Symphonien veranmuhtigte Capell-Stimmen, sampt dem Basso continuo, mit Trompeten und Heer Paucken . . . zu musiciren, übersetzt und componiret, *etc.* [Separate Parts.] *Gedruckt durch Johann Müller: Magdeburg*, 1667. fol. **K. 2. g. 18. (2.)**

SIEGE. The Siege of Gibralter. [Song.] *See* SINCE. Since the Fate of Gibralter, *etc.* [1782.] fol. **G. 311. (102.)**

The Siege of Valenciennes [by M. P. King] for the Piano-Forte or Harpsichord with an Accompaniment for a Violin, *etc.* [Separate Parts.] *Longman and Broderip: London*, [1794?] fol. **g. 186. (11.)**

The Siege of Valenciennes. A Favorite Sonata for the Piano-Forte, *etc.* *Preston & Son: London*, [1794?] fol. **g. 138. (19.)**

SIÈGE DE LILLE. Ah! quel moment pour moi s'apprête. *Air du Siège de Lille.* [Words by Joigny, music by A. E. Trial.] *Chez Imbault: Paris*, [1792.] 8°. **B. 362. d. (8*.)**

La Carmagnole, chantée dans le Siége de Lille; [Begins: "Un jour le Français se facha."] Avec Accompagnement de Guitarre. *Chez le Citoyen Imbault: Paris*, [1792.] 8°. **B. 362. a. (16.)**

[For songs, &c., in 'Cécile et Julien, ou le Siège de Lille,' published under the first title only:] *See* CÉCILE ET JULIEN.

SIÈGE DE THIONVILLE. Tout mon sang est à la patrie. *Air du Siège de Thionville.* [Drame lyrique, words by G. Saullnier and — Duthil, music by L. E. Jadin.] *Chez Imbault: Paris*, [1793.] 8°. **B. 362. a. (41.)**

SIEGE OF BELGRADE. Blithe as the hours of May. [Song, by V. Martin y Solar.] Sung by [Signora] Storace in the Siege of Belgrade. *J. Lee: Dublin*, [1791.] fol. **G. 807. d. (71.)**

The Favorite Minuet [by A. Salieri], with Variations for the Piano Forte or Harpsichord with an Accompaniment for the

Violin as Performed in the Siege of Belgrade. [By S. Storace.]
Longman and Broderip: London, [1791?] fol. **g. 442. j. (33.)**

The Siege of Belgrade. Comic Opera. *See* STORACE (S.)

SIEGE OF CURZOLA. The Siege of Curzola. Comic Opera. *See* ARNOLD (S.)

SIEGE OF GIBRALTAR. The Siege of Gibralter [*sic*]. Entertainment. *See* SHIELD (W.)

SIEVERS (JOHANN FRIEDRICH LUDWIG) Oden und Lieder aus der Geschichte des Siegwart, *etc.*
Magdeburg, etc., 1779. *obl.* fol. **D. 734.**

SIFARI. The Favourite Songs in the Opera Sifari. N° II. [A Pasticcio. Full Score.] *Welcker: London*, [1767.] fol. **H. 348. c. (6.)**
The composers named are: Gallupi, Guglielmi and Bach.

SIGH. The Sigh. Ballad. *See* CORRI (D.)

The Sigh. Ballad. *See* WATTS (R.)

[Another setting.] The Sigh. Song. *See* WILKINS (J.)

Sigh no more Ladies. Glee. *See* STEVENS (R. J. S.)

SIGHS. Sighs. Glee. *See* SMART (*Sir* G. T.)

Sighs and Storms invade my Breast. *Inconstant Flora.* A New Song. [*London*, 1715?] *s. sh.* fol. **G. 316. g. (56.)**

Sighs and tears reliev'd. Song. *See* LADY.

SIGNOR. Signor Cranky Addio. [Song.] *See* SON IN LAW.

SIGNORETTI (P.) *See* TRAITÉ. Traite du Contrepoint. [By P. Signoretti.] [1765?] 4°. **557*. e. 19.**

SIGNORINO. Signorino, a parlar schietto. [Song.] *See* PAISIELLO (G.) [*La Locanda.*]

SIGNS. The Signs of Faithfull Love. [Song.] *See* SUETT (R.)

SIGONIO (GANDOLFO) *See* BOTTRIGARI (E.) Il Melone ... & Il Melone Secondo, Considerationi Musicali ... sopra vn Discorso di M. Gandolfo Sigonio intorno à' Madrigali, & à' Libri dell' Antica Musica ridutta alla moderna Prattica di D. Nicola Vicentino. E nel fine esso Discorso del Sigonio. 1602. 4°. **557*. c. 18. (4.)**

SILENT. The Silent Admirer. [Song.] *See* ESSEX (M.)

SILENT. The Silent Fair. [Song, begins: 'From all her fair loquacious kind.'] *See* ARNE (M.)

[Another setting.] *The Silent Fair.* [Song.] *See* FROM. From all the fair Loquacious kind. [1740?] *s. sh.* fol. **G. 307. (240.)**

[Another edition.] The Silent Fair. [Song.] *See* FROM. From all the fair loquacious kind. [1767.] 8°. **P.P. 5441.**

The Silent Flute. Song. *See* As. As Damon late with Cloe sate, *etc.* [1720?] *s. sh.* fol. **G. 305. (32.)**

The Silent Hour of Midnight reigns. [Song,] written by G. Walker in the Novel of Theodore Cyphon.
Printed for G. Walker: London, [1796.] fol. **G. 356. (52.)**

Silent I tread. Song. *See* ARNOLD (S.)

SILENUS. Silenus and Cupid. [Song.] *See* CUPID. Cupid sent on a message one ev'ning, *etc.* [1780?] *s. sh.* fol. **G. 307. (120.)**

SILKEN. The Silken Snooded Lassie. [Song.] *See* COMING. Coming through the Broom at e'en. [1770?] *s. sh.* fol. **G. 316. (43.)**

SILLY. Silly swain, no longer dwell. *Rosalind.* [Song.] [*London*, 1758.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXII., p. 93.

SILVAIN. Silvain, ein Singspiel in einem Aufzüge aus dem Französischen übersetzt. [Music by A. E. M. Grétry.] *See* OPERETTAS. Sammlung der komischen Operetten, *etc.* Band III. No. 1. 1772. 8°. **B. 729.**

Hé! comment ne pas le chérir. [Song.] *Du Silvain* [by A. E. M. Grétry]. [*Paris*, 1770?] 8°. **B. 362. (32.)**

Je puis braver les coups du sort. [Song.] *De Silvain* [by A. E. M. Grétry]. *Chez Bignon:* [*Paris*, 1770?] 8°. **B. 362. (34.)**

Ne crois pas qu'un bon menage. *Airs du Silvain* [by A. E. M. Grétry]. [*Paris*, 1770?] 8°. **B. 362. (35.)**

Tout le Village me l'envie. [Song.] *De Silvain* [by A. E. M. Grétry]. *Chez Bignon:* [*Paris*, 1770?] 8°. **B. 362. (33.)**

Silvain. Comédie. *See* GRÉTRY (A. E. M.)

SILVA LEITE (ANTONIO DA) Estudo de Guitarra, ... Dividido em duas partes. A primeira contem as principas regras da musica, e do accompanhameuto. A segunda as da Guitarra; a que se ajunta huma Collecçaõ de Minuetes, Marchas, Allegros, Contradanças, e outra Peças ... com accompanhameuto de segunda Guitarra, *etc.* *A. A. Ribeiro: Porto*, 1795. fol. **7896. h. 28.**

SILVANI (Giuseppe Antonio) Cantate Morali, e Spirituali a 1. 2. e 3. voci con Violini, e senza . . . Opera Quinta. Violino Secondo. (Violine, ò Tiorba.) 2 pts.
Per Marino Silvani: Bologna, 1707. 4°. **D. 246. b.**

Inni Sacri per Tutto l'Anno a Voce sola con Violini à beneplacito . . . Opera Seconda. Organo. *Per Marino Siluani: Bologna*, 1702. 4°. **D. 246. a.**

Inni Sacri Per tutto l'Anno à quattro voci pieni, da cantarsi con l'Organo, e senza . . . Opera Quarta. Canto. (Alto.) (Tenore.) (Organo.) 4 pts.
Per Marino Siluani: Bologna, 1705. 4°. **D. 246. c.**

Motetti a Otto Voci Pieni Con il Responsorio di S. Antonio de Padoua. Da Cantarsi con l' Organo e senza . . . Opera Ottaua. Canto (Alto) (Tenore) (Basso) Primo Coro. (Canto (Alto) (Tenore) (Basso) Secondo Coro.) (Organo.) 9 pts.
Per gli Eredi del Siluani: Bologna, 1711. 4°. **D. 246.**

See Mazzaferrata (G. B.) Il Primo Libro delle Cantate da Camera, *etc.* [With a preface by G. A. Silvani.] 1677. *obl.* 4°. **B. 316.**

SILVANI (Marino) Sacri Concerti ouero Motetti a due, e trè Voci, di diuersi Eccellentissimi Autori; Raccolti e dati in luce da M. Siluani, *etc.* Canto Primo (Secondo). (Basso.) (Organo.) 4 pts.
Per G. Monti: Bologna, 1668. 4°. **C. 96.**
The composers named in this collection are: N. Monferrato, F. Cavalli, G. B. Volpe detto Rovetta, P. A. Ziani, M. Cazzati, H. Tarditi, G. Rovetta, A. Filipucci, C. D. Cossonio, Trabatone and G. P. Colonna.

See Bononcini (G. M.) Musico Prattico, *etc.* [Edited by M. Silvani.] 1688. 4°. **785. h. 52.**

SILVER. The Silver Moon. Song.
See Hook (J.)

The Silver Moon that shines so bright. *The Pitcher.* [Song.]
Str[aight and] Sk[illern: London, 1770?] *s. sh.* fol. **I. 530. (142.)**

The silver moon's enamour'd beam. *May-Eve, or Kate of Aberdeen.* [Song.]
[*London*, 1761.] 8°. **P.P. 5441.**
Royal Magazine, Vol. IV., p. 145. *This is not J. Battishill's setting.*

The silver moon's enamour'd beam. *May-Eve*, or Kate of Aberdeen. [Song.]
[*London*, 1761.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. II., p. 415. *This is not J. Battishill's setting.*

SILVER. [Another setting.] The silver moon's enamour'd beam. *Song.* Sung by Mr. Vernon, at Vauxhall.
[*London*, 1767.] 8°. **250. c. 14.**
Gentleman's Magazine, Vol. XXXVII., p. 321. *This setting is different from those in the Royal and Lady's Magazines for* 1761; *also from that by J. Battishill.*

The silver moon's inamour'd beam. *May-Eve; or Kate of Aberdeen;* a New Song. Sung at Ranelagh and Vauxhall. [Words by J. Cunningham, music by J. Battishill.]
[*London*, 1768.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLII., p. 147.

The Silver Moon's enamour'd Beam. *May-Eve*, or *Kate of Aberdeen.* [Song, words by J. Cunningham, music by J. Battishill.] [*London*, 1770?] *s. sh.* fol. **G. 312. (179.)**

[Another edition.] The Silver Moon's enamour'd Beam. *Kate of Aberdeen.* [By J. Battishill.] [*London*, 1775?] *s. sh.* fol. **H. 2818. (24*.)**

[Another edition.] The silver Moon's enamour'd Beam. *Kate of Aberdeen.* [By J. Battishill.] [*London*, 1775?] *s. sh.* fol. **H. 1994. b. (72.)**

The Silver Rain, the Pearly Dew. *The Disconsolate Lover's Request.* [Song.]
I. R[utherford: London, 1775?] *s. sh.* fol. **H. 1994. (58.)**

The Silver Stream. [Song.]
See Moulds (J.)

The Silver Swan. *A Catch for Three Voices.* [Adapted from O. Gibbons' madrigal.] *R. Falkener: London*, [1770?] fol. **H. 1994. a. (136*.)**

The Silver Thames. [Song.] *See* Queen. Queen of Citty's raise thy head.
[1720?] *s. sh.* fol. **G. 311. (29.)**

SILVESTRIS (Florido de) R. Floridus Canonicus de Syluestris a Barbarano, Has alias Sacras Cantiones, Ab Excellentissimis Musices Auctoribus suauissimis Modulis Binis, Ternis, Quaternisque Vocibus Concinnatas in Lucem edendas Curauit. Cantus Primus (Secundus) (Altus) (Bassus) (Organum). 5 pts. *Expensis Antonij Poggioli . . . Ex Typographia Ludouici Grignoni*, 1650. 4°. **D. 74.**
This collection contains motets by G. A. Carpani, A. M. Abbatini, G. Carissimi, H. Benevoli, B. Gratiani, F. Foggia, S. Fabri, F. Margarini, S. Durante, C. Cecchelli, G. A. Capponi, G. Santucci, G. Bicilli, V. Giovannoni, P. Tarditi and the editor.

R. Floridus Canonicus de Syluestris a Barbarano istas alias Cantiones Sacras ab Excellentissimis Musices Auctoribus Tribus Diuersis Vocibus Suauissimis modulis Concinnatas in Lucem Curauit

edendas. Cantus Primus (Secundus) (Tertius). (Organum.) 4 pts. *Typis Iacobi Fei Andr. F. a spese di Antonio Poggioli*, 1668. 4°. **D. 74. a.**

This collection contains motets by G. Carissimi, H. Benevoli, G. Corsi, M. Savioni, N. Stamegna, G. B. Gensetti, F. Foggia, G. Bicilli, P. Natali, P. Cesi, F. Mangiato, B. Gratiani, G. A. Carpani, S. Durante, A. Foggia and the editor.

See GUIDETTI (G.) Directorium Chori... in hac postrema Editione a Canonico Florido de Syluestris à Barbarano emendatum, *etc.* 1642. **A. 218. e.**

See LUPACCHINO DEL VASTO (B.) and TASSO (G. M.) Di Bernardino Lupachino, et di Ioan Maria Tasso. Il Primo Libro à due Voci ... emendato dal Canonico Florido de Siluestris da Barbarano. 1642. 4°. **D. 157.**

See METALLO (G.) Del Metallo Ricercari ... da D. Florido Canonico de Siluestris da Barbarano emendati, *etc.* 1643. 4°. **D. 78.**

SILVIA. Sylvia, or, the Country Burial. An Opera ... With the Musick prefix'd to each Song. [Words by G. Lillo.] *Printed for J. Watts: London*, 1731. 8°. **841. d. 32. (8.)**

Silvia. Song. *See* SAIZOI (P.)

Silvia bright Nymph. *A new Song.* Sung by Miss Bennet at Cupers Gardens. [*London*, 1752?] *s. sh.* fol. **G. 311. (124.)**

Silvia Delia Sweetest pair. [Song.] *See* YOUNG (A.)

Silvia on her Arm reclining. *Silvia's Retreat.* [Song.] *Str*[*aight*] *and Sk*[*illern: London*, 1777?] *s. sh.* fol. **G. 311. (108.)**

An earlier version of this song, with different words but the same tune, was known as 'The Double-Entendre.'

Silvia's Complaint. [Song.] *See* DAVIS (J. F.)

Silvia's Revenge. [Song.] *See* AS. As on a Bank bedeck'd with Flowers. [1730?] *s. sh.* fol. **G. 306. (86.)**

Silvia's Visit. [Song.] *See* DAVIS (T.)

SIMANDRA. Simandra wears a Grandeur in her mind. Song. *See* HART (P.)

SIME (DAVID) The Edinburgh Musical Miscellany: a Collection of the most approved Scotch, English, and Irish Songs, set to Music. Selected by D. Sime, *etc.* 2 vols. *Printed for W. Gordon, etc.: Edinburgh*, 1792–3. 8°. **B. 404.**

Vol. II. is printed for J. Elder, etc.

SIMILI (VINCENZO) Canzonette a Tre Voci ... Libro Primo. Canto. (Basso.) 2 pts. *Appresso Vittorio Baldini: Ferrara*, 1610. 4°. **C. 34.**

SIMLER (JOHANN WILHELM) Philomela, quai ais Canzuns Spirituales in part da nœv componidas & in part our da autras linguas vertidas, drizadas la plüpart à 4. vuschs in las melodias dal cudesch Musical da l' Revd. Sgr. I. W. Simler ... Tras Johannem Martinum ... Sun eir adjunctas alchünas Canzuns ant co huossa componidas da...meis Rev: chiar Bap. Martino ex Martinis, *etc.* *C. Ianet: Tschlin*, 1684. 12°. **3433. aa. 35.**

Philomela ... La II. Editiun. Revisa dal Authur cun Auctiü da amno 47. novas Canzuns & 60. novas Melodias la plü part our dal' Geistlich Seelenmusic dal' Sgr. J. Hochreutiner, *etc.* *Johan Rodolph Simler: Turi*, 1702. 8°. **3433. aa. 36.**

Philomela ... cun l'adjuncta da plùs novas Chanzuns, promovü a la Stampa dala III. Editiun Tras Johannem Jacobum Vitalium, *etc.* *Stampa tras Jacobo N. Gadina: Seuol*, 1751. 12°. **1220. b. 4.**

Philomela ... Spera las adjunctas canzuns e melodias della II. e III. editiun, sun in quista IV. editiun in fine missas, *etc.* *Bernard Otto: Coira*, 1797. 8°. **3433. aa. 37.**

Johann-Wilhelm Simlers Teutsche Gedichte: darinnen I. Haubtbegriffliche Inhälte der Psalmen Davids: II. Underschiedliche ... Gesänge: III. Allerhand erbauliche Überschrifften, &c. enthalten seind. Anietz zum zweyten mal aussgefertiget, und mit einer neuen Zugabe gehmehret. *Bey Johann Jacob Bodmer: Zürich*, 1653. 8°. **11517. bbb. 6.**

There is a second (engraved) title-page. The only composer named is H. H.

Johann-Wilhelm Simlers Teutscher Gedichten die Dritte, von Ihme selbsten um einen Drittheil vermehrt ... Aussfertigung: in sich haltend I. Aller Psalmen Davids Haubtbegriff ... II. Fest- und Unterweisungs-Gesänge: III. Unterschiedliche ... Ehren- und Loblieder: IV. Neuaussgesetzte ... Musikstükke ... V. Allerhand erbauliche Uberschrifften, *etc.* *In Verlegung J. W. Simlers: Zürich*, 1663. 8°. **11526. cc. 20.**

There is a second (engraved) title-page. The composers named are: C. D[*iebold*], *D. F*[*riderici*] *and A. S*[*teigleder*].

Johann-Wilhelm Simlers Teutscher Getichten die Vierte, von Ihme selbsten und auss hinterlassener Schrifften um einen Viertheil vermehrt- und verbesserte Aussfertigung, *etc.* *In Verlegung J. W. Simlers, durch Johann Rudolph Simler: Zürich*, 1688. 8°. **3434. cc. 47.**

Wanting the engraved title-page. The composers named are: D. F[*riderici*], *A. B., A. S*[*teigleder*], *A. T., I. R. and C. D*[*ietbold*].

SIMON BRODIE. Simon Brodie with nine new Variations for the Piano Forte. *N. & M. Stewart: Edinburgh*, [1790?] fol. **g. 272. i. (15.)**

[Another copy.] **g. 149. (12.)**

SIMON (JOHANN CASPAR) Leichte Praeludia und Fugen durch die Tone: C. D. E. F. G. A. B dur, welche so wohl auf der Orgel, als auf dem Clavicordio ... können gespielet werden. Erster Theil, *etc.* *Verlegt von Joh. Jac. Lotters Seel. Erben: Augspurg*, [1755?] *obl.* fol. **d. 79. (1.)**

Leichte und wohlklingende Praeludia und Fugen durch die Töne: C. D. E. F. G. A. H moll, welche so wol auf der Orgel als auf dem Clavicordio ... können gespielet werden. Auderer Theil, *etc.* *Verlegt von Johann Jacob Lotters seel. Erben: Augspurg*, [1775?] *obl.* fol. **d. 79. (2.)**

SIMON (LOUIS VICTOR) Il pleut, il pleut, bergère. *Romance, etc.* [Words by P. F. N. Fabre d'Églantine.] [*Paris*, 1787?] 8°. **B. 362. (127.)**

[Another copy.] **B. 362. e. (30.)**

—— *See* OR. Or, nous dites Glicère ... Air: Il pleut, il pleut, Bergère [by L. V. Simon]. [1787?] 8°. **B. 362. (130.)**

—— *See* RENAUD D'AST. Il nege, il vente, il gèle. *Couplets de Renaud d'Ast.* [Adapted by N. Dalayrac to L. V. Simon's song], *etc.* [1787?] 8°. **B. 362. (128.)**

—— *See* REVIENS. Reviens, reviens, Bergère. *Suite de la Pastorale:* Il pleut Bergère [by L. V. Simon]. Même Air. [1790?] 8°. **B. 362. e. (7.)**

—— *See* VIVONS. Vivons ô ma Julie ... Air, Il pleut il pleut Bergère. [By L. V. Simon.] [1790?] 8°. **B. 362. e. (107.)**

SIMONETTI (LEONARDO) Ghirlanda Sacra Scielta da Diuersi Eccelentissimi Compositori de varij Motetti a Voce Sola. Libro Primo. Opera Seconda ... Nouamente Stampata. Partitura. *Stampa del Gardano. Appresso Bartolomeo Magni: Venetia*, 1636. *obl.* 4°. **K. 8. i. 5.**

This copy belonged in 1667 *to J. Playford, and contains his autograph. The following composers are named: C. Monteverde, G. Priuli, G. Roveta, A. Grandi, G. B. Bertti, G. P. Capriolo, G. Finetti, D. Castello, F. Usper, V. Rovetto, G. Pichi, A. Freddi, G. Pozzo, B. Pesarino, D. Obizzi, G. Massicio, G. Locatelo, G. G. Arigoni, C. Milanuzii, G. M. Sabino, G. C. Martinengo, P. F. Caletto Bruni, G. M. Scorzuto, L. Gallerano, G. Bondioli and A. Stella.*

SIMONO (D.) Recueil Nouveau d'Airs, Menuets, Contredanses, Gavottes & Gigues, de Differens Autheurs, Italiens, François & Anglois ... Mis en ordre pour Deux Flutes Traversieres, ou Deux Violons, par D. Simono, *etc.* — Nieuwe Recueil van Arias, *etc.* 2 pts. [Separate Parts.] *A. Olofsen: Amsterdam*, [1750?] *obl.* 4°. **b. 73.**

SIMONS (HENRY) *See* WELDON (J.) and SIMONS (H.) A Collection of Aires for two Flutes and a Bass, *etc.* [1710?] *obl.* fol. **d. 150. (6.)**

SIMPLICITY. Simplicity. Ballad. *See* HORSLEY (W.)

Simplicity thou fav'rite Child. Song. *See* ARNOLD (S.) [*Inkle and Yarico.*]

SIMPSON (CHRISTOPHER) Chelys. *See* infra: [*The Division-Violist.*]

The Principles of Practical Musick Delivered in a Compendious, Easie, and New Method: for the Instruction of Beginners, either in Singing or Playing upon Instruments. To which are Added, Some Short and Easie Ayres Designed for Learners. *Will. Godbid for Henry Brome: London*, 1665. 8°. **K. 8. c. 22.**

This is the first edition of 'A Compendium of Practical Musick.'

A Compendium of Practical Musick, in Five Parts, *etc.* *William Godbid, for Henry Brome: London*, 1667. 8°. **7897. aa. 14.**

Wanting the portrait.

A Compendium of Practical Musick ... Together with Lessons for Viols, &c. The Third Editio. *Henry Brome, for M. C.: London*, 1678. 8°. **52. c. 30.**

The Lessons contain compositions by J. B. and F. Forcer.

A Compendium: or, Introduction to Practical Musick ... The Fourth Edition with Additions: Much more Correct than any former, *etc.* *W. Pearson, for John Cullen: London*, 1706. 8°. **1400. b. 5.**

A Compendium: or Introduction to Practical Music ... The Sixth Edition, *etc.* *W. P[earson] for John Young: London*, 1714. 8°. **7896. aa. 23.**

A Compendium: or Introduction to Practical Musick ... the Seventh Edition, *etc.* *Printed for T. Astley: London*, 1727. 8°. **7898. aaaa. 20.**

A Compendium: or, Introduction to Practical Music ... The Eighth Edition, with Additions, *etc.* *W. Pearson, for Arthur Bettesworth, etc.: London*, 1732. 8°. **785. b. 12.**

SIMPSON (Christopher) A Compendium, or Introduction to Practical Music . . . The Ninth Edition with material Additions, *etc.*
Longman, Lukey and Co.: London, [1775?] *obl.* 4°. **7898. ee. 49.**

The Division-Violist: or An Introduction to the Playing upon a Ground: Divided into Two Parts...To which, are Added some Divisions made upon Grounds for the Practice of Learners.
William Godbid: London, 1659. fol. **K. 1. i. 11. (1.)**

[The Division-Violist.] Chelys, Minuritionum Artificio Exornata: sive, Minuritiones ad Basin, etiam Extempore Modulandi Ratio, *etc.*—The Division-Viol, or The Art of Playing Extempore upon a Ground. Divided into Three Parts . . . Editio Secunda. *Lat. & Eng.*
W. Godbid for Henry Brome: London, 1665. fol. **785. l. 23.**

[The Division-Violist.] Chelys...Minuritionum Artificio Exornata, *etc.* — The Division-Viol, *etc.* Editio Tertia, *etc.*
William Pearson, for Richard Mears: London, 1712. fol. **g. 299.**

See Playford (J.) A Brief Introduction to the Skill of Musick . . . To which is added . . . The Art of Descant . . . by Dr. Thomas Campion. With Annotations thereon by Mr. Chr. Simpson. 1660. 8°. **E. Pam. 1795. (2.)**

SIMPSON (Henry Purver) In the midst of Life we are in death. *An Anthem*, Respectfully Dedicated to all the Societies for Preservation from Danger and apparent Death.
Longman & Broderip: London, 1796. fol. **G. 503. (16.)**

SIMPSON (Thomas) Taffel Consort, Erster Theil, von allerhand Newen Lustigen Musicalischen Sachen, mit vier Stimmen, neben einem General Bass . . . zusammen getragen . . . Durch Thomam Simpson Engelländer, *etc.* Bassus Generalis. *Bey Paul Langen, In verlegung Michael Herings: Hamburg*, 1621. 4°. **C. 97.**
The composers named in this collection are: T. Simpson, J. Grabbe, P. Philippi, J. Douland, C. Töpffer, N. Bleier, M. Webster, J. Krosch, A. Ferabosco, A. Chezam, R. Johnson, C. Engelmann, E. Johnson, J. Scherley and R. B[ateman].

SIMSON. Simson. Musikalisches Drama. *See* Rolle (J. H.)

SIN. Sin not O King! Song. *See* Haendel (G. F.) [*Saul.*]

SINCE. Since all the World's in Arms. *The Royal Ball:* As it was perform'd in Masquerade by Two Seamen . . . [Ballad.] To an Excellent New Tune, Sung at Court.
Printed for P. Brooksby, J. Deacon, J. Blare and J. Back: [*London*, 1690?] *s. sh.* fol. **Case 39. k. 6. (66.)**
The music is printed very incorrectly.

Since artists, who sue for the trophies of fame. *The English Padlock.* [Song.] Sung by Mr. Vernon. [*London*, 1768.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLIII., p. 261.

Since Artists who sue for the trophies of fame. *The English Padlock.* [Song.] Sung by Mr. Vernon. [*London*, 1770?] *s. sh.* fol. **G. 311. (133.)**

[Another edition.] Since Artists who sue for the trophies of fame, *etc.* [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (216.)**

[Another edition.] Since artists who sue for the trophies of fame, *etc.* [*Dublin*? 1770?] *s. sh.* fol. **H. 1601. a. (37.)**

Since Celia 'tis not in our Power. Song. *See* Purcell (D.) [*The Inconstant.*]

Since ev'ry Charm on Earth combines. *Liberty.* A New Song [by R. Hudson]. [*London*, 1766.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXIX., p. 148.

[Another setting.] Since ev'ry Charm on Earth combin'd. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. (124.)**

Since ev'ry charm on earth combines. Song. *See* Hudson (R.)

Since first I saw your face. Glee for four Voices [by T. Ford]. *Preston: London*, [1800?] *s. sh.* fol. **G. 805. g. (50.)**

Since first I saw your Face. A favorite Glee for Four Voices [by T. Ford].
J. Dale: London, [1800?] fol. **G. 799. (19.)**

Since first I saw your Face. Glee. *See* Ford (T.)

Since Friends and Companions. Glee. *See* Dupuis (T. S.)

Since from my dear Astrea's Sight. Song. *See* Akeroyde (S.)

[Another setting.] Since from my dear Astrea's Sight. Song. *See* Purcell (H.)

Since Gaming's in Fashion. *The Gamester.* A New Comic Song. Sung by Mr. A. Smith, at the Grotto Gardens, *etc.*
C[harles and] S[amuel Thompson: London, 1770?] *s. sh.* fol. **G. 807. b. (60.)**

Since in the Mirror of my Eyes. [Song.] *See* Williamson (T. G.)

SINCE. Since in vain I strive to gain you. [Song.] *See* THOMYRIS.

Since Jenny she has married. *Jamie's Complaint*, or the Sequel to Auld Robin Gray. [Song.] Set to the Original ... Air [by W. Leeves], for the Harpsichord, Violin, Flute & Guittar. [*London*, 1780?] fol. **G. 311. (159.)**

Since Jenny thinks mean her heart's Love to deny. *Willy's the Lad for me.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. c. (33.)**

Since Jockey of late is so kind. *Happy Shepherdess.* A Pastoral. *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 311. (141.)**

Since Laws were made for ev'ry degree. *Tyburn-Tree.* [Song, written by J. Gay.] [*London*, 1760?] *s. sh.* fol. **I. 530. (143.)**

Since Life's a Jest. Glee. *See* HOOK (J.)

Since London's the place. *The Learned Pig.* A Celebrated Comic Song, *etc.* *J. Fentum:* [*London*, 1780?] fol. **H. 1994. (59.)**

[Another copy.] **H. 2818. (9.)**

Since love such extacy can give. *Love, Wine, and Music.* A New Song. [*London*, 1769.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLIV., p. 372.

Since Mira's inclin'd. [Duet.] *See* DAWSON (J.)

Since Moggy, I mun bid adieu. *The Adieu to Moggy.* A Song [Words by M. Prior]. [*London*, 1746?] *s. sh.* fol. **G. 311. (91.)**

In the London Magazine for December 1746 this song is attributed to S. F. H. E. S.

[Another copy.] **G. 305. (277.)**

Since my Chloe you ask. Song. *See* TURNER (E.)

Since Pop'ry of late is so much in debate. *The Catholick Ballad:* or an Invitation to Popery, upon considerable Grounds and Reasons. To the Tune of 88. *Printed for Henry Brome: London*, 1674. fol. **1871. e. 9. (56.)**

[Another copy.] **Rox. I. 26.**
The date and place of imprint have been cut off.

Since Pop'ry of late is so much in debate. *The Catholick Ballad ...* To the Tune of 88. *Printed for Henry Brome: London*, 1675. fol. **Case 20. f. 5. (106.)**

Since Pop'ry of late is so much in debate. *The Catholick Ballad ...* To the Tune of 88. *Printed for Henry Brome: London*, 1678. fol. **1872. a. 1. (149.)**

SINCE. Since Sally's Charms so long hath been. *Sally Rivald by Country Molly.* [Song, adapted to Carey's tune of "Sally in our Alley."] [*London*, 1720?] *s. sh.* fol. **H. 1601. (398.)**

[Another edition.] Since Sally's Charms so long hath been. *Sally rival'd by Country Molly.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (57.)**

Since Spartan Heroes were so dull. Song. *See* KING (R.)

Since Tencin's Schemes. *The Royal Hunter's March.* A Ballad. Set to Musick in Imitation of the Early Horn. [*London*, 1745.] 8°. **249. c. 15.**
Gentleman's Magazine, Vol. XV., p. 664.

Since Tencin's Schemes. *The Royal Hunters March.* [Song.] [*London*, 1762?] *s. sh.* fol. **G. 315. (41.)**

Since the Dutch are so low. *The Tarrs of old England.* [Song.] [*London*, 1775?] *s. sh.* fol. **G. 311. (148.)**

Since the Fate of Gibralter attracts the whole World. *The Siege of Gibralter.* [Song.] *L[ongman] and B[roderip: London*, 1782.] fol. **G. 311. (102.)**

[Another edition.] Since the Fate of Gibralter attracts the whole World. *The Siege of Gibralter*, a favourite New Song. *John Rice: Dublin*, 1782. *s. sh.* fol. **H. 1601. a. (117.)**

Since then I'm doomed this sad Reverse to prove. [Song.] *See* SPOILED CHILD.

Since Times are so bad. Dialogue. *See* PURCELL (H.) [*Don Quixote. Part II.*]

Since we're depriv'd of great Anna. Song. *See* NICHOLLS (J.)

Since we went out a Maying. [Song.] *Sung by Miss Stevenson* at Vauxhall, 1757. [*London*, 1757.] *s. sh.* 8°. **P.P. 5439. ab.**
Universal Magazine, Nov. 1757.

Since we went out a Maying. *A New Song.* Sung by Miss Stevenson at Vauxhall. [*London*, 1757.] 8°. **P.P. 5438.**
Library Magazine, Vol. II., p. 441.

Since Wedlock's in vogue. *The Man to my Mind.* [Song, words by J. Cunningham, music by C. Burney.] [*London*, 1755.] *s. sh.* 8°. **P.P. 5439. ab.**
Universal Magazine, May, 1755.

[Another setting.] Since Wedlock's in vogue. *A new Song.* Sung at the Publick Gardens. [Words by J. Cunningham.] [*London*, 1755.] 8°. **157. l. 17.**
London Magazine, 1755, *p.* 84.

[Another setting.] Since wedlock's in vogue. *The Choice.* A new Song. [Words by J. Cunningham.] [*London*, 1767.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XL., p. 262.

SINCERE. The Sincere Lover. [Song.] *See* GAUGE ( )

SINCERITY. Sincerity's now out of Date. [Song.] *See* JONES (J.)

SINDREY (E.) Britannia Triumphant, or The Destruction of the Tri-Colour'd Flag. A Favorite Song . . . Compos'd and Arrang'd for the Piano Forte by E. Sindrey. *W. Cope: London*, [1798 ?] fol. **G. 376. (39.)**

SING. Sing, all ye Muses. Song. *See* PURCELL (H.) [*Don Quixote. Part I.*]

Sing Jehovah, man become. *An Hymn for Christmas-Day.* [*London*, 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, Dec., 1761, *p.* 629.

Sing whilst we trip it. *An Excellent new Song, Call'd The Fairy Queen, or The merry Companions. T. Moore: London*, [1695 ?] *s. sh.* fol. **Case 39. k. 6. (20.)**

SINGENDE SWAEN. Den Singende Swaen. [Hymns.] *See* S., G. D.

SINGET. Singet dem Herrn ein neues Lied. Psalm. *See* NAUMANN (J. G.)

SION. Sion heard the Watchman sing. [Sacred Song, Duet & Chorus.] [*London*, 1697.] 4°. **108. g. 68.**
Pp. 68–76 *of* '*Theosophical Transactions by the Philadelphian Society.*'

SIPRUTINI (EMANUEL) Six Duets for a Violin and a Violoncello or two Violins . . . Opera II^da^. *London*, [1764 ?] fol. **g. 24. b. (6.)**

[Another edition.] Six Duets for a Violin and a Violoncello . . . Opera Seconda. *Printed for Thompson and Sons: London*, [1764 ?] fol. **g. 504. (4.)**

Six Solos for a Violoncello, or a Violin; with a Thorough Bass, for the Harpsichord . . . Opera Prima. *T. Bennett, for the Author: London*, [1764 ?] fol. **g. 24. b. (5.)**

[Another edition.] Six Solos for a Violin with a Thorough Bass for the Harpsichord . . . Opera Prima. *Printed for Thompson and Sons: London*, [1764 ?] fol. **g. 502. (1.)**

Six Solos for a Violoncello with a Thorough Bass for the Harpsichord . . . Opera Terza. *C. and S. Thompson, for the Author: London*, [1770 ?] fol. **g. 270. l. (9.)**

Six Solos for a Violoncello, with a Thorough Bass . . . Opera V. *London*, [1770 ?] fol. **g. 24. b. (7.)**

[Another edition.] Six Solos for a Violoncello, with a Thorough Bass . . . Opera V. *Welcker: London*, [1775 ?] fol. **g. 518.**

SIPRUTINI (EMANUEL) Six Solos for a Violoncello with a Thorough Bass . . . Op. [6.] *Printed for R. Wornum: London*, [1775 ?] fol. **g. 511. (5.)**

[Another copy.] **g. 24. b. (8.)**

Six Solos for a Violoncello, with a Thorough Bass ... Opera VII. *Printed for the Author: London*, [1775 ?] fol. **g. 514. a. (2.)**

SIR COURTLY NICE. Three New Songs in [J. Crowne's Comedy] Sir Courtley Nice. [Music of Nos. 1 and 2 by S. Akeroyde.] *Printed for J. Crouch ... and J. Smith, etc.: London*, 1685. fol. **H. 1980. (20.)**

SIR HUGH. Sir Hugh, the pitiful Fellow. Catch. *See* CATCH (J.) *pseud.*

SIR SIDNEY SMITH. Sir Sidney Smith. Song. *See* HOOK (J.)

SIRBACE. Sirbace. Opera. *See* GALUPPI (B.)

SIRÉ ( ) [La Magie à la Mode.] Tu me croiois parjure. *Romance* de la Magie à la mode, *etc.* *Chez M^lle^ le Beau: [Paris*, 1782 ?] 8°. **B. 362. b. (191.)**

[Another copy.] **B. 362. g. (53.)**

SIRENA. La Sirena. Canzonette. *See* SALZILLI (C.)

SIRENE ADRIATICHE. Le Sirene Adriatiche. [Madrigals.] *See* VISCONTE (S.)

SIRIS (P.) *See* FEUILLET (R. A.) [*Chorégraphie.*] The Art of Dancing . . . Done from the French . . . by P. Siris, *etc.* 1706. 4°. **785. k. 6.**

SIRMEN (MADDALENA LAURA) *See* LOMBARDINI, afterwards SYRMEN (M. L.)

SIROE. The Favorite Songs in the Opera Siroe for the Voice and Harpsichord. [A Pasticcio.] *R. Bremner: London*, [1764.] fol. **H. 348. c. (5.)**
By F. Giardini and B. Galuppi.

Overture in Siroe [by G. F. Haendel. Orchestral Parts]. [*Walsh: London*, 1730 ?] fol. **h. 3211. (6.)**
Some of the parts are in manuscript.

Siroe. Opera. *See* HAENDEL (G. F.)

Siroe. Opera. *See* HASSE (J. A.)

Siroe. Opera. *See* LAMPUGNANI (G. B.)

SISTINUS (THEODORICUS) Cantiones Trium Vocum, ut et Vivæ Voci et Instrumentis sint idoneæ, *etc.* (Suprema.) (Media.) (Infima.) 3 pts. *Excudebantur typis Philippi ab Ohr, Impensis Samuelis Jauchij: Hamburgi*, 1608. 4°. **K. 3. k. 6.**

SIT. Sit down Neighbours all. *Bow Wow Wow.* [Song.] As Sung by Mr. Hooke at the Anacreontic Society. [*New York?* 1783?] fol. **G. 806. f. (72.)**
A satirical song on William Pitt the younger and Henry Dundas.

SITOT. Sitôt qu'not Général. *Chanson* [words] Tirée du Mariage par Escalade... Air. La Marche du Roi de Prusse. [*Paris,*] 1756. *s. sh.* 8°. **297. d. 3.**
Mercure de France, Oct., 1756.

Sitôt que Lubin m'aima. Air.
See DEZÈDE (N.) [*Péronne Sauvée.*]

SIX. Six Subjects as loyal. *The Loyal Toasts.* [Song.] [*London,* 1760?] *s. sh.* fol. **G. 316. e. (131.)**

SIXT (JOHANN AUGUST) Sechs Lieder zum Singen beim Clavier, *&c.*
Baumgärtner: Leipzig, [1795?] *obl.* fol. **E. 600. x. (9.)**

SIXT (WILHELM) Symphoniæ Nuptiales zu ... Ehren ... Johanni Allbrechten ... Und ... Margarethæ, dess ... Herrn Melchioris Ludovici Brunners ... Tochter ... I. Ein Epithalamium. II. Auss dem 8. Capitel dess Buchs. der Weissheit. III. Auss dem 26. Capitel Syrachs ... mit Sechs Stimmen Componirt, *etc.* I. Tenor.
Getruckt in der Fürstlichen Truckerey, durch Justum Hauck: Coburgk, 1614. 4°. **C. 114.**

SIXTEEN. Sixteen years old was blackey'd Sue. [Song.] *Sung at Sadler's Wells.* [*London,* 1760?] *s. sh.* fol. **G. 316. f. (1.)**

SKATER. The Skaiter's March. [Two-part Song.] *See* THIS. This snell and frosty Morning, *etc.* [1782.] 8°. **2117. c.**

SKEATS (HIGHMORE) All gracious Freedom, O vouchsafe to smile. A Glee for Three [or rather, Four] Voices. *E. Riley: London,* [1800?] fol. **G. 805. k. (26.)**

Cease thy Carols. A Favorite Song ... The Words by the Revd. Dr. Morgan, *etc.*
W. Gawler: London, [1795?] fol. **H. 2831. a. (50.)**

A Collection of Songs, *etc.* *Printed for the Author: London,* 1784. fol. **I. 364.**

The Victory of Fishguard. A favorite Song. The Words by the Revd. Dr. Morgan, whose Countrymen were forward to repel the French Invaders, who very lately made a Descent in Wales.
W. Gawler: London, [1797.] fol. **H. 2831. a. (51.)**

SKILFUL. The Skillfull Lover. [Song.] *See* ONCE. Once Damon & Cloe, *etc.* [1720?] *s. sh.* fol. **I. 530. (121.)**

SKILLERN (THOMAS) Skillern's Select Collection of Catches and Glees for Three and Four Voices, *etc.* *Printed for T. Skillern: London,* [1795?] *obl.* 4°. **A. 1063.**
The composers named in this collection are: Harrington, R. Broderip, King, Dr. Hayes, Geminiani, Battishill, Purcell, Hilton, Jenkins, Atterbury, Dr. Aldrich, Garth, J. S. Smith, Valton, Travers, Berg, Nares, Boyce, Webbe, Lord Mornington, Baildon, W. Bates, Ives, Marella, Giardini, Callcott, M. Este, T. Brewer, Smart, Dr. Arne and Dr. Cooke.

SKIMINGTON. The Skimington. [Song.] *See* GOOD. Good people that marry, *etc.* [1740?] *s. sh.* fol. **H. 1994. b. (28.)**

SKINNER (BENJAMIN) Six Solos for a German Flute Violin or Harpsicord, To which are added some Pieces designed as Lessons for the Harpsicord, *etc.*
Printed for Richard Bride, etc.: London, [1770?] *obl.* fol. **f. 133. o. (2.)**
See VOLUNTARIES. Ten Voluntarys... by Dr. Green, Skinner, *etc.* [1770?] *obl.* fol. **e. 108. a. (5.)**

SKYLARK. The Sky Lark. [Song.] *See* GO. Go tunefull Bird that gladst the Skies, *etc.* [1775?] *s. sh.* fol. **G. 308. (37.)**

The Skylark. [Hymns.] *See* SHEELES (J.)

SLATYER (WILLIAM) *See* S., W. The Psalmes of David in 4 Languages ... Set to y^e^ Tunes of our Church by W[illiam] S[latyer]. 1643. 12°. **E. Pam. 1111. (5.)**

SLAVE. The Slave. [Song.] *See* 'TIS. 'Tis Sev'n long Years and more. [1795?] fol. **G. 356. (48.)**

Slave bear the Sparkling Goblet round. [Song.] *See* GIORDANI (G.) or (T.)

SLAVES. The Slaves beneath a fervid sky. Duett. *See* FLORIO (C. H.) [*The Egyptian Festival.*]

Slaves to London I'll deceive you. Song. *See* BERENCLOW (B. M.)

[Another setting.] Slaves to London I'll deceive you. Song.
See COMICAL MISTAKES.

SLEEPING. The Sleeping Fair. Song. *See* TO. To shun bright Sol's meridian heat, *etc.* [1757.] 8°. **P.P. 5438. z.**

SLEEPY. The Sleepy Fair. [Song.] *See* HOWARD (S.)

SLEIGH ( ) *Mrs.* Come buy my sweet Flowers. A new Ballad, written and composed by Mrs. Sleigh.
Broderip and Wilkinson: London, [1800?] fol. **G. 365. (13.)**

SLIGHT. The Slight. [Song, begins: 'Child of Zephyr.'] *See* DUNN (J.)

The Slight. [Song.] *See* PHILANDER. Philander leave me, *etc.*] [1740?] *s. sh.* fol. **I. 530. (128.)**

SLIGHTED. The Slighted Lover. [Song.] *See* BELIEVE. Beleive my Sighs. [1740?] *s. sh.* fol. **G. 306. (230.)**

The Slighted Lover. [Song.] *See* LONG. Long time have I strove. [1725?] *s. sh.* fol. **H. 1601. (284.)**

The Slighted Lover's Resolution. [Song.] *See* FOOLISH. Foolish Heart! dost thou complain, *etc.* [1780?] *s. sh.* fol. **G. 307. (252.)**

A Slighted Shepherd, in a Vale. *The Shepherd's Complaint.* [Song.] [*London*, 1730?] *s. sh.* fol. **I. 530. (144.)**

The Slighted Swain. [Song.] *See* CHLOE. Cloe proves false but still She is charming, *etc.* [1720?] *s. sh.* fol. **H. 1601. (76.)**

The Slighted Swain. [Song, begins: 'Believe my sighs.'] *See* HUDSON (R.)

SLINGING. Slinging the Bowl. Song. *See* AMBROSE (J.)

SLOW. Slow Men of London. [Glee.] *See* CALLCOTT (J. W.)

Slow the limpid Current twining. [Song.] *See* JOHNSON (F.)

SLOWLY. Slowly across the distant plain. *The Farewell*, A favorite Ballad with an Accompaniment for the Piano Forte or Harp. *T. Preston: London*, [1800?] fol. **H. 2826. c. (33.)**

[Another copy.] **G. 383. j. (27.)**

SLUGGISH. The sluggish Morn as yet undrest. *Phillis the Sun's Rival.* [Song.] Sung by Mr. Dodd. [*London*, 1770?] *s. sh.* fol. **G. 312. (122.)**

SLUITER (WILHELM) Psalmen, Lof-Sangen, ende Geestelike Liedekens, op Lees- ende Sangh-mate gerijmt, ende op alderhande . . . van verscheiden Meesters gemaekte Sangh-geluyden, met Bas ende Discant, gestelt ende uytgegeven door Wilhelm Sluiter, *etc.* *Jan Colomb: Deventer*, 1661. 4°. **3436. i. 26.**

There is a second (engraved) title-page.

SLY. Sly old Hodge. [Song.] *See* DIBDIN (C.) [*The Oddities.*]

SLY (R.) An Anthem and Hymn for Christmas-Day, for two, three and four Voices. *Longman and Broderip: London*, [1770?] fol. **H. 2815. i. (6.)**

SMART. Smart Doll of the Green. A *Favourite Laughing Song.* Sung by Mr. Vernon, *etc.* *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (73.)**

SMART. The Smart Walking Jockey. Song. *See* SHIELD (W.)

SMART (GEORGE) Smart's Annual Collection of Twenty-four Country Dances, for the Year 1795, . . . For the Violin and German Flute, *etc.* *Smart: London*, [1795.] *obl.* 4°. **a. 9. d. (13.)**

Smart's Annual Collection of Twenty-four Country Dances, for the year 1798 . . . For the Violin and German Flute, *etc.* *Smart: London*, [1798.] *obl.* 4°. **a. 9. d. (14.)**

Smart's Collection of New & Favorite Country Dances, Waltz's & Reels. Arranged for the Harp, Piano-Forte or Violin, *etc.* *Smart; London*, [1800?] *obl.* 4°. **b. 55. b. (3.)**

The Vocal Pocket Companion. Being a Select Collection of . . . Catches, Glees and Duetts for Two & Three Voices, *etc.* *Printed for the Editor: London*, [1800?] **A. 1066.**

Fifty-two cards in a case. Imperfect, wanting Nos. 17, 26, 31, 51. *The composers named are: H. Lawes, J. Hilton, J. Baildon, Purcell, T. Brewer, Dr. Arne, M. C. Festing, Dr. Greene, Goodgrow, Byrd, Dr. Hayes, Atterbury, Dr. Wilson, Dr. Harrington, T. Holmes, C. King, W. Lawes, Travers and E. Gregory.*

SMART (*Sir* GEORGE THOMAS) Awake my soul. *The Morning Hymn.* Composed for the Use of Brunswick Chapel. *Smart: London*, [1798?] *s. sh.* fol. **H. 1683. (59.)**

The Garland, A New Song, written by S. Arnold, Jun^r. *Smart: London*, [1798?] fol. **G. 365. (14.)**

The Merry Gypsies, A Favorite Glee, written by Mr. Arnold. *The Author:* [*London*, 1798?] *obl.* fol. **D. 402. (25.)**

Sighs. A Glee for four Voices, *etc.* *G. Smart, for the Author; London*, [1800?] *obl.* fol. **D. 402. (26.)**

Three Sonatinas for the Piano Forte, with an Accompaniment for the Violin, ad libitum. *Smart: London*, [1800?] fol. **g. 132. (12.)**

See HAYDN (F. J.) [*2. Vocal Works.—a. Sacred.—The Creation.*] Die Schoepfung . . . The Creation, *etc.* MS. NOTES [by Sir G. T. Smart]. 1800. fol. **K. 10. b. (22.)**

See PROGRAMMES.—London.—*New Musical Fund.* [A Collection of Programmes . . . of Concerts given in aid of the New Musical Fund, *etc.*] MS. NOTES [by Sir George Smart]. [1794–1841.] 4°. & fol. **Case 61. g. 20.**

SMART (Henry) Six Easy Duetts for Two Violins ... Op. 1. [Separate Parts.] *Printed for G. Smart: London*, [1800?] fol. **g. 218. (11.)**

A Duett for a Violin and Tenor Obligato ... Op. 2. [Separate Parts.] *G. Smart: London*, [1800?] fol. **g. 225. (19.)**

The Air Balloon. [Song.] ... Words by Mr. Oakman. *Sk[illern: London*, 1784.] *s. sh.* fol. **G. 312. (154.)**

The Camps, or the Royal Review. [Song.] Words by Mr. Oakman. *Sk[illern: London*, 1779.] *s. sh.* fol. **G. 307. (97.)**

Cupid's Kisses. [Song.] [*London*, 1785?] fol. **G. 307. (61.)**

The Dusky Night. A favourite Air with Variations for the Harpsichord or Piano Forte, also for the German Flute or Violin. *Printed for T. Skillern: London*, [1780?] fol. **g. 271. b. (36.)**

The Happy Fellow, [Glee,] Sung by Messrs. Arrowsmith, Palmer & Bannister, at the Royalty Theatre. *S. A. & P. Thompson: London*, [1790?] fol. **G. 806. r. (34.)**

[Another edition.] The Happy Fellow, a favorite Trio, *etc.* [*London*, 1790?] fol. **G. 805. k. (27.)**

Love and Innocence. [Song.] [*London*, 1780?] fol. **G. 313. (249.)**

Paddy Whack, with Variations for the Harpsichord or Piano Forte, also for the Violin, or German Flute. *Printed for Straight and Skillern:* [*London*, 1775?] fol. **g. 271. b. (35.)**

The Squire's Christning. A Comic Song. *Sk[illern: London*, 1780?] fol. **G. 307. (66.)**

Time and Care. [Song.] *P. H[odgson: London*, 1775?] *s. sh.* fol. **G. 308. (29.)**

When War's Alarms. [By T. Linley.] With Variations for the Harpsichord, Piano Forte, Violin, Ger. Flute or Guittar. *Printed for T. Straight: London*, [1790?] fol. **h. 141. a. (17.)**

[Another copy.] **g. 271. b. (37.)**

While the Glass circles round. *New General Toast.* [Song.] Words by Mr. Oakman. *Skillern:* [*London*, 1776?] *s. sh.* fol. **G. 313. (213.)**

See Paphian Doves. The Paphian Doves ... The Songs & Music ... by different Ingenious Masters [i.e. J. B. Adams and T. Smart]. [1785?] fol. **G. 805. k. (14.)**

SMEGERGILL (William) *alias* Caesar. *See* Playford (J.) Select Musicall Ayres and Dialogues ... by ... Mr. William Smegergill alias Caesar, *etc.* 1653. fol. **F. 51. a.**

SMETHERGELL (William) Six Canzonetts accompanied with the Harpsichord or Piano-Forte ... The Words by J. Austin. *Longman, Lukey & Broderip, for the Author: London*, [1778?] fol. **G. 295. i. (2.)**

A Favorite Concerto for the Harpsichord or Piano Forte with Accompaniments for Two Violins & a Violoncello, *etc.* [Separate Parts.] *Longman & Broderip: London*, [1785?] fol. **g. 420. k. (3.)**

Six Concertos for the Harpsichord or Piano Forte. With Accompaniments for Two Violins and a Violoncello. [Separate Parts.] *Printed for the Author: London*, [1775?] fol. **i. 82.**

Six Duettos, for Two Violins ..., Op. 12. [Separate Parts.] *Longman, Clementi, & Compy: London*, [1800?] fol. **g. 218. (12.)**

Six Lessons for the Harpsichord or Forte Piano ... Opera I. *Printed for Henry Thorowgood: London*, [1770?] *obl.* fol. **d. 160. (5.)**

Moggy Macbride, a Favorite Song, sung by Mrs. Forrester, at Islington Spa, Words by Mr. Forrester. *Printed for the Author:* [*London*, 1790?] fol. **H. 1683. (61.)**

Six Overtures in Eight Parts ... Opera V. A Second Sett. *J. Preston: London*, [1790?] fol. **g. 212. (9.)**

Rules for Thorough Bass, to which are annex'd, Three Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for the Violin ... Opera VII. *Printed for the Author: London*, [1795?] fol. **g. 302. (4.)**

Six Easy Solos for a Violin, with a Figured Bass for a Harpsichord or Violoncello ... Op. 8. *F. Linley: London*, [1797?] fol. **g. 422. f. (6.)**

See Jomelli (N.) Jomelli's ... Overture and Chaconne. Adapted ... by W. Smethergell. [1800?] fol. **g. 272. d. (23.)**

SMILE. A Smile and a Tear. Song. *See* Abrams (H.)

Smile Britannia. A Favourite Song sung at Vauxhall. [*London*, 1748?] *s. sh.* fol. **G. 311. (96.)**

Smile, Britannia. A favourite new Song sung at Vauxhall. [*London*, 1755.] 8°. **157. l. 17.**

London Magazine, 1755, *p.* 292.

Smile, Britannia, smile. *A New Song.* Sung at Vauxhall. [*London*, 1756.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XVIII., p. 323.

Smile, O smile my Charming Fair. [Song.] *Made on a Lady at Belsize, set to the Belsize Minuet.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (416.)**

SMILE. [Another edition.] Smile O smile my charming Fair. *On a Lady at Belsize, etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (58.)**

The Smile of Benevolence. [Song.] *See* DIBDIN (C.) [*Great News.*]

The Smile of the Tweed. [Song.] *See* KING (M. P.)

SMILES. Smiles and Tears. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

The Smiling Dawn. [Song.] *See* HAENDEL (G. F.) [*Jephtha.*]

Smiling Grog's on board. Song. *See* MOULDS (J.)

Smiling Health. Glee. *See* ATTERBURY (L.)

The Smiling Morn, the breathing Spring. *The Birks of Endermay.* [Song, words by D. Mallet.] [*London*, 1750?] *s. sh.* fol. **G. 316. e. (80.)**

[Another edition.] The Smiling Morn, the breathing Spring. *The Birks of Endermay.* [*London*, 1760?] *s. sh.* fol. **G. 310. (87.)**

The Smiling Morn, the breathing Spring. *The Birks of Endermay.* [Song.] [*London*, 1771.] *s. sh.* 4°. **159. n. 3.**
London Magazine, Nov., 1771.

The Smiling Morn, the breathing Spring. *The Birks of Endermay.* A New Song. [*London*, 1771.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLIX., p. 374.

Smiling Nan. Song. *See* ARNOLD (S.) [*The Gnome.*]

SMITH (ADAM) Damon's Wish. [Song.] Set by Mr. A. Smith and Sung by him at the Grotto Gardens. *L[ongman] L[ukey: London*, 1770?] *s. sh.* fol. **H. 1994. a. (174.)**

The Man of Reason. [Song.] The Words and Music by Mr. Adam Smith, & sung by Him at the Theatre Royal Richmond Gr[a]. *G[eorge] S[mart: London*, 1785?] *s. sh.* fol. **G. 310. (141.)**

What's all that to me. [Song.] Adapted for the Harpsichord . . . The Words by G. A. Stevens. *L[ongman] L[ukey: London*, 1775?] *s. sh.* fol. **H. 1994. a. (28.)**

See ARNE (T. A.) [*1. Sacred Music.*] A Second Collection of Psalms and Hymns used at the Magdalen Chapel . . . The musick . . . by Dr. Arne . . . and Mr. A. Smith, *etc.* [1765.] 8°. **E. 602. y. (1.)**

SMITH (ALEXANDER) The Musical Miscellany; a Select Collection of the most approved Scots, English & Irish Songs, set to music. [With a Dedication signed: A. Smith.] *J. Brown: Perth*, 1786. 8°. **B. 417.**
Wanting the frontispiece.
[Another copy.] **B. 417. a.**
Wanting the dedication.

SMITH (AMAND WILHELM) Trois Sonates pour les Amateurs du Violon avec la Basse Continue . . . Oeuvre 1.
Chés J. J. Hummel: Berlin, [1785?] fol. **h. 1608. c. (7.)**

SMITH (C.) *the Younger.* Thou rising Sun, whose gladsome Ray. *An Ode* from y[e] Spectator . . . Set for y[e] German-Flute. [Words by R. Steele.] [*London*, 1750.] *s. sh.* fol. **G. 312. (65.)**

SMITH (CLEMENT) The Frog and Mouse. An Old Air arranged as a Rondo for the Piano Forte. *Printed for the Author: London*, [1795?] fol. **g. 272. r. (37.)**
The Doves. [Song.] *Blundell:* [*London*, 1780?] *s. sh.* fol. **G. 312. (173.)**
Lady Nelson's Fancy, a favorite Quick Step. *See* TEBAY (J.) The Bath Volunteers' March, *etc.* [1800?] fol. **h. 1568. b. (22.)**
Sonata Capricciosa for the Piano Forte or Harpsichord. *Longman and Broderip, for the Author: London*, [1790?] *obl.* fol. **e. 104. (11.)**
See GLEES. A Selection of Glees from the MSS. of the Concentores: being the Compositions of . . . Dr. Smith, *etc.* [1800?] *obl.* fol. **E. 207. a. (1.)**

SMITH (GEORGE) Chloe's Absence. A New Song, [words] by B. West, *etc.* [*London*, 1764.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XI., p. 45.
Chloe's Return: a New Song. [Words] By B. West, *etc.* [*London*, 1766.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XIV., p. 213.

SMITH (ISAAC) A Collection of Psalm Tunes in three Parts . . . to which are added 2 Anthems & 2 Canons. *Sold by Mrs. Davenhill and Mr. Buckland: London*, [1770?] *obl.* 8°. **A. 621.**
The first edition, with a supplement containing 19 *tunes*, 2 *anthems, and a Sanctus by Orlando Gibbons. The blank pages are filled with MS. tunes by J. Stanley, C. Burney, M. P. King, J. Lucas, Wainwright and Winter.*
A Collection of Psalm Tunes in three Parts . . . Fifth Edition, with . . . Additions by S. Major. *S. Major: London*, [1790?] *obl.* 4°. **A. 621. a.**

SMITH (Isaac) *See* Major (S.) Sacred Melody . . . Containing all the original Compositions of I^s. Smith, *etc.* [1800?] *obl.* 4°. **A. 621. b.**

SMITH (John) *of Market Lavington.* [A 1st] Set of Services, Anthems & Psalm Tunes . . . all intirely new. (Book the Second. Containing Twelve Anthems and Twelve Psalm Tunes, *etc.*) 2 pts. *Printed for the Author: London,* [1755?] fol. **H. 3272. a.**
Book II. is printed by the author at Lavington.

[Another edition.] A 1^st Set of Services, Anthems and Psalm Tunes for Country Choirs. All entirely new, *etc.* *Printed for J. Johnson: London,* [1760?] fol. **H. 3272.**

A Third Set of Services, Anthems and Psalm Tunes, *etc.* *Printed for J. Johnson: London,* [1760?] fol. **G. 517. h. (3.)**

SMITH (John) *Theatrical Composer.* Mr. Jno. Smith's Musick in the Opera call'd [The Wonders in the Sun; or] The Kingdom of the Birds. First Treble. (Second Treble.) (Tenor.) (Bass.) 4 pts. [*Walsh? London,* 1706.] fol. **g. 15. (3.)**

SMITH (John Christopher) Anecdotes of G. F. Handel and J. C. Smith. [By W. Coxe.] With Select Pieces of Music, composed by J. C. Smith, *etc.* *W. Bulmer and Co.: London,* 1799. 4°. **785. k. 36. (1.)**

[The Chances. How cruelly fated is Woman.] *See* Thalia. Thalia. A Collection of Six . . . Songs . . . by . . . Mr. Smith, *etc.* [No. 1.] [1767?] fol. **G. 320. (3.)**

The Enchanter. A Musical Entertainment, *etc.* [Words by D. Garrick. Full Score.] *Printed for I. Walsh: London,* [1760.] fol. **G. 240. c.**

—— Overture. [Separate parts.] *See* Abel (C. F.) Abel, Arne and Smith's Six Overtures, *etc.* No. 5. [1765?] fol. **g. 30. c.**

The Fairies. An Opera. The Words taken from Shakespear &c. [Adapted from 'A Midsummer Night's Dream' by D. Garrick. Full Score.] *Printed for I. Walsh: London,* [1755.] fol. **G. 240. a.**

—— Overture. [Separate Parts.] *See* Abel (C. F.) Abel, Arne and Smith's Six . . . Overtures, *etc.* No. 6. [1765?] fol. **g. 30. c.**

—— You spotted snakes with double tongues. *A favourite Song in the Fairies.* The Words by Shakespear, *etc.* [*London,* 1755.] 8°. **250. c. 2.**
Gentleman's Magazine, Vol. XXV., p. 565.

SMITH (John Christopher) Our Light, our Saviour. *The Foundling's Hymn,* taken out of Psalm xxvii. [*London,* 1763.] 8°. **P.P. 324. n.**
Christian's Magazine, Oct., 1763, *p.* 472.

Paradise Lost, an Oratorio. [Full Score.] *Printed for I. Walsh: London,* [1758.] fol. **G. 232. (2.)**

Select Pieces of Music, . . . never before publish'd. [Full Score.] *Birchall: London,* [1796?] fol. **G. 240. d.**

Suites de Pièces pour le Clavecin. 2 vols. *Printed for the Author: London,* [1734?–5?] *obl.* fol. **d. 37.**
Vol. II. is 'Printed & sold by John Walsh,' etc.

Six Suits of Lessons for the Harpsicord . . . Opera Terza. *Printed for I. Walsh: London,* [1755.] *obl.* fol. **e. 5. (8.)**

The Tempest. An Opera. The Words taken from Shakespear &c. [Adapted by D. Garrick. Full Score.] *Printed for I. Walsh: London,* [1756.] fol. **G. 240.**

—— Overture. [Separate Parts.] *See* Abel (C. F.) Abel, Arne and Smith's Six . . . Overtures, *etc.* No. 7. [1765?] fol. **g. 30. c.**

Why Harry? what ails you? *A Two Part Song.* [*London,* 1735?] *s. sh.* fol. **G. 316. (125.)**

You spotted snakes with double tongues. *See* supra: [*The Fairies.*]

SMITH (John Stafford) Anthems, composed for the Choir-Service of the Church of England. *Printed for the Author: London,* [1800?] fol. **H. 81. a.**

A Fifth Book of Canzonets, Catches, Canons & Glees, sprightly and plaintive, with a part for the Piano-Forte subjoined where necessary, *etc.* *Printed for the Author:* [*London,* 1794?] *obl.* fol. **D. 401. (8.)**

A Select Collection of Catches, Canons and Glees . . . for Three & Four Voices, *etc. J. Welcker: London,* [1780?] *obl.* fol. **E. 67. a.**

A Collection of English Songs, in Score for Three and Four Voices. Composed about the Year 1500. Taken from MSS. of the same Age, revised and digested by J. S. Smith. *Printed for J. Bland: London,* [1779.] fol. **H. 1652. (7.)**
Containing compositions by R. Fayrfax, Th. Phelyppis, E. Turges, Sherynghame, W. Newark and J. Mouton.

A Collection of Glees for three, four, five & six Voices, *etc.* *Welcker: London,* [1776?] *obl.* fol. **E. 67.**

SMITH (John Stafford) A Miscellaneous Collection of New Songs, Catches and Glees, for One, Two, Three, Four, and Five Voices, particularly an Occasional One...which gained the Premium this Year, and a Cantata entitled, The Frantic Lady. *James Blundell: London*, [1780.] *obl.* fol. **D. 400. a. (2.)**

The Hunter's Song or Hark the hollow Woods resounding. [Words by J. Hughes.] With the Original Simphony now Play'd at Vauxhall. *Printed for J. Bland: [London*, 1780?] fol. **G. 296. (11.)**

[Another edition.] The Hunter's Song, *etc.* *Printed for J. Bland: [London*, 1780?] fol. **G. 308. (103.)**
Imperfect, p. 1 *only.*

If Tyrant Love with cruel Dart. *Venetian Ballad.* Sung at Ranelagh.
Printed for J. Bland: [London, 1780?] *s. sh.* fol. **G. 309. (170.)**

Return blest Days. A Favorite Glee for Four Voices. [Words by Dr. Percy.]
Printed for R. Birchall: London, [1795?] fol. **H. 1683. (66.)**

To Anacreon in Heaven. [For editions and adaptations of this song published anonymously:] *See* To.

See Amusement for the Ladies. Amusement for the Ladies, being a Selection of ...Glees and Madrigals...by...Messrs. Atterbury, . . . Smith, *etc.* [1791–93.] *obl.* fol. **E. 61.**

SMITH (Robert) Harmonics, or the Philosophy of Musical Sounds. *J. Bentham: Cambridge*, 1749. 8°. **1042. i. 9.**

[Another copy.] **52. e. 27.**

[Another copy.] **55. b. 22.**

A Postscript to Dr. Smith's Harmonics, upon the changeable Harpsichord, *etc.*
Printed for T. and J. Merrill: London, 1762. 8°. **557*. e. 25. (11.)**

SMITH (Theodore) Six Arietts for the Voice, & one Duett with an Accompanyment for the Harpsichord or Piano-Forte. *Henry Holland, for the Author: [London*, 1790?] *obl.* fol. **F. 686.**

As the birds on ev'ry Spray. *Rondo.* The Words by a Young Gentleman.
Longman & Broderip: London, [1780?] fol. **G. 806. e. (16.)**

As the Birds on every Spray. A favorite Rondo. *Eliz^th Rhames: [Dublin*, 1780?] fol. **H. 1601. a. (61.)**

Six Concerts pour le Clavecin ou le Piano Forte avec l'Accompagnement de Deux Violons et Basse . . . Oeuvre Quatrième. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1783?] fol. **h. 3212. g. (11.)**
Imperfect, the Harpsichord and part of the Second Violin parts only.

SMITH (Theodore) Three Favourite Duets, for Two Performers on one Harpsichord or Piano Forte. Dedicated to... Lady Ann and Lady Sarah Windsor.
Longman & Broderip: London, [1779?] fol. **g. 131. (10.)**
This is the same work as the 'Trois Sonates en Duo,' published at Berlin as Op. **1.**

[Another edition.] Three Favourite Duets ...Dedicated to...Lady Ann and Lady Sarah Windsor. *Longman & Broderip: London*, [1780?] fol. **H. 2818. (1.)**

[Another edition.] Three Favorite Duetts ...Dedicated to...Lady Ann, & Lady Sarah Windsor...New Edition, *etc.*
Printed for J. Dale: London, [1791?] fol. **g. 131. (13.)**

A Second Set of Three Favorite Duets, for two Performers on one Harpsichord or Piano Forte, dedicated to Miss Thomson, and Miss Lucy Thomson.
Longman & Broderip: London, [1780?] fol. **g. 131. (11.)**

A Sixth Sett of Three Favorite Duets for two Performers on One Harpsichord or Piano Forte. Dedicated to Miss M. Hulse & Miss E. Hulse. *H. Holland: London*, [1789?] fol. **g. 131. (12.)**

Three Favorite Duetts, for the Harpsichord & Piano Forte, adapted likewise for a single Performer, with an accompanyment for a Violin or Flute, and a New Overture, *etc.* *The Author: London*, [1795?] fol. **g. 131. (14.)**

Six Favorite Minuets for the Harpsichord, German Flute, or Violin.
Longman and Broderip: London, [1780?] fol. **h. 1480. p. (14.)**

The Celebrated Music which is on the Organ at Mr. Coxe's Museum Spring Garden. Properly adapted for the Harpsichord. *Welcker: London*, [1770?] *obl.* fol. **e. 174. m. (20.)**

A Musical Directory, *etc.* *Welcker: London*, [1780?] 4°. **e. 363.**

The Nosegay. A Favorite Ballad sung by Mrs. Smith at Ranelagh, *etc.*
Str[aight] & Sk[illern: London, 1776?] *s. sh.* fol. **G. 313. (225.)**

The Nosegay. A favourite Ballad, *etc.*
R. Falkener: London, [1780?] *s. sh.* fol. **H. 1994. a. (80.)**

The Nosegay. *See* What. What Harm in so simple a Token, *etc.* [By T. Smith.] [1771.] 8°. **P.P. 5438. z.**

Six Quartetto's for one Flute, or two Violins, one Tenor and a Thorough Bass for the Harpsichord or Violoncello... Dedicated to ... the Earl of Berkley. [Separate Parts.] *Welcker: London*, [1770?] fol. **h. 2801. a. (3.)**

SMITH (THEODORE) Remember Damon, you did tell. [Song.] Sung by Miss Harper at Marybone Gardens.
Str[aight] & Sk[illern : London, 1771 ?] *s. sh.* fol. **G. 311. (38.)**

Sonata [in D. P. F.]. *See* LONGMAN AND BRODERIP. Longman and Broderip's Collection of...Music for the...Piano Forte. No. 7. [1795 ?] fol. **g. 192. (4.)**

Six Sonatas for two Violins & a Bass. [Separate Parts.] *Welcker : London,* [1770 ?] fol. **g. 409. g. (6.)**

Trois Sonates en Duo, qui peuvent être exécutés par deux personnes sur un Claveçin on Piano Forte...Œuvre Premier. 2 Books. *Chez J. J. Hummel : Berlin,* [1775 ?] fol. **h. 13. (1.)**

Trois Sonates en Duo, qui peuvent être exécutés par deux Personnes, sur un Claveçin ou Piano Forte. Œuvre IV. *J. J. Hummel : Berlin,* [1775 ?] fol. **h. 13. (2.)**

Six Sonatas for the Harpsichord with Accompanyments for a Violin or Flute & Violoncello...Opera V. *Welcker : London,* (1770.) fol. **h. 349. (4.)**

Six Sonatas for the Harpsichord or Piano Forte...Opera VI. *Welcker : London,* [1775 ?] *obl.* fol. **e. 19.**

[Three Sonatas, and an Overture, for P. F. and Violin, without title page, but bearing the name of Theodore Smith in Manuscript. Separate Parts.] [*London,* 1790 ?] fol. **g. 161. f. (7.)**

Three Sonatas, & A Favourite March, for the Piano Forte or Harpsichord, with an accompanyment for the Violin, and Violoncello. [Separate Parts.]
Longman & Broderip, for the Author : London, [1790 ?] fol. **g. 161. c. (11.)**

Three Sonatas for the Piano Forte... Op. 36. *Printed for J. Dale : London,* [1795 ?] fol. **g. 141. (12.)**

The Favourite Songs sung at Vaux Hall by Mrs. Smith, with the celebrated Hunting Song sung by Mr. Vernon, *etc.* [Full Score.] *Welcker : London,* [1775 ?] fol. **G. 316. j. (2.)**

Tho' the winds are whistling round me. *A Favorite Rondo.* *L[ongman] & B[roderip : London,* 1780 ?] fol. **H. 1994. 60.**

Eight Tunes, Selected, Composed for, and Adapted to the Selection of Psalms, Hymns, and Anthems of Ebury Chapel, *etc.* *G. Goulding : London,* [1795 ?] *obl.* fol. **E. 1498. g. (5.)**

Water parted from the Sea [from T. A. Arne's 'Artaxerxes'] with Variations for the Harpsichord or Piano Forte. *Welcker : London,* [1775 ?] fol. **g. 271. b. (38.)**

SMITH (THEODORE) Ye Virgin Powers. A favorite Rondo. Sung by Miss Harper at the Publick Gardens. [Words by Mrs. Taylor. Full Score.]
Printed for Straight and Skillern : London, [1776 ?] fol. **G. 314. (75.)**

SMITH (THOMAS) The Psalms of David in Metre. Newly Translated...By W. Barton,... Sett to the best Psalm-Tunes in Two Parts, *etc.* [1680 ?] 12°. *See* PSALMS. [*4. English.*] **3438. e. 59.**

The Psalms of David...By W. Barton ...The Second Edition, Corrected and Amended, *etc.* 1706. 12°. *See* PSALMS. [*4. English.*] **3425. aa. 11.**

SMITHFIELD. Smithfield Bargains. [Song.] *See* DIBDIN (C.) [*The Sphinx.*]

SMITHS. Smiths are good fellows. Glee. *See* COBB (J.)

SMOOTH. Smooth as the limpid Stream. [Song.] *See* BRODERIP (R.)

SMUGGLERS. The Smugglers. Musical Drama. *See* ATTWOOD (T.)

SNEGASSIUS (CYRIACUS) Isagoges Musicæ Libri Duo, tam Theoricæ quám Practicæ studiosis inseruire iussi. Annexo ad finem tractatulo, ex Poëtica desumto: paucis q3 de canendi elegantia obseruationibus.
Typis Georgij Baumanni : Erphordiae, 1591. 8°. **1042. d. 35. (1.)**

Noua & exquisita Monochordi Dimensio: ad usum τῶν φιλομουσων...accuratè descripta & euulgata: Dimensionis Typo in fine annexo, *etc.* *Georgius Bauman : Erphordiæ,* [15]90. 8°. **1042. d. 35. (2.)**

SNIBSON (JOHN) Binson's Complaint. [Song.] The Words and Musick by J. Snibson. [*London,* 1735 ?] *s. sh.* fol. **G. 316. f. (123.)**

Hark our Warlike Engins Thunder. *A Song on the Birth of the Princess Augusta.* The Words and Musick by J. Snibson. [*London,* 1737.] *s. sh.* fol. **G. 308. (71.)**

The Lillipution. [Song.] Words & Music by J. Snibson. *Ingrav'd by T. Cross, at yᵉ Author's request :* [*London,* 1730 ?] *s. sh.* fol. **G. 310. (75.)**

Rosilla and Adonis. [Song.] The Words and Musick by J. Snibson. [*London,* 1735 ?] *s. sh.* fol. **I. 530. (145.)**

SNIPE. The Snipe. A Ballad. *See* I. I'll tell you a Story, *etc.* [1750 ?] *s. sh.* fol. **G. 309. (1.)**

SNOW (J.) Fickle Chloe. [Song.] Sung by Master Herryman at Sadlers Wells, *etc.* [*London,* 1765 ?] *s. sh.* fol. **I. 600. (59.)**

SNOW (J.) Variations for the Harpsichord to a Minuet of Correlli's, the Gavot in Otho [by G. F. Händel], and the old Highland Laddie, *etc.* *J. Johnson: London*, [1760?] *obl.* fol. **d. 160. (4.)**

SNOWDROP. The Snow Drop. [Song.] *See* GREENE (M.)

SNOWS. The Snows from the Mountains. Duet. *See* GRANOM (L. C. A.)

SO. So brightly, sweet fair Nanny's Eyes. Song. *See* HAWDON (M.)

So fair young Celia's Charms. Song. *See* PURCELL (D.) [*The Triumphs of Virtue.*]

So it came to pass. Song. *See* BLEWITT (J.)

So many Charms were never sure. Song. *See* WHICELLO (A.)

So well Corinna likes the Joy. Song. *See* ECCLES (J.) [*The She Gallants.*]

SOAVE. Un soave gentil Campanello. A Favorite Terzetto, *etc.* *Printed for Longman & Broderip: London*, [1795?] fol. **G. 811. (31.)**

Soave sia il vento. [Trio.] *See* MOZART (J. C. W. A.) [*2. Dramatic Music.—Così fan tutte.*]

SOAVI. Soavi acuti dardi. Aria. *See* WEIGL (J.) [*Gli Amori Marinari.*]

SOCIAL. The Social Companion. Song. *See* HOOK (J.)

The Social Pow'rs. Song. *See* COME. Come now all ye Social pow'rs. [1770?] *s. sh.* fol. **I. 530. (33.)**

SOCIAL HARMONY. Social Harmony. [Hymns, &c.] *See* BENHAM (A.)

Social Harmony. Songs. *See* HALE (T.)

SODALES. Sodales cænantes. *Benedictio ante Cænam* [for three voices]... inscribed to the Members of the Harmonic Society at Bath. *Whitley: Bath*, 1797. *s. sh.* fol. **H. 1980. (212.)**

SODI (CARLO) Baiocco et Serpilla. Parodie Françoise du Joueur...Les Paroles de cet Intermède ont été faites [by C. J. Favart] sur la Musique. Gravé per M^elle^ Vandôme. [Short Score.] *Aux adresses ordinaires: Paris*, [1753.] *obl.* fol. **E. 21.**

Baiocco et Serpilla, Parodie du Joueur, Intermède en trois Actes [by C. S. Favart] ...avec la Musique. *See* RECUEIL. Recueil général des Opèra Bouffons, *etc.* Tom. 5. 1777. 8°. **11735. b. 2.**

Ces vallons et ces prairies. [Song.] [*Paris,*] 1773. *s. sh.* 8°. **298. e. 25.** *Mercure de France, Dec.*, 1778.

SOENIUS (GODFRIED) Melodie per Camera, c' io è XII. Concertini Mescolati d'Ariette novelle a due: 3, 4, 5, 6, 7, Strumenti, ad libitum possono ancora toccarsi a voce sola: c' ol Violoncello o Cimbalo, *etc.* *Gedrukt voor den Autheur. By de Wed: H. van Hulkenroi, etc.: Haarlem*, 1725. 4°. **B. 575. (2.)**

Mengelzangen, zynde een gevolg van Nieuwe Arietten, Allemandes, Sarabandes, Gavottes en Gigues, voor het Clavecimbaal en de Stem, *&c.* 2 Deel. *Gedrukt voor den Autheur. By de Wed. H. van Hulkenroi, etc.: Haarlem*, 1724. 4°. **B. 575. (1.)**

SOFONISBA. The Favourite Songs in the Opera Sofonisba. [A Pasticcio. Full & Short Score.] *R. Bremner: London*, [1770.] fol. **G. 200. (3.)**

The composers named in this work (produced in 1766*) are: Vento, di Maio and Sacchini.*

[Another copy.] **G. 180. e. (1.)**

This copy contains the Overture, arranged for the harpsichord.

SOFONISBE. Sofonisbe. Opéra. *See* PAER (F.)

SOFT. Soft as yon silver ray that sleeps. Air. *See* PERCY (J.)

Soft be the gently breathing notes. Hymn. *See* PECK (J.)

Soft Desires. Song. *See* MYRTILLO.

Soft downy Sleep. Song. *See* WORGAN (J.) *the Younger.*

Soft God of Sleep. *A Song.* [*London*, 1750?] *s. sh.* fol. **G. 311. (107.)**

[Another setting.] Soft God of Sleep. [Song.] *I[ohn?] F[entum: London*, 1770?] *s. sh.* fol. **H. 1994. a. (32.)**

[Another edition.] Soft God of Sleep. [Song.] *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (50.)**

[Another setting.] Soft God of Sleep. Song. *See* RUSSEL (D.)

Soft invader of my soul. [Song.] *See* HOWARD (S.) [*The Amorous Goddess. Overture. Musette.*]

Soft is the Zephyr's breezy wing. [Duet.] *See* GEARY (T. A.)

Soft Music, let my humble lay. [Song.] *See* SUETT (R.)

Soft on Beds of Vi'lets lying. [Song.] *See* MAJOR (J.)

Soft Pity. [Song.] *See* BIRD (W. H.)

Soft pleasing Pains. [Song.] *See* ARNE (T. A.) [*Vocal Melody. VII. The Agreeable Musical Choice. To Delia.*]

SOFTEST. Softest Charmer, do not fly me. *A Song.* The Words by Mr. H. Huddy. [*London*, 1720?] *s. sh.* fol. **H. 1601. (403.)**

[Another edition.] Softest Charmer, do not fly me. *A Song, etc.* *Cluer:* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (59.)**

SOFTLY. Softly rise O Southern Breeze. Song. *See* Boyce (W.) [*Solomon.*] **G. 805. h. (8.)**

SOGER. The Soger Laddie. [Song.] *See* My. My Soger Laddie is over the Seas, *etc.* [1740?] *s. sh.* fol. **G. 310. (94.)**

The Soger Laddie. [Song.] *See* My. My Soger Laddie is over the Seas, *etc.* [1750.] 8°. **P.P. 5438. z.**

The Soger Lassie. [Song.] *See* I. I'll pass no dull Inglorious life, *etc.* [1780?] fol. **G. 309. (106.)**

SOGNO. Il Sogno. Cantata. *See* Martin y Solar (V.)

SOHIER ( ) *l'Ainé.* Six Sonates à Deux Violons...Œuvre IV^e^. [Separate Parts.] *Chez M^r^ Le Clerc: Paris*, [1750?] fol. **g. 300.**

SOHREN (Peter) *See* Crueger (J.) Johann Crügers und Peter Sohrens Ubung der Gottseligkeit in geist- lehr- und trostreichen Gesängen, *etc.* 1700. 8°. **3433. eee. 3.**

SOIGNET ( ) J'aime les champs. *Air, etc.* [*Paris,*] 1786. 8°. **297. g. 31.**
Mercure de France, July, 1786, *p.* 98.

SOINS. Soins généreux, céleste bienfaisance. Air. *See* Bruni (A. B.)

SOIR. Le Soir. Ariette. *See* Lison. Lison revenoit au Vilage, *etc.* [1780?] 8°. **B. 362. b. (102.)**

Le soir à sa croisée. *Le Chit Chit.* Air: Oui noir &c. [From Grétry's 'L'Amitié à l'Épreuve.'] [*Paris*, 1790?] 8°. **B. 362. j. (9.)**

[Another copy.] **B. 362. f. (9.)**

[Another copy.] **B. 362. (118.)**

Un Soir dans la forêt. Romance. *See* Fodor (J.)

Un soir, dans un charmant festin. [Song.] *See* Poillevé ( )

Un Soir Lison au village. *C'est si tôt fait.* [Song.] Air; de Remonde. [*Paris*, 1785?] 8°. **B. 362. c. (31.)**

Un soir pour moi remarquable. *Chanson Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. b. (104.)**

[Another copy.] **B. 362. e. (101.)**

SOIRÉE. La Soirée du Bois de Boulogne. [Song.] *See* Je. Je suis brave Dragon de France. [1785?] 8°. **B. 362. e. (98.)**

SOIRÉE ORAGEUSE. Auprès de Barcelone. *Chanson Niaise de la Soirée Orageuse.* Avec Accomp^t^ de Guittare. [By N. Dalayrac.] *Chez Imbault: Paris*, [1790.] 8°. **B. 362. (89.)**

Chantons l'amour et ses plaisirs. *Air de la Soirée orageuse.* Avec Accomp^t^ de Guittare. [By N. Dalayrac.] *Chez Imbault: Paris*, [1790.] 8°. **B. 362. c. (60*.)**

Fillette qui dans la retraite. *Air de la Soirée orageuse.* Avec Accomp^t^ de Guittare. [By N. Dalayrac.] *Chez Imbault: Paris*, [1790.] 8°. **B. 362. c. (60***.)**

Il est des amusemens. *Air de la Soirée orageuse.* [By N. Dalayrac.] Avec Accomp^t^ de Guittare. *Chez Imbault: Paris*, [1790.] 8°. **B. 362. c. (60**.)**

Il est des amusemens. *Air de la Soirée Orageuse* [by N. Dalayrac]. Accompt. par Mozin le jeune. *Chez B. Viguerie: Paris*, [1795?] fol. **G. 554. a. (29.)**
Part of a Periodical Publication.

Vieillard qui d'amour est épris. *Vaudeville de la Soirée Orageuse* [by N. Dalayrac]. *Chez Frère:* [*Paris*, 1790.] 8°. **B. 362. (20.)**

[Another edition.] Vieillard qui d'amour est épris. *Vaudeville...* Avec Accomp^t^ de Guittare. *Chez Imbault: Paris*, [1790.] 8°. **B. 362. (89*.)**

[La Soirée Orageuse. Vieillard qui d'amour est épris.] *See* Heure. L'Heure avance où je sais mourir...Air: du Vaudeville de la Soirée Orageuse. [1794?] 8°. **B. 362. d. (19.)**

Vous me plaignez ma tendre amie. *Air de la Soirée orageuse.* Avec Accomp^t^ de Guittare. [By N. Dalayrac.] *Chez Imbault: Paris*, [1790.] 8°. **B. 362. c. (60.)**

La Soirée Orageuse. Comédie. *See* Dalayrac (N.)

SOIRÉES. Les Soirées du Palais Royal. [Song.] *See* Vive. Vive les nuits étoilées. [1785?] 8°. **B. 362. g. (69.)**

SOIRÉES DE LA COMÉDIE ITALIENNE. Suite des Soirées de la Comédie Italiene, contenant les Airs chantés sur ce Théatre et autres. Avec Accompagnement de Guittare par M. Boyé, *etc.* (Journal de Guitarre.) Feuilles 1-62; 1-5; 1-5. *Chez M. de la Chevardière: Paris*, [1783?] 8°. **E. 1707.**

The three Suites are paged separately. The composers named in this collection are: De Monville, Chiampalanti, B., Gluck, Albanese, Bartelmont, D. L. B. and Gossec.

SOL. Le Sol fortuné de la France. [Song.] *See* Heureuse Décade.

SOLACE. The Solace of Life. Song.
See HOOK (J.)

SOLAGE ( ) Jeunes guerriers, courez à la victoire. *Chanson.* [Words by] M. de Villeneuve. [*Paris,*] 1734. *s. sh.* 4°. **297. b. 6.**
Mercure de France, Nov., 1734.

SOLAMEN. Solamen Miseris, or Good News to the Afflicted. [Song.]
See HERE. Here here good Folks, *etc.* [1720?] *s. sh.* fol. **I. 530. (70.)**

SOLANDER (DANIEL) *See* KELLNER (D.) Treulicher Unterricht im General-Bass ...Dritte Auflage. Mit einer Vorrede des Herrn D. Solanders, *etc.* 1743. 4°. **785. h. 46.**

SOLANO (FRANCISCO IGNACIO) Nova Instrucção Musical, ou Theorica Pratica da Musica Rythmica, *etc.* (Additamento a' Nova Instrucção, *etc.*) 2 pts.
M. Manescal da Costa: Lisboa, 1764. 4°. **7898. b. 15.**

Novo Tratado de Musica Metrica, e Rythmica, o qual ensina a acompanhar no Cravo, Orgão, ou outro qualquer Instrumento, em que se possão regular todas as Especies, de que se compõe a Harmonia da mesma Musica, *etc.*
Na Regia Officina Typographica: Lisboa, 1779. 4°. **1042. l. 45.**

SOLDAT MAGICIEN. Le Soldat Magicien. Opéra-Comique en un Acte... Avec la Musique. [Words by Anseaume, music by F. A. Danican Philidor.]
Chez Duchesne: Paris, 1760. 8°. **11738. b. 13. (6.)**

[Another copy.] *See* THÉÂTRE. Nouveau Théâtre de la Foire, *etc.* Tom. 5. 1763. 8°. **11735. d. 2.**

[Another edition.] Le Soldat Magicien, *etc.* (Airs choisis du Soldat Magicien.) 1775. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 9. 1777. 8°. **11735. b. 2.**

Le Soldat Magicien. Opéra Comique.
See PHILIDOR (F. A. DANICAN)

SOLDIER. A Soldier and a Sailer. *Buxom Joan of Lymas*[i.e. Limehouse]*'s Love to a jolly Sailer: Being Love for Love again.* [Ballad, the first three verses taken from W. Congreve's Love for Love.] To an excellent new Play-house tune.
Printed for P. Brooksby: London, [1693?] *s. sh.* fol. **Case 39. k. 6. (61.)**
The tune is represented by a meaningless succession of notes, etc.

A Soldier and a Sailor. [Song.] *Sung by Mr. Doggett at the Theatre.* [In Congreve's 'Love for Love'; music by J. Eccles.]
[*London*, 1700?] *s. sh.* fol. **H. 1601. (51.)**

SOLDIER. A Soldier and a Sailor. Song.
See ECCLES (J.) [*Love for Love.*]

The Soldier and his Dog. Song.
See DIGNUM (C.)

The Soldier encamp'd on the Coast. Ballad. *See* DIGNUM (C.)

A Soldier for me. Song. *See* HOOK (J.)

A Souldier from Flanders he Travell'd of late. *The Young Damsels Courage and Conquest . . .* [Ballad.] Tune of March Boys, &c. *Printed for P. Brooksby, J. Deacon, J. Blare, and J. Back:* [*London*, 1695?] *s. sh.* fol. **Case 39. k. 6. (27.)**
The tune is represented by a meaningless succession of notes, etc.

The Soldier tir'd. [Song.]
See ARTAXERXES.

Soldier, whilst the flowing bowl. *A Favourite Medley* for the Light Infantry. By a Soldier, written at New-York.
W. Napier: London, [1780?] fol. **G. 311. (152.)**

The Soldier's Adieu. [Song, begins: 'Adieu! my only life.']
See DIBDIN (C.) [*The Wags.*]

The Soldier's Adieu. Glee [begins: 'Adieu to all']. *See* HOOK (J.)

Soldier's Bride. [Song.] *See* VILLAGE. The Village Maid when first she hears, *etc.* [1790?] fol. **G. 808. g. (33.)**

The Soldier's call to the War. [Song.]
See HARK. Hark how the Trumpet sounds, *etc.* [1710?] *s. sh.* fol. **H. 1601. (202.)**

The Soldier's Consolation. Song.
See DIGNUM (C.)

Soldier's Farewell and Return. [Song.]
See DIBDIN (C.) [*Will of the Wisp.*]

The Soldier's Farewell on the Eve of the Battle of Quebec. [Song.]
See CARTER (C. T.)

The Soldier's Funeral. [Song.]
See DIBDIN (C.) [*Castles in the Air.*]

The Soldier's Joy. [Song.] *See* WHEN. When the shrill Trumpet sounds on high. [1760?] *s. sh.* fol. **I. 530. (180.)**

The Soldier's last Retreat. [Song.]
See DIBDIN (C.) [*Private Theatricals.*]

The Soldier's life is always sweet. Song.
See CARTER (C. T.) [*The Fair American.*]

The Soldier's Return. [Song.]
See URBANI (P.)

The Soldier's Reward. *See* O. [Song.] O Blessed be the Day, *etc.* [1780?] *s. sh.* fol. **G. 310. (285.)**

A Soldier's Song. For two Voices.
See HOW. How stands the Glass around. [1765?] *s. sh.* fol. **I. 530. (76.)**

The Soldier's Song. [Song.] *See* LILIES. The Lillies of France and the fair English rose. [1756.] 8°. **158. l. 1.**

SOLDIER. The Soldier's Song.
See LILIES. The lillies of France and the fair English rose. [1756.] 8°.
P.P. 5438. z.

SOLEIL. Le Soleil baise sans nuage. Air. *See* GRESSET (J. B. L.)

Le Soleil se cachait dans l'onde. *L'Enfant Trouvé.* Idylle. [Song.] *Chez Bonjour: Paris,* [1795?] 8°. **B. 362. a. (92.)**

Le Soleil sur nos Champs trop longtemps arresté. *Air Nouveau.*
[*Paris,* 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, July, 1678, *p.* 85.

Le Soleil trop ardent fait languir la Nature. Air. *See* BOUVARD (F.)

SOLÉR (ANTONIO) Llave de la Modulacion, y Antiguedades de la Musica, en que se trata del fundamento necessario para saber Modular: Theorica, y Práctica para el . . . conocimiento de qualquier especie de Figuras...con algunas Canones Enigmaticos, *etc.* *Joachim Ibarra: Madrid,* 1762. 4°. **7896. aaa. 22.**

Satisfaccion a los Reparos precisos hechos por D. Antonio Roel del Rio, a la Llave de la Modulacion, por su autor, el Padre Fr. A. Soler, *etc.* *Antonio Marin: Madrid,* 1765. 4°. **7897. e. 22. (2.)**

XXVII. Sonatas para Clave. *R. Birchall: London,* [1800?] *obl.* fol. **e. 475.**

See ROÉL DEL RIO (A. V.) Reparos Musicos, precisos a la Llave de la Modulacion, etc. del P. Fr. A. Solér, *etc.* 1764. 4°. **7897. e. 22. (1.)**

SOLIÉ (JEAN PIERRE) Chapitre Second. Opéra Comique en un Acte. Paroles du C^en^ E. Dupaty...Gravé par Huguet, *etc.* [Full Score.] *Chez Imbault: Paris,* [1799.] fol. **H. 556. c.**

Le Chapitre Second. Opéra en un Acte et en Prose...Arrangé pour le Piano. *Chés Mees Père et Compe: Hambourg,* [1800?] fol. **G. 277. b.**

[Le Faucon.] Que sont les grandeurs sur la terre? *See* FAUCON. Que sont les grandeurs, *etc.* [By J. P. Solié.] [1794.] 8°. **B. 362. h. (14e.)**

Le Jockei. Opéra en un acte. Paroles d'Hoffman, *etc.* [Full Score.] *Chez Leblanc: Paris,* [1796.] fol. **G. 277. c.**

—— [Overture. P. F.] *See* RIGEL (H. J.) Ouverture du Jokei, pour le Clavecin, *etc.* [1796.] fol. **g. 543. u. (17.)**

La Moisson. [For songs, &c., in La Moisson published anonymously:] *See* MOISSON.

Le Secret. Opéra en un Acte. Paroles d'Hoffman, *etc.* [Full Score.] *Chez Imbault: Paris,* [1796.] fol. **H. 556. b.**

SOLIÉ (JEAN PIERRE) [Another edition.] Le Secret, *etc.* [Full Score.] *Chez Leblanc: Paris,* [1796.] fol. **G. 277.**

—— [For airs, &c., published anonymously:] *See* SECRET.

SOLILOQUY. Sterne's Soliloquy on hearing Maria. [Song.]
See BILLINGTON (T.)

SOLIMAN DER ZWEITE. Soliman der Zweite. Oper. *See* SUESSMAYER (F. X.)

SOLIMANO. The Favourite Songs in the Opera call'd Solimano. [A Pasticcio. Short Score.] *Printed for I. Walsh: London,* [1758.] fol. **G. 201. (4.)**
The composers named are: Perez, Bertoni and Handel.

The Favorite Songs in the Opera Solimano. No. 1. [A Pasticcio. Partly Full and partly Short Score.] *R. Bremner: London,* [1765.] fol. **G. 760. b. (2.)**
The composers named are: Vento, Pescetti, Giuseppe de Majo, Pergolese and Perez.

SOLITAIRES. Solitaires oiseaux. Musette. *See* FREMEAUX ( )

SOLITAIRES DE NORMANDIE. Pourvu qu'on nous oublie. *Air des Solitaires de Normandie.* Avec Accomp^t^ de Guittare. [Words by A. P. A. de Piis.] *Chez Imbault: Paris,* [1789.] 8°. **B. 362. (207.)**

SOLITARY. The Solitary Louer. [Song.]
See BLOW. Blow on ye Winds.
[1730?] *s. sh.* fol. **G. 316. (23.)**

SOLNITZ (ANTON WILLEM) VI Sinfonie con duoi Violini, Alto Viola, e Violoncello o Basso Continuo...Opera Terza. [Separate Parts.] *Chez Nicolas Selhoff: La Haye,* [1750?] fol. **g. 262.**

Six Sonatas or Two Violins with a Thorough Bass for the Harpsicord or Violoncello. [Separate Parts.] *Printed for I. Walsh: London,* [1750?] fol. **g. 274. (6.)**

SOLOMON. Solomon. Oratorio.
See HAENDEL (G. F.)

Solomon. Serenata. *See* BOYCE (W.)

SOLOS. VI Solos or Sonatas for a German Flute & a Base Violoncello, Collected & Fitted by a Very Great Performer of y^s^ Instrumen^t^. Carefully Ingraved by Tho^s^ Cross. *Printed for...Benjamin Cooke: London,* [1730?] fol. **g. 225. b. (6.)**

[Six Solos or Sonatas for Violin or Flute and Thorough Bass.]
[*London,* 1750?] *obl.* fol. **e. 5. l. (6.)**
Imperfect, wanting the title-page.

SOMBRE. Sombre boccage. Air.
See TOUTAIN ( )

Sombre Forêt, ouvre-moi ta retraite. *Roger sortant de l'Isle d'Alcine.* Romance sur un Air fait par M^me^ de * * *.
[*Paris*,] 1783. 8°. **297. g. 3.**
Mercure de France, Nov., 1783, *p.* 8.

SOMBRES. Sombres forests, et vous, tendres Zéphirs. *Air Nouveau.*
[*Paris*, 1679.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Jan., 1679, *p.* 181.

SOME. Some Courtly Youth whom Love inspires. *A Humourous Cantata.*
[*London*, 1760?] *s. sh.* fol. **I. 530. (146.)**

Some cry up Gunnersbury. *Strawberry Hill.* A Song. [By J. Vernon.]
[*London*, 1758.] 8°. **P.P. 5438.**
Literary Magazine, Vol. III., p. 36.

Some cry up Gunnersbury. *Strawberry Hill.* [Song, by J. Vernon.] [*London*, 1758.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXII., p. 206.

Some ease, Orinda, I should find. Song.
See ELRIDGE (R.)

Some four years ago. *The Bargain Refused.* [Song.] [*London*, 1754.] 8°. **250. c. 1.**
Gentleman's Magazine, Vol. XXIV., p. 234.

Some mournful Muse attend my Quill. *Unconstant Damon: or, Clorinda's Languishing Lamentation:* [Ballad] To a delightfull new Tune, or, He that loves best must suffer most. *Printed for P. Brooksby, J. Deacon, J. Blare, J. Back:* [*London*, 1695?] *s. sh.* fol. **Case 39. k. 6. (64.)**
The tune is represented by a meaningless succession of notes, etc.

Some of my Heroes are low. Glee.
See STEVENS (R. J. S.)

Some People may wonder. *A new Song call'd the Dream.* [*London*, 1715?] *s. sh.* fol. **H. 1601. (415.)**

[Another edition.] Some People may wonder. *A new Song call'd The Dream.* [*London*, 1720?] *s. sh.* fol. **H. 1994. b. (74.)**

Some say that we won. *They run and we run.* [Song.] Written on the late Engagement between Admiral Keppel & the Duc de Chartres July 27^th^ 1778 off Ushant. *Sk[illern: London*, 1778.] *s. sh.* fol. **G. 311. (143.)**

Some say Women are like the Seas. Song. *See* GRAVES (J.)

Some they may talk of bold Robin Hood. *The Bishop of Hereford.* [Ballad.]
Str[aight: London, 1780?] *s. sh.* fol. **G. 311. (126.)**

SOME. Some Wives are good. Glee.
See HOOK (J.)

Some women take delight in dress. *The Scold.* [Song.] *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 311. (142.)**

SOMEBODY. Somebody. Song.
See WERE. Were I oblig'd to beg my bread. [1798?] fol. **G. 798. (53.)**

Somebody II. Song.
See YOU. You ask me why, *etc.*
[1796?] fol. **G. 356. (60.)**

SOMERSETSHIRE. The Somersetshire Clown. Song. *See* GO. Go vind the Vickar of Taunton Dean, *etc.*
[1710?] *s. sh.* fol. **H. 1601. (166.)**

SOMETHING. Something New. [Song.]
See IN. In all mankind's promiscuous race, *etc.* 1764. 8°. **P.P. 5441.**

Something that's unseen. Song. *See* 'TWAS. 'Twas not Belinda's Face, *etc.*
[1773.] *s. sh.* 4°. **159. n. 5.**

SOMETIMES. Sometimes when Absent. Canzonet. *See* SUETT (R.)

SOMIS (GIOVANNI BATTISTA) [Sonata for Violin and Harpsichord.] *See* HAENDEL (G. F.) *Three Solos for Flute and Bass. H. G. XLVII. Nos.* 16–18.] Six Solos... Compos'd by Mr. Handel...Sig^r^ Somis, *etc.* No. 6. [1730?] fol. **h. 2140. d. (3.)**

Sonate da Camera a Violino Solo, e Violoncello, ò Cembalo *etc. Chez M. C. Le Cene: Amsterdam*, [1725?] fol. **h. 87. a.**

Sonate da Camera a Violino Solo, e Violoncello, ò Cembalo...Opera Seconda. *Dall' istesso Autore: Torino*, 1723. fol. **h. 87.**

SOMIS (LORENZO) Sonate da Camera a Violino Solo e Violoncello, o Cembalo... Opera Seconda. Gravé par De Gland. *Chez la V^e^ Boivin: Paris*, [1740?] fol. **g. 422. a. (1.)**

SOMMEIL. Le Sommeil de Myrthe. Romance. *See* O. O lit charmant, *etc.*
[1790?] 8°. **B. 362. a. (94.)**

Le Sommeil fuyait de nos yeux. Romance. *See* CROISÉE. **B. 362. c. (90.)**

Le Sommeil Interrompu. Ronde à danser. *See* TOUJOURS. Toujours grand soin avoit Lisette. [1780?] 8°. **B. 362. g. (86.)**

Sommeil viens sur mes sens. Duo.
See LA RICHERIE (de).

SOMMEIL DE CLIMÈNE. Le Sommeil de Climène. Cantatille.
See LEMAIRE (L.)

SOMMEIL D'ULISSE. Le Sommeil d'Ulisse. Cantate.
See JACQUET DE LAGUERRE (E. C.)

SON. Le Son de ce Tambour. Menuet. *See* CHARLES ( )

SON. Son inamorato. *A Venitian Duett & a Favourite French Air.* *Anne Lee:* [*Dublin*, 1780?] *s. sh.* fol. **H. 1601. a. (38.)**

SON. Son of God, thy blessing grant. *Hymn.* [Words by C. Wesley.] [*London*, 1777.] 8°. **P.P. 716. b.**

Gospel Magazine, Sept., 1777.

[Another setting.] Son of God, Thy Blessing grant. Hymn. *See* E. H.

SON-IN-LAW. Goddess of the magic Cestus. A favourite Song in the Son in Law. [Words by J. O'Keeffe, music by S. Arnold.] *John Lee: Dublin*, [1780?] fol. **H. 1601. a. (33.)**

My true Love far away. The First favourite Song in the Son in Law. [Words by J. O'Keeffe, music by S. Arnold.] *John Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (35.)**

Signor Cranky addio. Sung by Mrs. Daly in the Son in Law. [Words by J. O'Keeffe, music by S. Arnold.] *John Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (32.)**

When Hairs are gray. [Song.] Sung... in the Son in Law. [Words by J. O'Keeffe, music by S. Arnold.] *John Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (31.)**

SONATAS. A Favourite Lesson for the Harpsicord by a Celebrated Author. Sonata. [*London*, 1790?] fol. **g. 271. b. (40.)**

A Sonata for the Piano Forte . . . in Imitation of the best Modern Authors as they have appear'd within these last 20 Years. Composed by an Eminent Master, to be continued Monthly. No. 1[-4]. 4 Nos. *Printed for Culliford, Rolfe & Barrow: London*, [1796?] fol. **g. 141. (16-19.)**

Nos. 3 *and* 4 *are duplicates.*

Sonate per Camera a Violino è Violoncello di vari Autori. *C. Buffagnotti:* [*Bologna*? 1690?] *obl.* fol. **K. 10. a. (10.)**

Each Sonata (*of which this volume only contains the Violin parts*) *is engraved in an ornamental border by C. A. Buffagnotti. The composers are: G. A. Perti, G. Aldrovandini, D. Marcheselli, G. Iachini, B. Laurenti, C. Mazolini, F. C. Belisi, B. B*[*e*]*rnardi, A. Grimandi and G. Torelli.*

[Six Sonatas for two Violins or two Flutes.] [*London*, 1750?] fol. **g. 421. h. (4.)**

Wanting the title-page.

SONATAS. Six Sonatas, for the Piano Forte. Composed by Bach, Benda, Gzaun [or rather Graun], Wagen[s]eil, Hasse, and Kernberger [or rather Kirnberger]. [1799.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. VII. No. 6. [1797–1802.] 8°. **D. 854.**

See also: SOLOS.

SONG. A song is ask'd what shall it be. *The Feathers.* A favorite Masquerade Song. *P. H*[*odgson: London*, 1775?] *s. sh.* fol. **G. 306. (105.)**

A Song of Songs. *See* YOUR. Your Poets write Songs as their Fancies suggest. [1710?] *s. sh.* fol. **G. 305. (250.)**

A Song to Celia. *See* AH. Ah tell me no more of your Duty, *etc.* [1704.] *s. sh.* fol. **H. 1601. (61.)**

SONGE. Songe. Madrigal. *See* DEROSOY ( )

SONGS. [*Arranged chronologically.*] *Begin* [Fol. 1, recto:] Bassus. [verso:] In this boke ar cõteynyd. xx. sõges. ix. of iiii. ptes, and xi. of thre ptes, *etc.* [*Wynkyn de Worde: London*,] 1530. *obl.* 4°. **K. 1. e. (1.)**

45 *fol., without pagination. Title-page, sigs. A–L, in fours. The printed notes stop on the recto of fol. l.* 4; *the verso contains printed lines, with music in manuscript.* 2 *fol. entirely in MS. follow, and then* 4 *unsigned fol. with printed lines and MS. music; a blank leaf at the end. Bound up with this Bassus part is the first leaf of the Triplex. The composers named in this collection are: Cornysh, Pygot, Ashwell, Tavernar, Gwynneth, Fayrfax, Cowper, Jones and Thomas Stretton, the last-named in the MS. portion only.*

The Circle, or Conversations on Love & Gallantry; originally in French [by... De Montfort]. Now Englished. And since Augmented with several New Songs, illustrated with Musical Notes, both Treble & Bass. By N. Noel, *etc. Printed for the Author: London*, 1676. 8°. **12330. b. 40.**

The 'Epistle to the Reader' states that "the Musick was set by several good understanding Masters of that Science."

An Heroick Poem to...the Duke of York, on his Return from Scotland. With some choice Songs and Medleyes on the Times. [Words] By M. Taubman, *etc.* *Printed for John Smith: London*, 1682. fol. **1347. m. 10.**

The Heroick Poem has no music.

The Newest Collection of the Choicest Songs, as they are Sung at Court, Theatre,

Musick-Schools, Balls, &c. With Musical Notes. *T. H...ly for D. Brown and T. Benskin: London*, 1683. 8°. **B. 354.**

Several New Songs. [Words] By Tho. D'Urfey ... Set to as many New Tunes, by the Best Masters in Music.
J. Playford, for Joseph Hindmarsh: London, 1684. fol. **F. 19.**

Choice New Songs never before Printed. Set to Several New Tunes by the Best Masters of Music. Written by T. D'Urfey, *etc.* *John Playford, for Joseph Hindmarsh: London*, 1684. fol. **G. 152. (1.)**
The composers named are: Abel, Grabue, King, Peasable, Akeroyd, Farmer and Monsieur Baptist.

Two New Songs, The Winchester Christening, and The Wish.
J[ohn] P[layford] for Joseph Hindmarsh: London, 1685. fol. **H. 33.**

A Choice Collection of 180 Loyal Songs, all of them written since the Two late Plots...Intermixt with some New Love Songs...To which is added, The Musical Notes to each Song. The Third Edition, *etc.* 1685. 8°. *See* T., N.
11621. bb. 23.

A Third Collection of New Songs, never Printed before. The Words by Mr. D'Urfey. Set to Music by the best Masters in that Science, viz. Dr. John Blow. Mr. Henry Purcell. Senior Baptist. Mr. Courtiville. Mr. William Turner. Mr. Thomas Farmer. Mr. John Lenton. Mr. Samuel Akeroyd. With Thorow-Basses for the Theorbo, and Bass-Viol.
J[ohn] P[layford] for Joseph Hindmarsh: London, 1685. fol. **G. 152. (2.)**

A Collection of the Choy[c]est and newest Songs. Sett by Severall Masters with a Thorow Bass to each Song for y^e^ Harpsichord Theorbo or Bass-Violl. The Second Book. *Printed for Iohn Crouch: London*, 1687. fol. **K. 2. g. 5.**
Engraved throughout. The composers of this collection are: Akeroyd, Readding, T. Farmer, Baptist, James Hart, Snow, George Hart, A. Damascene and John Lenton.

A Collection of One Hundred and Eighty Loyal Songs...The Fourth Edition with many Additions. 1694. 8°. *See* T., N.
1078. e. 13.
[Another copy.] **Gren. 18,340.**

A Collection of new Songs. With a Through Bass to each Song for the Harpsicord. Compos'd by Several Masters.
Sould by I. Walsh and I. Hare: London, [1710?] fol. **G. 316. b.**
The composers named are: W. Crofts, J. Clarke, W. Corbett, H. Purcell, Keen, D. Purcell, Leveridge, Wilkins, Frances, R. Brown and R. Cox.

SONGS. A Collection of the Choicest Songs & Dialogues composed by the most Eminent Masters of the Age. *Printed for I. Walsh: London*, [1715?] fol. **G. 151.**
A collection of songs printed at different dates with a general title-page. The composers named are: J. Clarke, J. Eccles, W. Croft or Crofts, Tho. Clarke, J. Weldon, R. Leveridge, H. Purcell, William Robart, Courtevill, Robert Bradley, D. Purcell, Edward Keen, Finger, Will. Gorton, Willis, John Barrett, Barrencloe, Wm. Shore, Akeroyde, Robert Cox, Henry Hall, Gillier, James Graves, J. Blow, Peasable, John Isum, Elford and George Martin.

A Collection of Songs on Various Subjects, fitted to all Capacities. *Printed for W^m^ Smith: London*, 1720. fol. **H. 32.**

A favourite Collection of English Songs. Sung by Mr. Beard, Miss Young &c. at Ranelagh Gardens. 1757. N° 1.
Printed for I. Walsh: [London, 1757.] fol. **H. 2815. a. (14.)**
The only composer named is Mr. Arne.
[Another copy.] **G. 323. (3.)**

The New Songs sung by Miss Wright at Vauxhall and Mr. Hudson at Ranelagh, for the Voice and Harpsichord, *etc.*
Printed for C. and S. Thompson: London, [1765?] fol. **G. 359. (11.)**
The only composer named in this collection is M. Arne.

The Favorite Songs sung at Ranelagh for the Voice and Harpsichord also adapted for the Guittar. *Printed for R. Bremner: London*, [1766?] fol. **G. 359. (12.)**
By Vento and Giardini.

A Choice Collection of Two Three & Four Part Songs, compos'd by Purcell, Blow, Handell, Dr. Green, and Several other Eminent Masters. Book 2^d^.
Printed for C. and S. Thompson: London, [1775?] fol. **G. 788. a.**
A collection of reprints from old plates. The composers named are: H. Purcell, I. Ganthony, J. Weldon, J. Eccles, Carey, I. A[lcock] M.B., D. Russel, Dupuis, Harrington, T. Brewer, Arne, T. Smart, Riley, Travers, Sig^r^ Galli, Handel and I. Timms.

Ancient Songs, from the Time of King Henry the Third, to the Revolution. [Edited by J. Ritson.] *Printed for J. Johnson: London*, 1791. 8°. **239. i. 18.**
[Another copy.] **Gren. 13,031.**

A Select Collection of New Favourite and Popular Songs, by the most celebrated Composers. [1797.] *See* PERIODICAL PUBLICATIONS. — *London.* The Piano-Forte Magazine. Vol. II. No. 6. [1797-1802.] 8°. **D. 854.**

See also: ENGLISH SONGS.

SONGS. Songs of Immortal praise belong. *Part of Psalm CIII.* [*London*, 1765.] 8°.
P.P. 324. n.
Christian's Magazine, May, 1765, *p.* 233.

SONGS OF THE OLD TESTAMENT. The Songs of the Old Testament, Translated into English Measures ...To euery Song is added a new and easie Tune...[Words] By George Wither. 1621. 12°. *See* HYMNS. [*4. English.*]
1076. c. 15.

SONNENFEST DER BRAMINEN. Das Sonnenfest der Braminen. Komische Oper. *See* MUELLER (W.) **E. 153. a.**

SONNETS. Six Sonnets with an Accompaniment for the Piano-Forte or Harp.
Printed for the Author: London, (1794.) fol. **G. 356. (2.)**
The title-page is signed J. H. D. The dedication shows that the composer was a woman.

SONO. Sono Dama e sono Signora. Cavatina. *See* GIARDINI (F.) [*Ninetta.*]

Son pietosa. Air. *See* KRAUS (J. M.)

Son prigionier lo vedo. Terzetto. *See* TARCHI (A.) [*La Generosità d' Alessandro.*]

Son regina e sono amante. [Scena.] *See* SACCHINI (A. M. G.) [*Didone Abbandonata.*]

SOON. Soon as the Ev'ning shades prevail. Hymn. *See* PRINTER ( )

Soon as the Morn salutes your Eyes. *A Thanksgiving Hymn.*
Str[*aight*] *&* *Sk*[*illern: London*, 1777?] *s. sh.* fol. **G. 311. (135.)**

SOONER. Sooner than I'll my Love forego. Song. *See* CAREY (H.)

SOPHIA. Sophia! name for ever dear. Song. *See* HUDSON (R.)

SOPHIE ET MONCARS. Sophie et Moncars, ou l'Intrigue Portugaise. Opéra. *See* GAVEAUX (P.)

SOPHROSYNE. Sophrosyne. [Song.] *See* PERCY (J.)

SORCIER. Le Sorcier, Comédie lyrique, meslée d'Ariettes, en deux Actes...avec la Musique. [Words by A. A. H. Poinsinet, music by F. A. Danican Philidor.] 1770. *See* RECUEIL. Recueil général des Opéra Bouffons, *etc.* Tom. 3. 1777. 8°.
11735. b. 2.

Loin de l'objet de ma tendresse. *Vaudeville* du Sorcier [by F. A. Danican Philidor.] [*Paris*, 1765?] 8°.
B. 362. c. (56ª.)

SORCIER. Nous étions dans cet age. *Romance* détaché du Sorcier [by F. A. Danican Philidor]. [*Paris*, 1765?] 8°.
B. 362. c. (56ᵇ.)

Revien, revien, ma voix t'appelle. *Ariette* du Sorcier [by F. A. Danican Philidor]. [*Paris*, 1765?] 8°. **B. 362. c. (56ᶜ.)**

Sur le gazon. *Vaudeville* [or rather, Chanson] du Sorcier [by F. A. Danican Philidor]. [*Paris*, 1765?] 8°.
B. 362. c. (56ᵈ.)

Le Vaisseau vogue au gré d'un calme. *Tempête* du Sorcier [by F. A. Danican Philidor.] [*Paris*, 1765?] 8°. **B. 362. c. (56.)**

Le Sorcier. Comédie Lyrique. *See* PHILIDOR (F. A. DANICAN).

SORGE (GEORG ANDREAS) Herrn G. A. Sorgens Anleitung zum Generalbass und zur Composition. Mit Anmerkungen von F. W. Marpurg. Nebst vier Kupfertafeln. *Bey G. A. Lange: Berlin*, 1760. 4°.
1400. i. 41.

Anleitung zur Fantasie...das Clavier, wie auch andere Instrumente aus dem Kopfe zu spielen, *etc.*
Im Verlag des Verfassers: Lobenstein, [1767.] 4°. **7897. e. 6.**

Georg Andreas Sorgens...zuverlässige Anweisung Claviere und Orgeln behörig zu temperiren und zu stimmen, *etc. Bey dem Autore, und G. F. Authenrieth: Leipzig und Lobenstein*, (1758.) 4°. **7898. g. 26.**

Anweisung zur Stimmung und Temperatur sowohl der Orgelwerke, als auch anderer Instrumente, sonderlich aber des Claviers, *etc. Gedruckt mit Piscators Schriften: Hamburg*, 1744. 8°. **7807. a. 2. (3.)**

Ausführliche und deutliche Anweisung zur Rational-Rechnung.. Nebst einer... Nachricht von dem neuen Telemanischen Intervallen System, *etc.*
Im Verlag des Verfassers: Lobenstein, 1749. 8°. **7897. aa. 9.**

Ausweichungs—Tabellen; in welchen auf vierfache Art gezeiget wird wie eine iede Tonart in ihre Neben-Tonarten ausweichen könne, *etc.*
In Verlag Johann Ulrich Haffners: Nürnberg, [1755?] fol. **h. 1770.**

Compendium Harmonicum, oder Kurzer Begrif der Lehre von der Harmonie, *&c.*
Im Verlag des Verfassers: Lobenstein, [1760.] 4°. **7899. e. 18.**

Genealogica allegorica. Intervallorum Octavae diatono-chromaticae. Das ist: Geschlecht-Register der Intervallen der diatonisch-chromatischen Octav ... Nach Anleitung der Klänge so das Grosse Waldhorn gibt, *etc. Gedruckt bey Johann Ernst Schultzen: Hof*, (1741.) 8°.
7896. a. 14.

[Another copy.] **7898. ee. 29. (1.)**

SORGE (Georg Andreas) Gespräch zwischen einem Musico theoretico und einem Studioso musices von der Prätorianischen, Printzischen, Werckmeisterischen, Neidhärdtischen und Silbermannischen Temperatur, wie auch von dem neuen Systemate Herrn . . . Telemanns, *etc.* *Im Verlag des Autoris : Lobenstein,* (1748.) 8°. **7807. a. 2. (2.)**

Der in der Rechen- und Messkunst wohlerfahrne Orgelbaumeister, *etc.* *Auf Kosten und im Verlag des Verfassers : (Lobenstein,* 1773.) 4°. **7808. bb. 23. (1.)**

Erste Lieferung von XII. Sonaten vor die Orgel und das Clavier im neuern Styl gesetzet, *etc.* *Balth. Schmid : Nor[imbergae,* 1745?] *obl.* fol. **e. 174. m. (18.)**

Vorgemach der musicalischen Composition, oder ausführliche, ordentliche und vor heutige Praxin hinlängliche Anweisung zum General-Bass, *etc.* 3 Theil. *Im Verlag des Autoris : Lobenstein,* [1745–47.] 4°. **7897. cc. 8.**
The title-pages of each part are different.

SORIANO (Francesco) Di Francesco Soriano Romano il Secondo Libro de Madrigali a Cinque Voci. Nuouamente da lui composti e dati in luce. Canto. (Tenore.) 2 pts. *Ad istanza di Ascanio, & Girolamo Donangeli. Per Francesco Coattini : Roma,* 1592. 4°. **D. 220.**

Francisci Suriani . . . Missarum liber primus. *Apud Io. Baptistam Robblettum : Romæ,* 1609. fol. **K. 9. a. 16.**
The title-page is engraved. In a magnificent contemporary binding with the arms of Paul V. on the covers.

SORROWFUL. The Sorrowful Adventures of the Dry Ditch. Song. *See* I. I sing two valiant leaders, *etc.* [1758.] 8°. **P.P. 5438.**

SORROWS. The Sorrows of Charlotte at the Tomb of Werter. [Song.]
See Heron (H.)

The Sorrows of Charlotte at the Tomb of Werter. [Song.] *See* Percy (J.)

The Sorrows of Julia. Song.
See Knyvett (W.)

SORTEZ. Sortez de l'Isle de Cythère. Chansonnette. *See* Bouvard (F.)

Sortez de ma triste mémoire. *Air tendre.* [*Paris,*] 1730. *s. sh.* 4°. **298. a. 13.**
Mercure de France, Oct., 1730.

Sortez de vos Retraites. Song.
See Carey (H.)

Sortez il faut que je m'habille. *L'Abbé Triomphant.* Chanson dialoguée. [*Paris,* 1780?] 8°. **B. 362. j. (15.)**

SOSARME. Sosarmes. Opera.
See Haendel (G. F.)

SOSPIRI. Sospiri miei dolenti. Song.
See Rauzzini (V.)

SOT. Un Sot qui veut faire l'habile. *Chanson à Boire* [words by C. Rivière Du Fresny]. [*Paris,* 1710.] *s. sh. obl.* 4°. **P.P. 4486.**
Mercure Galant, Tome I., p. 66.

SOTO (Francesco) *See* Laudi. Libro delle Laudi Spirituali. Doue in vno sono compresi i Tre Libri gia stampati, *etc.* [Edited by F. Soto.] 1589. 4°. **D. 33. b. (1.)**

See Laudi. Il Terzo Libro delle Laudi Spirituali, *etc.* [Edited by F. Soto.] 1588. 4°. **D. 33. a.**

See Laudi. Il Quarto Libro delle Laudi a Tre et Quatro Voci, *etc.* [Edited by F. Soto.] 1591. 4°. **D. 33. b. (2.)**

See Laudi. Il Quinto Libro delle Laudi Spirituali. . . Del Reuerendo P. Francesco Soto, *etc.* 1598. 4°. **D. 33. b. (3.)**

SOUFFRIRONS. Souffrirons nous, amis. *Air à Boire.* Duo. [*Paris,*] 1723. *s. sh.* 4°. **297. a. 5.**
Le Mercure, November, 1723.

SOUHAIT. Souhait. Chanson. [Begins: 'Par vos divins appas.']
See Du Vigneau ( )

Le Souhait. [Song.] *See* Quand. Quand vous riez, jeune Glycère, *etc.* [1785?] 8°. **B. 362. (182.)**

SOUHAITS. Souhaits d'une Jeune Demoiselle. [Song.] *See* Cagé ( )

SOULIERS MORDORÉS. Les Souliers Mors-dorés, ou La Cordonnière Allemande, Comédie Lyrique eu deux Actes, *etc.* [Book by —— de Ferrières, with the voice-parts of one song and the concluding vaudeville by A. M. A. Fridzeri.] 1776.
See Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 9. 1777. 8°. **11735. b. 2.**

SOUND. Sound Fame, thy brazen Trumpet. Song.
See Purcell (H.) [*Diocletian.*]

The Sound of the Harps. [Glee.]
See King (M. P.)

Sound the fife, beat the drum. *The Female Captain.* [Song.] Sung by Mrs. Wrighten. The Words by Mr. Wrighten. [*London,* 1775?] *s. sh.* fol. **G. 311. (105.)**

Sound the Trumpet. *A Two Part Song* [by P. Hart], on the approaching Nuptials of the Prince of Orange, and the Princess Royal of Great Britain, *etc.* [*London,* 1734.] *s. sh.* fol. **G. 305. (95.)**
This is Hart's song written on the Return of King William, with altered words.

SOUND. Sound the Trumpet. Song. *See* HART (P.)

Sound thy Trumpet, O Fame. *Rodney's Triumph.* [Song.] Written on the Naval Victory obtain'd over the Spaniards January the 8th & 16th 1780. *Sk[illern: London,* 1780.] *s. sh.* fol. **I. 530. (147.)**

SOUPER. Le Souper du Pape. [Song.] *See* FOLÂTRE. Folâtre amour, *etc.* [1790?] 8°. **B. 362. h. (1.)**

Le Souper. [Song.] *See* ICI. Ici l'amitié nous rassemble. *Le Souper de Tarare, etc.* [1787.] 8°. **B. 362. (158.)**

SOURCE. Source de l'existence. Hymne. *See* MARTINI (G.) *il Tedesco.*

SOURDE. La Sourde Oreille. [Song.] *See* FODOR (J.)

SOUS. Sous l'amoureuse loi Philis va m'enchainer. *Chanson.* [*Paris,*] 1759. *s. sh.* 8°. **297. d. 20.**
Mercure de France, Oct., 1759.

Sous les loix de la jeune Hortense. Romance. *See* ROESER (V.)

Sous nos fenêtres le soir. *L'Espoir incertain.* Ariette avec accompagnement de guitare. *Chez M. Camand: Paris,* [1780?] 8°. **B. 362. g. (9.)**

[Another copy.] **B. 362. b. (82.)**

Sous sa forme nouvelle. Air. *See* DALAYRAC (N.) [*L'Amant Statue.*]

Sous un ormeau, la jeune Annette. Air. *See* FÊTE DU VILLAGE.

Sous un saule dans la prairie. Ariette. *See* ALBANESE ( )

Sous une Gaze légère. *Le Fichu Menteur,* [Song] par M^r^ Roulland. Air: du Vaudeville de Figaro. *Chez les Frères Savigny:* [*Paris,* 1785?] 8°. **B. 362. j. (13.)**
[Another copy.] **B. 362. (198.)**

SOUSA VILLALOBOS (MATHIAS DE) Arte de Cantochão, *etc.*
Manoel Rodrigues de Almeyda: Coimbra, 1688. 4°. **7898. bbb. 17.**

Inchiridion de Missas Solemnes e Votivas e Vesporas das selebridades, e Festas de todo o Anno, com os Hymnos novos, e Cantocham novamente emendado, & as festas todas, ad extensum. Kyrios, Glorias, Credos, Sanctus & Agnus Dei, pera todas as festas; Officio inteiro pera toda a Semana Santa; Officio de defuntos; & outras commemoraçoens varias . . . novamente sahido a luz por Mathias de Sousa Villalobos, *etc.*
Manuel Rodrigues de Almeyda: Coimbra, 1691. fol. **K. 8. k. 4.**

SOUTH SEA. The South Sea Ballad. *See* LADY.

SOUTHBROOK (WILLIAM E.) Six Sonnets and Six Sonatinas, with a Frontispiece, design'd by J. Zoffany, R.A., and engraved by J. Stow. *Printed for the Author: Knightsbridge,* 1797. fol. **G. 369. (10.)**

Second Set of Six Sonnets & Three Sonatinas, *etc. T. Monzani, for the Author: London,* [1800?] fol. **G. 369. (9.)**

SOUTHERLY. A Southerly wind, and a cloudy Sky. *The Fox Chace,* a favourite Hunting Song, *etc. Str[aight: London,* 1780?] *s. sh.* fol. **G. 306. (95.)**

SOUTHWELL (F. W.) A Concerto for the Piano Forte, with Accompaniments for two Violins, two Flutes, two Horns, Tenor and Violoncello . . . Op. IV. [Separate Parts.] *The Author: Dublin,* [1795?] fol. **g. 116. a. (7.)**

SOUVENT. Souvent plus d'une enchanteresse. Vaudeville. *See* LANVAL ET VIVIANE.

Souvent une erreur passagère. Romance. *See* LANVAL ET VIVIANE.

SOVEREIGN. The Sovereign of the Sea. [Song.] *See* AGREEABLE SURPRISE.

SOYEZ. Soyez moins entreprenant. Vaudeville. *See* VENDANGEURS.

Soyez toujours Songes charmans. Ariette. *See* LAGARDE (N. de)

SPACIOUS. The Spacious Firmament on high. [Hymn.] *See* MADAN (M.)

The Spacious Firmament on high. *The 19th Psalm,* by Mr. Addison. Set to Musick by an eminent Master. [*London,* 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, Feb., 1761, *p.* 88.

SPADA (VINCENZO) Il Primo Libro delle Villanelle . . . A Tre voci. Da Paolo Vasti, nouamente poste in luce. Basso.
Appresso Giacomo Vincenti: Venetia, 1589. 12°. **B. 258.**

SPADINA (STEFANO) *See* N. (Stefano) *called* Spadina.

SPAN. The Span. [Song.] *See* BRIDE (R.)

SPANGENBERG (G. C.) *See* SYMPHONIES. Sei Sinfonie a Otto Stromenti . . . Composta d'Alcuni Famosi Maestri, cioè di Graun, Richter, Chalon, Zebro e Spangenberg. [1770?] fol. **g. 973.**

SPANGENBERG (JOHANN) Cantiones Ecclesiasticæ Latinæ . . . per totius Anni circulum cantandæ ac prælegendae . . .—Kirchengesenge Deutsch, auff die Sontage vnnd fürnemliche Feste, durchs gantze Jar, zum Ampte, so man das hochwirdige Sacrament des Abendmals Christi handelt, . . . durch Johan Spangenberg verfasset. 2 pts. MS. NOTES. *Michael Lotther: Magdeburg,* 1545. fol. **K. 4. h. 8.**

SPANGENBERG (Johann) Zwölff Christliche Lobgesenge vnd Leissen, so man das Jar vber, jnn der Gemeine Gottes singt, auffs kürtzte ausgelegt.
Gedruckt...durch Georgen Rhau: Wittemberg, 1545. 8°. **3434. b. 56.**

Prosodia in Usum iuuentutis Northusianæ, *etc.* (Sequuntur Harmoniæ Tetracenticae, super quatuor communiora carminum genera...pro pueris compositæ.)
Excusum...per Heinricum Stainer: Augustæ, 1542. 8°. **785. b. 45.**

Quæstiones Musicæ in usum scholæ Northusianæ per Ioann. Spang ... collectae. *Apud Ioh. Petreium: Norimbergæ*, [1536.] 8°. **7897. a. 6.**

SPANISH BARBER. Spring the Soul firing. A favorite Song in the Spanish Barber. [Words by G. Colman, music composed & adapted [from Monsigny?] by S. Arnold.] *Longman & Broderip: London*, [1778.] fol. **G. 311. (164.)**

Tell Tale Eyes. A favourite French Air sung...in the Spanish Barber. [Words by G. Colman, music composed and adapted [from Monsigny?] by S. Arnold.]
John Lee: Dublin, [1778?] *s. sh.* fol. **H. 1601. a. (30.)**

When with Tenderness. Sung...in the Spanish Barber. [Words by G. Colman, music composed and adapted [from Monsigny?] by S. Arnold.] *John Lee: Dublin*, [1778?] *s. sh.* fol. **H. 1601. a. (29.)**

The Spanish Barber. [Musical Comedy.] *See* Arnold (S.) **E. 104.**

SPANISH GUITAR. [Song.] *See* Obi.

SPANISH LADY. The Spanish Lady, as Perform'd at...Covent Garden. Set for the Harpsichord, Voice, German Flute or Violin. [Written by T. Hull, adapted to popular airs.] *Printed for C. and S. Thompson: London*, [1765.] *obl.* fol. **D. 271. (3.)**

SPANISH RIVALS. The Spanish Rivals. Musical Farce.
See Linley (T.) *the Elder.*

SPARKLING. Sparkling Champaigne. [Song.] *See* Collet (J.)

Sparkling Champaigne. [Song.] *See* Ye. Ye dull thinking souls, *etc.* [By J. Collett.] [1768.] 8°. **P.P. 5438. z.**

SPARROW (Stephen) A Collection, of Sacred Music, for the use of Catholic Chapels. *G. Goulding, for the Author: London*, [1795?] fol. **H. 906.**

SPATARIUS (Joannes)
See Spataro (G.)

SPATARO (Giovanni) Errori de Franchino Gafurio de Lodi: Da Maestro Ioāne Spatario Musico Bolognese: ī sua deffensione: & del suo preceptore Maestro Bartolomeo Ramis Hispano: Subtilemente demonstrati. *Impressum per Benedictum Hectoris: Bononiæ*, 1521. 4°. **K. 1. f. 14.**

Tractato di Musica...nel quale si tracta de la Perfectione da [*sic*] la Sesqualtera Producta in la Musica Mensurata Exercitate, *etc.* MS. NOTES. *Impressa...per maestro Bernardino, de Vitali: Venegia*, 1531. fol. **K. 1. h. 20.**

See Gaforus (F.) Apologia Franchini Gafurii adversus Ioannem Spatarium & complices musicos Bononienses.
1520. fol. **K. 1. g. 8. (2.)**

SPAZIER (Johann Carl Gottlieb) Zwanzig vierstimmige Chöre, im philantropinischen Betsale gesungen ... in Partitur mit untergelegtem Klavierauszuge herausgegeben, *etc.*
Bei S. L. Crusius: Leipzig, 1785. fol. **G. 452.**

SPEAK. Speak Fame, if you can tell a Girl. *A Crambo on Miss Kitty Case*, the words by Mr. S. Mabbat. [Song.]
[*London*, 1760?] *s. sh.* fol. **G. 316. (126.)**

SPECHTSHART (Hugo) *Reutlingensis.* Flores Musice omnis Cātus Gregoriani.
Impssum p Johannem pryss: Argentine, 1488. 4°. **K. 1. h. 1.**
97 *leaves, without pagination. Register:* 2 *leaves without signature, sigs. A–L in eights, M in seven.* 17 *and* 30 *lines to the full page. Wanting the folding plate — Forma Monocordi— between ff.* 27 *and* 28.

Flores Musice. [*Strasburg*? 1495?] 4°. **K. 1. h. 2. (3.)**
84 *leaves, without pagination or place of imprint. Register: Sig. A in eights, B–N in sixes, O in four.* 35 *and* 18 *lines to the full page. On the title-page is a wood-cut representing Tubal and Pythagoras. The same cut is repeated on the verso of fol. A* vi. *Between fol. D* ii *and D* iii *a folding plate—Hec est dispositio Monocordi—is inserted.*

SPEER (Daniel) Grund-richtiger, kurtz-Leicht- und Nöthiger, jetzt Wol-vermehrter Unterricht der Musicalischen Kunst. Oder, Vierfaches Musicalisches Kleeblatt, *etc.* *Im Verlag G. W. Kühnen, gedruckt bey C. B. Kühnen Seel. Erben: Ulm*, 1697. *obl.* 4°. **B. 822.**

Jubilum Coeleste. Oder Himmlischer Jubel-Schall, bestehend in Geistlichen Arien, beydes in Lateinisch- und Teutschen Texten unter einerley Melodey...

Mit 2. Discant Sing-Stimmen und 5. Violen...samt dem General-Bass gesetzt, &c. Cantus II. (Violino I (II).) Viola I (II).) (Bassus Continuus.) 6 pts.
Gedruckt bey Melchior Gerhard Lorbeern: Stuttgart, 1692. 4°. **C. 95.**

SPENCER (JOHN) Listen to the carol'd ditty. [Song.] *A Christmas Carol.* The Poetry by W. R. Spencer, *etc.*
Broderip and Wilkinson: London, [1800?] fol. **G. 365. (17.)**

Parisot's Hornpipe. Arranged with Variations for the Pianoforte...by J. Spencer.
Printed for G. T. Smart: [London, 1800?] fol. **g. 139. (41.)**

Tabby's Purraby to her Chicken, which she had adopted after her six Kittens had been drown'd. The Words by W. R. Spencer. *G. Smart: London*, [1796?] fol. **G. 368. (14.)**

The Favorite Troop performed by the Band of the Oxford Shire Militia, *etc.* [Full Score.] (The Favorite Oxfordshire Troop adapted for the Harpsichord or Forte Piano.) *Printed for G. Smart: London*, [1795.] fol. **h. 1568. b. (21.)**

See DUPUIS (T. S.) Cathedral Music... Selected...and...Revised by J. Spencer. (Organ Part...Adapted by J. Spencer.) [1797.] fol. **I. 216.**

SPERATI (B.) *See* MARTIN Y SOLAR (V.) Twelve Favorite Italian Canons...with an Accompaniment for the Piano Forte... (by B. Sperati) *etc.* [1794?] *obl.* fol. **D. 370. (10.)**

SPERONTES, *pseud.* [i.e. JOHANN SIGISMUND SCHOLZE?] Sperontes Singende Muse an der Pleisse, in 2.mahl 50 Oden, derer neuesten und besten musicalischen Stücke, mit denen darzu gehörigen Melodien. Zu beliebter Clavier-Übung und Gemüths-Ergötzung, anjetzo viel verändert und verbessert auch vermehrt ans Licht gestellet, *etc.* (Sperontes Singender Muse...Erste (Zweyte) (Dritte) Fortsetzung, *etc.*) 4 pts.
Leipzig, 1747 (1742) (1743) (1745). 4°. **C. 367. a.**

[Another copy. Erste (Zweyte) Fortsetzung.] 2 pts. **C. 367.**

SPETHE (ANDREAS) Psalmorum Dauidis, Prophetæ Regii, Paraphrasis metro-rhythmica, ad Melodias Gallicas, et Rhythmos Germanicos D. Doct... Ambrosii Lobwasseri... accommodata. Cum...quatuor vocum symphoniis, *etc.*
Apud Petrum Mareschallum: Heidelberg, 1596. 12°. **A. 634.**

SPEUY (HENDERICK JUSTUS) De Psalmen Davids, gestelt op het Tabulatuer van het Orghel ende Clavercymmel, met 2. partijen ...Les Pseaumes de David, mis en Tableture sur l'Instrument des Orgues & de l'Espinette, a 2. parties *etc.* *Peeter Verhaghen: Dordrecht*, 1610. fol. **K. 1. i. 14.**
A presentation copy to James I., to whom the work is dedicated. Bound in white vellum with gold tooling and the royal arms.

SPHINX. The Sphinx. Entertainment. *See* DIBDIN (C.)

SPICKAM (E. E.) Weighing Anchor. A New Mariners Song, for Three Voices, written & composed by E. E. Spickam.
Culliford, Rolfe & Barrow, for the Author: London, [1796?] fol. **G. 352. (33.)**

SPIEGEL VON ARKADIEN. Der Spiegel von Arkadien. Oper.
See SUESSMAYER (F. X.)

SPIESS (JOHANN MARTIN) Musicalische Bibel-Andachten, bestehend in Auserlesenen Geistlichen Gedichten aus Rowe, Prior, Canitz &c. Zu Ein, Zwey, und Dreyen Stimmen, samt dem General-Bass mit untermengten Flöten- und Violin-Stücken, und concertirenden Cantaten.
Herausgegeben von eine Privat-Music-Gesellschaft: Bern, 1762. 4°. **D. 97.**

SPIESS (MEINRADUS) Tractatus Musicus Compositorio-Practicus. Das ist, Musicalischer Tractat, in welchem alle gute... Fundamenta zur Musicalischen Composition aus denen alt- und neuesten besten Autoribus herausgezogen,...erkläret, und mit untersetzten Exemplen...erläutert werden...Samt einem Anhang...Herausgegeben von R. P. Meinrado Spiess... Opus VIII. *Gedruckt und verlegt bey J. J. Lotters seel. Erben: Augspurg*, 1745. fol. **G. 840.**

[Another copy.] **7895. h. 14.**
Wanting the frontispiece.

SPINNING. The Spinning Lass. [Song.] *See* AS. As I sat at my Spinning Wheel. [1740?] *s. sh.* fol. **I. 600. (118.)**

The Spinning Lass. [Song.] *See* MY. My Maid Mary, *etc.* [1745?] *s. sh.* fol. **G. 316. e. (84.)**

The Spinning Rock. [Song.] *See* THERE. There was an auld Wife. [1770?] *s. sh.* fol. **G. 316. (138.)**

SPINNING-WHEEL. The Spinning-Wheel. Song. *See* TO. To ease his heart, *etc.* [1762.] 8°. **P.P. 5438. z.**

SPIRIT. Spirit of my sainted Sue. Song. *See* STORACE (S.) [*The Haunted Tower.*]

SPLENDENTE. Splendente te Deus. [Chorus.] *See* MOZART (W. A.) [*2. Dramatic Music. Thamos. Schon weichet dir.*]

SPLENDID. The Splendid Jorum. [Song.] *See* REEVE (W.)

The Splendid Shilling. Song. *See* HOOK (J.)

SPOFFORTH (Reginald) The Banks of the Tyne, a Ballad...Written by J. Rannie. *Bland & Weller: London*, [1799.] fol. **G. 365. (21.)**

Six Favorite Canzonets with an Accompaniment for the Piano Forte, *etc.* *Longman and Broderip: London*, [1790?] fol. **G. 358. (11.)**

The Death of Anna! A favorite Ballad... Written by J. Bayley....with an Accompaniment for the Harp or Piano Forte. *F. Finley: London*, [1798?] fol. **G. 806. e. (19.)**

The Death of Crazy Jane, a Favorite Song...with an Accompaniment for the Piano Forte...The Words by J. Rannie. *Bland & Weller: London*, [1799.] fol. **G. 365. (19.)**

Edward and Editha. A Favorite Ballad sung by Mrs. Bland, written by G. S. Carey...with an Accompaniment for the Piano-Forte. *Printed for the Author: London*, [1795?] fol. **G. 365. (18.)**

Ellen, the Richmond Primrose Girl. [Song.] Sung by Mr. Incledon...Written by W. Pearce. *A. Bland & Weller: London*, [1800?] fol. **G. 806. e. (20.)**

Julia to the Wood Robin, a Favourite Canzonet...with an Accompaniment for the Piano-Forte. *Longman, Clementi & Co.: London*, [1800?] fol. **G. 365. (23.)**

Lightly o'er the Village Green, a Favorite Masonic Glee for 3 Voices...The Words by G. Dyer. *Longman, Clementi & Co., for the Author: London*, [1799?] *obl.* fol. **D. 402. (29.)**

Nelson's Victory, a much Admired Song. Written by Mr. G. Fox. *Longman and Broderip: [London*, 1798.] fol. **H. 2818. f. (43.)**

The Newest Christmas Box, containing a Variety of Bagatelles arranged for One, Two, or Three Voices and the Piano-Forte ...Op. 2. *Longman and Broderip: London*, [1797?] fol. **G. 352. (35.)**

Oft let me wander. [Song.] Sung by Mr. W. Elliott, *etc.* *Longman, Clementi & Co.: London*, [1800?] fol. **G. 806. e. (21.)**

One night gay Bacchus. A Favorite new Drinking Song & Chorus, *etc.* *F. Linley: London*, [1796?] fol. **G. 365. (22.)**

The Rose that weeps. Sonnet...with an Accompaniment for a Piano Forte. The Words from Mrs. Radcliff's Romance of the Forest. *Longman and Broderip: London*, [1795?] fol. **G. 365. (20.)**

Tell me the path, sweet wand'rer, tell. A much admired Glee for four Voices. *Broderip and Wilkinson: London*, [1800?] *obl.* fol. **D. 402. (30.)**

SPOFFORTH (Reginald) Valentine Day. A Serenade for 2 Voices, with an Accompaniment for the Piano-Forte. *Longman, Clementi & Co.: London*, [1800.] fol. **G. 354. (36.)**

[Windsor Castle.] Shades of Windsor, a favorite Glee for Five Voices with an Accompaniment for the Piano Forte.—Written by W^m^ Pearce.—Song...in the Entertainment [by J. P. Salomon] of Windsor Castle, *etc.* *Lewis, Houston & Hyde, for the Author: London*, [1795.] fol. **G. 808. g. (29.)**

See Glees. A Selection of Glees from the MSS. of the Concentores: being the Compositions of . . . R. Spofforth, *etc.* [1800?] *obl.* fol. **E. 207. a. (1.)**

See Mago and Dago. The Overture, Songs &c. in...Mago and Dago...the New Airs...by...Mr. Spofforth, *etc.* [1794.] fol. **H. 129. (10.)**

SPOGLIA AMOROSA. Spoglia Amorosa. Madrigali à Cinque Voci di Diuersi Eccellentissimi Musici. (Nouuamente posti in luce.) [With a dedication by F. Landono.] Alto. (Tenore.) (Quinto.) (Basso.) 4 pts. *Appresso L'Herede di Girolamo Scotto: Vinegia*, 1584. 4°. **D. 202.**

The Alto part is imperfect, wanting pp. 1, 2, 7 *and* 8. *The composers named are: G. Palestina, C. da Correggio, G. M. Nanino, R. Giovanelli, C. Rore, F. di Monte, O. Lasso, G. Wert, G. D. di Nola, A. Striggio and L. Marenzio.*

Spoglia Amorosa. Madrigali à Cinque Voci, *etc.* Basso. *Appresso L'Herede di Girolamo Scotto: Venetia*, 1588. 4°. **D. 202. a.**

Spoglia Amorosa. Madrigali à Cinque Voci...Nouamente ristampati. Tenore. (Basso.) (Quinto.) 3 pts. *Appresso l'Herede di Girolamo Scotto: Venetia*, 1602. 4°. **D. 202. b.**

SPOILED CHILD. Since then I'm doomed this sad Reverse to prove. I am a brisk and sprightly Lad. [2 Songs.] *Sung by Mrs. Jordan in the Spoiled Child.* [Words by I. Bickerstaffe?] [*London*, 1790?] fol. **H. 2818. c. (41.)**

SPOLIA ÆGYPTI. Spolia Ægypti. Musica è Præstantissimis hujus ætatis Auctoribus lecta & Sanctiori Usui Reddita 4. 5. 6. 7. 8. 9. Vocibus & Instrumentis. Cantus II. Tenor I. (II.) 3 pts. *Typis Michaelis Wagneri: Oeniponti*, 1650. 4°. **B. 136.**

SPONGA (Francesco) Ricercari et Arie Francesi à Quattro Voci, di F. Sponga, Discepolo di A. Gabrieli. Nuouamente composte, e date in luce. Basso. *Appresso Giacomo Vincenti: Venetia*, 1595. 4°. **d. 9.**

SPONTONE (Bartolomeo) Di Bartolomeo Spontone il Primo Libro, di Madrigali a Quatro Voci, nuouamente da lui composti, *etc.* Tenore. (Basso.) 2 pts. *Appresso Girolamo Scoto: Vinegia,* 1558. *obl.* 4°. **A. 261.**

See Gardano (Angelo) Musica di Tredici Autori...Nella quale si contengono... Madrigali ... delli infrascritti Autori... B. Spontone, *etc.* 1589. 4°. **K. 3. g. 11.**

SPORTSMAN. The Sportsman in Style. [Song.] *See* Dibdin (C.) [*Great News.*]

The Sportsman goes out. [Song.] Sung by Mrs. Wrighten. [By J. Hook.] [*London,* 1780?] fol. **G. 316. (127.)**

The Sportman's Rhapsody. [Song.] *See* Blush. The Blush of Aurora now tinges the Morn. [1780?] fol. **G. 312. (197.)**

SPORTSMEN. The Sportsmen are called. Song. *See* Blewitt (J.)

SPOSA. Sposa amata a questo addio. Rondo. *See* Federici (V.) [*L'Usurpator Innocente.*]

SPOSA FIDELE. The Favourite Songs in the opera La Sposa Fedele. No. I. [A Pasticcio. Full Score.] *R. Bremner: London,* [1775?] fol. **G. 206. d. (2.)**

This pasticcio was composed by P. Guglielmi, V. Rauzzini, M. Vento, etc.

SPOSI IN CONTRASTO. Gli Sposi in Contrasto. Opera. *See* Martin y Solar (V.)

SPOURNI (Wenceslaus Joseph) Six Sonates pour Deux Violoncelles...Œuvre IV^e^. Gravée par M^elle^ Michelon. *Chez Mr Le Clerc le Cadet: Paris,* [1750?] fol. **g. 103.**

Six Sonatas for a German Flute a Violin and a Thorough Bass for the Harpsichord or Violoncello. Compos'd in a familiar Stile, *etc.* [Separate Parts.] *Printed for J. Simpson: London,* [1745?] fol. **g. 409. (10.)**

SPRIGHTLY. The Sprightly Horn. A favourite New Hunting Song, sung by Mr. Gaudry. [By H. Brewster.] *John Lee: [Dublin,* 1775?] *s. sh.* fol. **H. 1601. a. (94.)**

SPRIGS OF LAUREL. Sprigs of Laurel. A Comic Opera...consisting of German, Scotch, Irish & English Airs, one by a Nobleman, & others by Handel, Anfossi & Shield. The Poetry by J. O'Keeffe. [P. F. Score.] *Longman and Broderip: London,* [1793.] *obl.* fol. **D. 287. (5.)**

SPRING. Spring. [Song, begins: 'Decrepit winter limpt away.'] *See* Arne (T. A.) [*3. Songs.*]

SPRING. The Spring. [Song.] *See* Fields. The Fields now are looking so gay. [1765?] *s. sh.* fol. **I. 530. (56.)**

Spring. [Song, begins: 'Thou calm-ray'd Spring.'] *See* Gilding (E.)

Spring. Two-Part Song [begins: 'Now the rovers sport around']. *See* H., H.

Spring. [Song.] *See* When. When approach'd by the fair dewy Fingers, *etc.* [1774.] *s. sh.* 4°. **159. n. 6.**

Spring. Song. *See* When. When approach'd by the fair dewy fingers, *etc.* [1746.] 8°. **249. c. 16.**

Spring renewing all things gay. *Polly,* [Song, music by W. Defesch] with Additional Alterations. [*London,* 1770?] *s. sh.* fol. **G. 311. (137.)**

[Another setting.] Spring renewing all things gay. [Song.] *See* Andrews ( )

[Another setting.] Spring renewing all things Gay. Song. *See* Haendel (G. F.) [*Ezio. Stringo al fine.*]

Spring renews the smiling Year. *The Four Seasons.* [Song.] [*London,* 1780?] *s. sh.* fol. **G. 311. (111.)**

Spring returns; the Fawns advance. *Daffodil; or the Shepherd's Complaint,* Sung by Mrs. Smith. [Song.] [*London,* 1755?] *s. sh.* fol. **G. 316. f. (2.)**

Spring returns, the Fawns advance. *Daffodil.* Or the Shepherd's Complaint. [Song.] Sung by Mrs. Smith. [*London,* 1757.] *s. sh.* 8°. **P.P. 5439. ab.**

New Universal Magazine, April, 1757.

The Spring was return'd. *With ease may be guess'd.* A New Song. [*London,* 1767.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XL., p. 320.

The Spring Wish. [Song.] *See* Lampe (J. F.)

The Spring's a coming. *The Bath Medley.* [Song, words by A. Aston.] [*London,* 1715?] *s. sh.* fol. **H. 1601. (457.)**

[Another edition.] The Spring's a coming. *The Medley or the Humours of the Bath. A Song.* [*London,* 1715?] *s. sh.* fol. **G. 316. g. (63.)**

SPUNTO. Spunto una rosa. Romance. *See* Martin y Solar (V.) [*L' Isola del Piacere.*]

SQUABBLE. The Squabble. [Song.] *See* On. On Ida one day, *etc.* [1780?] *s. sh.* fol. **G. 310. (267.)**

SQUIRE. The Squire's Christning. Comic Song. *See* Smart (T.)

SREEVE (John) The Divine Musick Scholar's Guide. Being a Choice Collection of Psalm-Tunes, Hymns, and Anthems. Composed by Mr. J. Sreeve ... and other Masters of Psalmody, *etc.* *A. Pearson: London*, 1740. 4°. **B. 677.**

The composers named are: J. Sreeve, Wise and S. Parker.

The Oxfordshire Harmony: Vol. III. Containing, a Select number of Hymns, Anthems, and Chants, Canons, &c. In three and four Parts, for Voice or Organ, *etc.* *Engrav'd, and Printed by W^m Tans'ur, for the Author: London*, 1741. *obl.* 4°. **A. 516.**

Engraved throughout.

STABILE (Annibale) Annibalis Stabili Sacrarum Modulationum ... Quæ Quinis, Senis & Octonis vocibus concinuntur. Liber Secundus. Cantus. (Sextus.) 2 pts. *Apud Angelum Gardanum: Venetiis*, 1585. 4°. **C. 27.**

See Nanino (G. M.) and Stabile (A.) Madrigali a Cinque Voci di G. M. Nanino et di A. Stabile, *etc.* 1581. *obl.* 4°. **A. 341.**

See Nanino (G. M.) and Stabile (A.) Madrigali a Cinque Voci di G. M. Nanino et di A. Stabile, *etc.* 1587. *obl.* 4°. **A. 341. a.**

STABILE (Pompeo) Di Pompeo Stabile il Primo Libro de Madrigali a Sei Voci, *etc.* Canto. *Appresso Angelo Gardano: Venetia*, 1585. *obl.* 4°. **A. 351.**

STAD (Franz) Six Sonates pour Violon et Basse. *Chez le S^r Sieber: Paris*, [1780?] fol. **g. 422. a. (6.)**

37 Variations pour le Violon et Basse. *Chéz C. Torricella: Vienne*, [1782.] fol. **h. 1642.**

STADELMAYR (Johann) *See* Stadlmayr.

STADEN (Johann) Hauss-Music Dritter Theil Geistlicher Gesäng, Darbey die gewöhnlichen Tisch Gebetlein, ... Mit drey Stimmen componirt, *etc.* Media Vox. *Gedruckt durch Johann Friderich Sartorium: [Nürnberg,]* 1628. 4°. **D. 120. d.**

Hauss-Music Vierdter vnnd letzter Theil Geistlicher Gesäng ... Mit vier Stimmen componirt, Sampt einem Appendice, darinnen zehen Fugen oder Canones à 2. 3. 6. 7. 8., *etc.* Cantus. *Gedruckt... bey Johann Friderich Sartorio: Nürnberg*, 1628. 4°. **D. 120. f.**

Hauss-Music Geistlicher Gesäng, darunter etliche auff die fürnembsten Fest dess Jahrs...Mit vier Stimmen componirt, *etc.* Cantus. *Gedruckt durch J. F. Sartorium, in Verlegung Michael Külssners: Nürnberg*, 1646. 4°. **D. 120. e.**

This edition contains the four parts.

STADEN (Johann) Jubila Sancta Deo; per Hymnum et Echo, in ecclesia Noribergensium Festum Evangelico-Jubilæum II. Novemb: celebrante, Octo vocibus decantata. Cantus (Cantus Echo) (Tenor) (Tenor Echo) (Basis) (Basis Echo) I. Chorus. (Cantus (Cantus Resonantia Echo) (Tenor) (Tenor Resonantia Echo) (Basis) (Basis Resonantia Echo) II. Chorus.) 12 pts. *Typis Balthasaris Scherffii: Noribergæ*, 1617. 4°. **D. 120. a.**

Neue Teutsche Lieder, nach art der Villanellen, beyneben etlicher Balletti oder Täntz, Couranten, Galliarden vnd Pavanen, mit drey, vier vnd fünff Stimmen (so wol mit als ohne Text) componiert, *etc.* *Gedruckt durch Paulum Kauffmann: Nürmberg*, 1606. 4°. **D. 120.**

STADEN (Johann) and **DRETZEL** (Valentin) Zwey Geistliche Bet Gesäng, zu dem Heiligen Kindlein Jesu ... Mit fünff Stimmen ... componirt durch J. Staden, vnd V. Dretzl, *etc.* Cantus. (Tenor.) (Basis.) (Quinta Vox.) 4 pts. *Gedruckt bey Abraham Wagenmann: Nürmberg*, 1621. 4°. **D. 120. b.**

Magnificat oder Lobgesang der H. Hochgelobten Jungkfrauen Mariæ ... jetzo zu Teutsch mit acht Stimmen auff zwen Choros...componirt durch Johann Staden, vnd Valentin Dretzl, *etc.* Cantus (Tenor) (Basis) I. Chori. (Cantus (Tenor) (Basis) II. Chori.) 6 pts. *Gedruckt bey Balthasar Scherffen: Nürmberg*, 1620. 4°. **D. 120. c.**

[Another copy. Cantus I. Chori.] **D. 120. g.**

STADEN (Sigmund Gottlieb) Betrachtung der künfftigen Ewigkeit, auss sehnlichem Hertzen, vff dem Siechbetth angestellt, durch M. Johannem Saubertum. [With music for 4 voices.] *Gedruckt ... durch Johann Friderich Sartorium: Nürmberg*, 1639. 4°. **11517. e. 26.**

Rudimentum Musicum, Oder Kurtze Unterweisung dess Singens, für die liebe Jugendt, dabey etliche Canones und Bicinia ... Wie auch die 8 Toni chorales mit jhren differentis vnd Responsoriis, zusammen getragen durch Sigmund Theophilum Staden, *etc.* *Gedruckt bey Johann Friderich Sartorio: Nürmberg*, 1636. 12°. **7898. e. 12.**

See Hassler (J. L.) Kirchen Gesäng ... auffs new widerumb in Druck verfertigt, Auch mit andern ... Kirchen Gesängen vermehret, durch Sigmund Theophilum Staden, *etc.* 1637. 4°. **B. 92. d.**

STADLMAYR (Johann) Missæ Octo Vocum Cum Duplici Basso ad organum accommodato, *etc.* Pars pro Organo. *Apud Ioannem Prætorium: Augustæ Vindelicorum*, 1607. 4°. **C. 98.**

STADLMAYR (Johann) Odæ Sacræ Iesu Christo Cantatæ...A 5. Vocibus & totidem Instrumentis si placet. Organo.
Ex Officina Musica Ioannis Gachij: Œniponti, 1638. 4°. **C. 98. a.**

Psalmi Vespertini Omnes cum II. Magnificat Concertationibus Musicis per VI. Voces et Basso Continuo, *etc.* Cantus I (II). (Altus.) (Tenor.) (Tenor II.) (Bassus.) (Violon.) (Bassus Continuus.) 8 pts. *Apud Michaelem Wagnerum: Œniponti*, 1640. 4°. **B. 138. a.**

Sacrum Beatissimæ Virginis Mariæ Canticum, quod quinis, senis, septenis & octonis vocibus concinatur, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) (Septima) (Octava) Vox.) 8 pts. *Adamus Berg & Nicolaus Heinricus: Monachii*, 1603. 4°. **B. 138.**

STAES (Ferdinand Philippe Joseph) Idées de Campagne, for the Piano Forte, or Harpsichord; with an Accompanyment for a Violin, Violoncello, and two Horns. Op. 7. [Separate Parts.] *Longman and Broderip: London*, [1785?] fol. **h. 70. (8.)**
Wanting the Horn parts.

Trois Sonates pour Clavecin ou le Forte Piano avec Accompagnemens d'un Violon et Violoncelle ... Oeuvre Premier. *Vanypen, Pris: Bruxelles*, [1775?] fol. **g. 443. b. (27.)**
The Pianoforte part only.

A First Sett of Three Sonatas, for the Harpsichord or Forte Piano: with Accompagnements for a Violin & Violoncello ... Op. 1ma [Separate Parts.] *Printed for Betz: London*, [1775?] fol. **g. 472.**

Three Sonatas for the Piano Forte or Harpsichord, with an Accompanyment for a Violin ... Op. iv. *S. Babb: London*, [1780?] fol. **g. 420. m. (4.)**
Wanting the Violin part.

Three Favorite Sonatas for the Forte Piano or Harpsichord with accompanyments for a Violin and a Violoncello ... Op. 3. *Longman and Broderip: London*, [1780?] fol. **g. 420. m. (3.)**
Wanting the accompaniments.

Three Favorite Sonatas for the Harpsichord or Piano-Forte. With an Accompanyment for a Violin. [Op. iv.] *J. Cooper: London*, [1785?] fol. **g. 272. v. (15.)**

Three Sonatas for the Piano Forte or Harpsichord, with Accompanyments for a Violin and Violoncello ... Opera v. [Separate Parts.] *Longman and Broderip: London*, [1780?] fol. **g. 472. a.**

See Feast of Apollo. The Feast of Apollo, containing ... Songs, by ... Staes, *etc.* [1788.] fol. **G. 351. (2.)**

STAG - CHACE. The Stagg Chace. [Song.] *See* I. I am a Jolly Huntsman, *etc.* [1720?] *s. sh.* fol. **G. 309. (38.)**

STAGE COACH. Let's Sing of Stage Coaches. *Mr. Dogget's Comicall Song* in the Farce call'd The Stage Coach. [Words by G. Farquhar, music by J. Eccles.] [*London*, 1710?] *s. sh.* fol. **G. 305. (207.)**

[Another copy.] **G. 310. (31.)**

STALPAERT VAN DER WIELE (Jan) Ioh: Stalpardi Extractum Katholicum tegen alle Gebreken van verwarde harsenen. *Bernardinus Masius: Loven*, 1631. 8°. **B. 137.**

Den Schat der Geestelijcke Lofsangen. Gemaeckt op de Feestdagen van t' geheele Jaer. Gedicht door den eerwaerdigen heer J[an] S[talpaert] v[an der] W[iele]. *Jan Cnobbaert: Antwerpen*, 1634. 8°. **B. 137. a.**
The half-title reads "I. Stalperts Guldelaers Feest-Daghen."

STAMIGNA (Nicolo) Sacrorum Concentuum Binis, Ternis, Quaternisque Vocibus...Liber Primus. Cantus i (ii.) (Bassus.) (Organum.) 4 pts. *Ex Typographia Iacobi Fei, etc.: Romæ*, 1670. 4°. **D. 80.**
The Altus part is printed with the Bassus.

See Guidetti (G.) Directorium Chori... in hac postuma Editione a Nicolao Stamigna...Accommodatum, & Auctum, *etc.* 1665. 8°. **A. 218. b.**

STAMITZ (Anton) Sei Quartetti a Due Violini Alto e Basso Concertanti ... Œuvre xxx. [Separate Parts.] *Chez M. de la Chevardiere: Paris*, [1780?] fol. **g. 417. a. (7.)**

STAMITZ (Carl) Duo à un Violon et Alto Viola. *Chez J. Schmitt: Amsterdam*, [1785?] fol. **g. 421. (9.)**

The Favorite Duett for a Violin & Tenor, as Performed by Messrs. Cramer & Crosdill. *J. Dale: London*, [1795?] fol. **g. 421. n. (5.)**

Six Duos à Deux Violons. [Separate Parts.] *Chez J. Schmitt: Amsterdam*, [1785?] fol. **g. 1065. a.**

Six Duetts for two German Flutes or Violins. [Separate Parts.] *G. Gardom: London*, [1785?] fol. **g. 421. r. (11.)**
Six Duettes à un Violon et Alto Viola...

Opera Prima. [Separate Parts.] *Chez J. Betz: Londres*, [1780?] fol. **h. 3212. g. (12.)**

[Another copy.] **g. 421. d. (8.)**

STAMITZ (Carl) Six Duettos for a Violin and Tenor, *etc.* [Op. 1. Separate Parts.] *Longman & Broderip: London*, [1785?] fol. **g. 421. i. (2.)**

Six Favorite Duetts for a Violin and Tenor...Op. xix. [Separate Parts.] *James Freeman: London*, [1780?] fol. **g. 421. (7.)**

Six Duetts for two German Flutes... Op. 27. [Separate Parts.] *Preston: London*, [1785?] fol. **g. 280. b. (14.)**

Six Familiar Duetts for a Violin & Tenor ...Op. 34. [Separate Parts.] *T. Straight: London*, [1785?] fol. **g. 421. i. (3.)**

Six New Dancing Minuets with Trios, for two Violins, two German Flutes, two French Horns and Bass. *J. & G. Vogler: London*, [1770?] *obl.* 4°. **b. 53. a. (4.)**

Sei Quartetti per Due Violini Viola e Basso i quali potranno esse esequili a Grande Orchestra . . . Opera Prima. [Separate Parts.] *Au Bureau d'Abonnement musical: Paris*, [1770?] fol. **g. 413. (15.)**

Six Quartettos for Two Violins, a Tenor & Violoncello Obligato...Op. 4. [Separate Parts.] *Printed for J. Betz: London*, [1775?] fol. **g. 1065.**

Six Quatuors à une Clarinette, Violon, Alto et Basse...Œuvre viii^e. [Separate Parts.] *Chez M^r Sieber: Paris*, [1780?] fol. **g. 1065. b.**

Six Sonatas for the Harpsichord or Piano Forte, with a Violin accompanyment, the Sixth for two Harpsichords...Opera xv. *The Author: London*, [1780?] fol. **g. 443. (4.)**

Wanting the Violin and 2nd Harpsichord parts.

A Sonata for the Harpsichord or Piano Forte. [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XV. [No. 5.] [1797–1802.] 8°. **D. 854.**

Six Simphonies à Deux Violons, Taille et Basse, Deux Hautbois ou Flutes, et deux Cornes de Chasse. Les Meilleures de la Composition du S^r Stamitz, *etc.* [Separate Parts.] *J. J. Hummel: Amsterdam*, [1770?] fol. **h. 2771. (4.)**

Deux Simphonies Concertantes à Violino Principale Violino Primo & Secondo Taille Violoncello & Basse Deux Hautbois ou Flutes et Deux Cors de Chasse...Oeuvre Quatrieme. [N^os v and vi. Separate Parts.] *Chés J. J. Hummel: Berlin, Amsterdam*, [1780?] fol. **h. 1523.**

Six Symphonies à Deux Violons, Taille et Basse Deux Hautbois & Deux Cors de Chasse...Oeuvre ix. [Separate Parts.] *Chez J. J. Hummel: Berlin, Amsterdam*, [1780?] fol. **h. 2771. (5.)**

STAMITZ (Carl) Six Simphonies pour Deux Violons, Alto Viola, Basso, Hautbois & Cors de Chasse ... Oeuvre ix, *etc.* [Separate Parts.] *S. Markordt: Amsterdam*, [1780?] fol. **h. 1523. a.**

[Six Simphonies. Op. ix. No. 6.] A Collection of Overtures and Symphonies. By...Stamitz, *etc.* [No. 5.] [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. II. No. 5. [1797–1802.] 8°. **D. 854.**

Six Sinfonies à Grand Orchestre, deux Violons, alto et Basso, deux Hautbois et deux Cors de Chasses ad Libitum... Œuvre xiii. [Separate Parts.] *J. Preston: London*, [1781.] fol. **h. 2771. a. (2.)**

Trois Simphonies à Grand Orchestre. Deux Violons, Taille et Basse, Deux Hautbois ou Flutes et Clarinets, Deux Cors de Chasse, Trompettes & Tymballes (ad Libitum)...Oeuvre xvi. [N^os iv–vi. Separate Parts.] *Chés J. J. Hummel: Berlin, Amsterdam*, [1780?] fol. **h. 2771. a. (3.)**

Wanting the Trumpet and Drum parts.

Six Trios à une Flutte ou deux Violons et Violoncello Obligé . . . Œuvre xiv. [Separate Parts.] *J. Welcker: London*, [1780?] fol. **g. 415. (8.)**

Six Trios, for two Violins, or Violoncello, or Tenor Obligato ... Opera xvi. [Separate Parts.] *Printed for C. Ganer: London*, [1785?] fol. **g. 415. (7.)**

See Kammel (A.) Six Overtures in Eight Parts by...Stamitz, *etc.* [1770?] fol. **g. 474. (7.)**

STAMITZ (Johann Carl) A favorite Concerto for the German Flute with Instrumental Parts. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 474. a. (18.)**

Three Duetts to be play'd on One Violin, in the manner of Capriccios...Opera 2^do. *R. Bremner: London*, [1765?] fol. **h. 2973.**

Six Sonatas à trois parties concertantes qui sont faites pour exécuter ou à trois, ou avec toutes [*sic*] l'Orchestre. [Op. 1. Separate Parts.] *Chez l'Auteur: Paris*, [1755?] fol. **h. 2851. e. (4.)**

Six Grand Orchestra Trios . . . Opera Prima. [Separate Parts.] *Printed for R. Bremner: London*, [1765?] fol. **g. 415. (6.)**

Symphonia a più strumenti obligati... No. 2. Mise au Jour par Mr. Huberty, *etc.* [Separate Parts.] *Chez l'Editeur: Paris*, [1761?] fol. **g. 98. (1.)**

Six Symphonies à Quatre Parties obligées, avec les Cors de Chasses ad libitum... Mises au jour par M^r Huberti. Œuvre iii^e. [Separate Parts.] *Chez l'Editeur: Paris*, [1762?] fol. **g. 98. (2.)**

STAMITZ (JOHANN CARL) IV. Trios à Trois Parties Concertantes...Mis au jour par Mr Huberti. Tirai [*sic*] de son 4e e 5e œuvre de Simphonies de Stamitz...pour la commodité du Public. Œuvre IIe. [Separate Parts.] *Chez l'Editeur : Paris*, [1762?] **g. 98. a.**

STAND. Stand by! clear the way! [Song.] *See* CAREY (H.) [*The Provoked Husband.*]

Stand round my brave boys. *The Sailor's Return from Cape Breton.* [Song.] Written by Mr. Boyce. [*London*, 1758.] *s. sh.* fol. **G. 316. (128.)**

[Another setting.] Stand round, my brave Boys. Song. *See* HAENDEL (G. F.)

STANDFUSS (J. C.) *See* HILLER (J. A.) Der lustige Schuster, oder der Teufel ist los, zweyter Theil. Eine comische Oper [music partly by J. C. Standfuss], *etc.* 1771. *obl.* 4°. **D. 299.**

STANLEY (JOHN) Advice to Celia, *etc.* [Song.] [*London*, 1738.] 8°. **249. c. 8.**
Gentleman's Magazine, Vol. VIII., p. 105.

As the Mole's silent Stream. *A Song.* [Words] By an eminent Hand, *etc.* [*London*, 1738.] 8°. **249. c. 8.**
Gentleman's Magazine, Vol. VIII., p. 318.

Beauty's Triumph, *etc.* [Song.] [*London*, 1744.] 8°. **157. l. 6.**
London Magazine, 1744, *p.* 252.

The Blind Boy. [Song.] The Words by Mr. Cibber, *etc.* [*London*, 1735?] *s. sh.* fol. **I. 600. (119.)**

The Blind Boy. A Song...corrected in the Words and Notes; by Mr. Stanley himself. [*London*, 1738.] 8°. **249. c. 8.**
Gentleman's Magazine, Vol. VIII., p. 44.

The Blind Boy. *See* OH. Oh! say what is that thing cal'd Light, *etc.* [Music by J. Stanley.] [1735?] *s. sh.* fol. **G. 310. (172.)**

Twelve Cantatas for the Voice, Harpsicord, and Violin, *etc.* *Printed for Harrison & Co.: London*, [1785?] *obl.* fol. **E. 1766. j. (2.)**
Imperfect, wanting pp. 11, 12.

Six Cantata's, for a Voice and Instruments, *etc.* *Printed for J. Stanley : London*, [1742.] fol. **H. 1217. (1.)**

[Another copy.] **G. 359. (8.)**

Six Cantata's for a Voice and Instruments, *etc.* [Second Set.] *Printed for J. Stanley : London*, [1745?] fol. **H. 1217. (2.)**

Three Cantatas and Three Songs for a Voice and Instruments. *Printed for the Author : London*, [1750?] fol. **H. 2818. d. (10.)**

STANLEY (JOHN) Six Concerto's in Seven Parts for Four Violins, a Tenor Violin, a Violoncello with a Thorough Bass for the Harpsicord...Opera Seconda. [Separate Parts.] *Printed for the Author : London*, [1750?] fol. **h. 2985.**

Six Concertos in Seven Parts, *etc.* [Op. 2. Separate Parts.] *Printed for I. Walsh : London*, [1755?] fol. **h. 2985. a.**

Six Concertos set for the Harpsicord or Organ. [Op. 2.] *Printed for I. Walsh : London*, [1755?] fol. **f. 25. a.**

[Six Concertos. Op. 2.] Six Solos for a German Flute, Violin or Harpsicord. Taken from the Six Concertos for Violins, *etc.* *Printed for I. Walsh : London*, [1755?] fol. **f. 25.**

A Cure for Love, *etc.* [Song.] [*London*, 1739.] 8°. **249. c. 9.**
Gentleman's Magazine, Vol. IX., p. 380.

The dull unanimated Wretch. *Song.* [*London*, 1750?] *s. sh.* fol. **G. 316. c. (34.)**

Heigh Ho. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 305. (126.)**

Heigh Ho, *etc.* [Song.] [*London*, 1743.] *s. sh.* 8°. **157. l. 5.**
London Magazine, Dec., 1743.

I feel new Passions rise. [Song.] [*London*, 1735?] *s. sh.* fol. **G. 309. (30.)**

[Another edition.] I feel new Passions rise. *A Song, etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. e. (37.)**

The Inconstant Swain, *etc.* [Song.] [*London*, 1738.] 8°. **249. c. 8.**
Gentleman's Magazine, Vol. VIII., p. 209.

Leave me, shephard. *A Song, etc.* [*London*, 1740?] *s. sh.* fol. **G. 310. (25.)**

[Another edition.] Leave me Shepherd. *A Song, etc.* [*London*, 1745.] *s. sh.* fol. **G. 316. e. (62.)**

Love has possess'd my heart. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 310. (26.)**

The Lover's Progress. [Song.] The Words by...Lord Lansdown, *etc.* **249. c. 14.**
Gentleman's Magazine, Vol. XIV., p. 390.

A Minuet, *etc.* [Harpsichord.] [*London*, 1752.] 8°. **249. c. 22.**
Gentleman's Magazine, Vol. XXII., p. 425.

An Ode on Solitude. [Words] By Mr. Pope, in his 10th Year. For two Voices. [*London*, 1738.] 8°. **249. c. 8.**
Gentleman's Magazine, Vol. VIII., p. 377.

An Ode on Solitude. *See* HAPPY. Happy the man, whose wish and care, *etc.* [By J. Stanley.] [1744.] 8°. **157. l. 6.**

STANLEY (JOHN) The Power of Musick and Beauty. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 310. (85.)**

The Power of Musick and Beauty... [Song.] Sung by Mr. Lowe. [*London*, 1743.] 8°. **157. l. 5.**
London Magazine, Oct., 1743.

Musick and Beauty, *etc.* [Song.] [*London*, 1744.] 8°. **249. c. 14.**
Gentleman's Magazine, Vol. XIV., p. 673.

Musick and Beauty, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 316. e. (89.)**

The Redbreast, a Cantata...The Words by Mr. McClellan. *H. Holland: London*, [1782.] fol. **G. 359. (9.)**

[Another copy.] **G. 296. (29.)**

The Shepherd's Complaint, *etc.* [Song.] [*London*, 1739.] 8°. **249. c. 9.**
Gentleman's Magazine, Vol. IX., p. 100.

Eight Solos for a German Flute, Violin or Harpsicord...Opera prima. *Printed for J. Johnson: London*, [1745?] *obl.* fol. **e. 17. (2.)**

Six Solos for a German Flute, Violin, or Harpsicord...Opera quarto. *Printed for J. Johnson: London*, 1745. *obl.* fol. **e. 17. (1.)**

Ten Voluntarys for the Organ or Harpsicord...Opera Quinto. *Printed for John Johnson: London*, [1745?] *obl.* fol. **e. 5. n. (1.)**

Ten Voluntarys for the Organ or Harpsicord...Opera Sesta. *Printed for J. Johnson: London*, [1750?] *obl.* fol. **e. 17. a. (1.)**

Ten Voluntarys for the Organ or Harpsicord...Opera Sesta. *Printed for C. and S. Thompson: London*, [1765?] *obl.* fol. **d. 210. (4.)**

Ten Voluntaries for the Organ or Harpsicord...Opera settima. *Printed for J. Johnson: London*, [1755?] *obl.* fol. **e. 17. a. (2.)**

Zimri. An Oratorio. [Words by J. Hawkesworth. Full Score.] *Printed for I. Walsh: London*, [1760.] fol. **G. 232. (1.)**

See BY. By men belov'd, how soon we're mov'd. *A Song* set by an Eminent Master [i.e. J. Stanley]. [1735?] *s. sh.* fol. **G. 306. (231.)**

See SUMMER'S TALE. The Summer's Tale. A Musical Comedy...The Music by Abel...Stanley, *etc.* [1765.] *obl.* fol. **D. 273. (1.)**

STANLEY (SAMUEL) Nineteen Psalm, Hymn & Charity Hymn Tunes, adapted for the Organ, Piano Forte, &c. *Printed for the Author: Birmingham*, [1800?] *obl.* fol. **C. 853. (2.)**

STANLEY (SAMUEL) Twenty-Four Tunes in Four Parts, adapted for the Organ or Piano-Forte &c. Composed chiefly to Dr. Watts's Psalms and Hymns. *Printed for the Author: Birmingham*, [1795?] *obl.* fol. **C. 853. (1.)**

STANNARD (A.) The Norwich March, adapted for the Violin, German Flute and Guittar. *L[ongman] L[ukey & Co.: London*, 1770?] *s. sh.* fol. **H. 1601. a. (116.)**

STANSFIELD (ELY) Psalmody Epitomiz'd: Being a Brief Collection of ...Psalm-Tunes, both Old and New. In Four Parts:...The Second Edition with Additions. *W. Pearson, for T. Cox and M. Fielding*, 1731. 8°. **C. 732. h.**

STAR. Star of Beauty, silver Light. [Song.] *See* WEBBE (S.) *the Elder.*

STARCK ( ) *See* MOZART (W. A.) [*2. Dramatic Music.*] Die Entführung aus dem Serrail...Der Klavier-Auszug von Herrn Abbé Starck, *etc.* [1785.] *obl.* fol. **C. 445.**

STARTER (JAN JANSZOON) Friesche Lust-Hof, beplant met verscheyde stichtelyke Minne-Liedekens, Gedichten, ende Boertige Kluchten. Door Ian Iansz. Starter... Met schoone kopere figueren verçierd; ende by alle onbekende Wysen, de Noten, ofte Musycke gevoeght, door Mr Iaques Vredeman, *etc.* 2 pts. *Gedruckt by Paulus van Ravesteyn. Voor Dirck Pietersz. Voscuyl: Amstelredam*, 1621. *obl.* 4°. **Case. 34. a. 18.**
This edition contains the portrait of Starter, but is without the privilege. The 'Lust-Hof' is paged 1–178; *the 'Boertigheden' at the end occupy* 12 *unpaged leaves.*

[Another edition.] Friesche Lust-Hof, *etc.* 2 pts. *Gedruckt by Paulus van Ravesteyn. Voor Dirck Pietersz. Voscuyl: Amstelredam*, 1621. *obl.* 4°. **11556. bbb. 55.**
This edition contains no portrait, but the privilege is printed on the verso of the title-page. The 'Lust-Hof' is paged 1–201. *The 'Boertigheden' occupy* 16 *unpaged leaves, the* 4 *leaves between C* 2 *and C* 3 *being added in this edition.*

[Friesche Lust-Hof...Den derden druck op nieuws vermeerdert, *etc.*] 2 pts. [*Amsterdam*, 1625.] *obl.* 4°. **785. b. 2.**
Imperfect, wanting the title-page and register. The 'Lust-Hof' is paged 1–206. *The 'Boertigheden' occupy* 20 *unpaged leaves.*

STARVING. A Starving Life all Day we lead. Song. *See* PRISONERS' OPERA.

STATE. State and Ambition. *A Meddly*, compos'd out of several Songs. [*London*, 1710?] *s. sh.* fol. **H. 1601. (407.)**

[Another edition.] State and Ambition. *A New Medley.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 316. e. (125.)**

[Another copy.] **H. 1994. b. (76.)**

The State Jockies. [Song.] *See* WHAT. What a rout has there been. [1775?] *s. sh.* fol. **G. 313. (228.)**

The State Test. [Song.] *See* BERTIE (W.) *Earl of Abingdon.*

STATIRA. Statira. Song. *See* How. How little, Statira, your sex did I know, *etc.* [1767.] 8°. **P.P. 5441.**

STAY. Stay, ah turn. Song. *See* ECCLES (J.) [*The Fair Penitent.*]

Stay lovely Youth. [Song.] *See* ECCLES (J.) [*The Judgment of Paris.*]

Stay, lovely Youth. [Song.] *See* PURCELL (D.) [*The Judgment of Paris.*]

Stay, O stay, thou lovely Shade! Glee. *See* JACOB (B.)

Stay silver Morn. Rondo. *See* DANBY (J.)

STEELE (JOSHUA) *See* TREATISE. A Short Treatise on Harmony, *etc.* MS. NOTES, *etc.* [By J. Steele.] 1730. *obl.* 8°. **785. a. 9.**

STEFANIS (GAETANO DE) Salmi Pieni per tutto l'Anno à otto voci con Violini ad libitum breui, e facili, con Litanie della Beata Vergine. Opera Terza, *etc.* Canto (Alto) (Tenore) (Basso) Primo Choro. (Canto (Alto) (Tenore) (Basso) Secondo Choro.) (Violino Primo (Secondo).) (Violone, ò Tiorba.) (Organo Primo (Secondo).) 13 pts. *Per Marino Siluani: Bologna*, 1710. 4°. **D. 95.**

The Tenore Secondo Choro is imperfect, wanting pp. 1–8.

STEFFAN (JOSEPH ANTON) VI. Divertimenti da Cimbalo, *etc.* *Appresso Agostino Bernardo: Vienna*, [1765?] *obl.* fol. **e. 282. e. (5.)**

40 Preludi per Diversi Tuoni. *Appresso Agostino Bernardi: Vienna*, [1762.] *obl.* fol. **d. 78.**

STEFFANI (AGOSTINO) Pro Christo affligimur nunquam sat. Motet. *See* HINDLE (J.) A Set of Glees...To which ... is added a Composition of ... A. Steffani, *etc.* [1793?] *obl.* fol. **F. 668.**

Quanta Certezza habbia da suoi Principii la Musica. Et in qual pregio fosse perciò presso gli Antichi. (Risposta di D. A. Steffani...ad Una Lettera del S^r^ March^e^ A. G., *etc.*) *Amsterdam*, 1695. 12°. **1042. d. 14.**

STEFFANI (AGOSTINO) D. A. Steffani ... Sendschreiben, darinnen enthalten, wie grosse Gewissheit die Musik, aus ihren Principiis und Grundsätzen habe, und in welchem Werthe...sie bey denen Alten gewesen...ehemals aus dem Italienischen ins Hochdeutsche übersetzt, und mit einigen Anmerkungen erläutert von A. Werkmeister. Jetz aber aufs neue übersehen ... mit einer Vorrede ... vermehret, und zum Druck befördert von J. L. Albrecht, *etc.* *J. C. Brückner: Mühlhausen*, 1760. 4°. **7898. h. 36.**

[Roland.] Die ausserlesensten und vornehmsten Arien aus der Opera Roland. Mit unterschiedlichen Instrumenten, *etc.* *Gedruckt bey Nicolaus Spieringk. In Verlegung Johann Wiedemeyer: Lübeck*, 1699. *obl.* fol. **B. 344.**

See THOMYRIS. Farewell love and all soft pleasure, *etc.* [Song, music by A. Steffani.] [1710?] *s. sh.* fol. **H. 1601. (162.)**

STEGMANN (CARL DAVID) Der Kaufmann von Smirna, eine komische Operette, in einem Aufzuge. [P. F. Score.] *Bey G. J. Decker und G. L. Hartung: Berlin und Königsberg*, 1773. *obl.* fol. **C. 453. a.**

Das redende Gemählde, eine comische Oper in zwey Acten, *etc.* [P. F. Score.] *J. F. Hinz: Mitau und Hasenboth*, 1775. *obl.* fol. **C. 453.**

Der Triumpf der Liebe, ober: das kühne Abentheuer, Eine Feenoper in vier Aufzügen von Herrn ... Jester; in Musik gesetzt von C. D. Stegmann, und von ihm selbst im Clavierauszuge herausgegeben. *Bey Friedrich Nicolovius: Königsberg*, [1796.] *obl.* fol. **F. 434.**

See MARTIN Y SOLAR (V.) Una Cosa Rara ... Ridotto per il Cembalo dal C. D. Stegmann. [1800?] *obl.* fol. **E. 244. a.**

STEIBELT (DANIEL) A me tutte le belle, a Favorite Rondo, [from Paisiello's 'La Modista Raggiratrice'] for the Harp & Forte Piano, or for the Piano Forte with Accompaniments for Violin & Bass, *etc.* [Separate Parts.] *Printed for Corri, Dussek & Co.: London, Edinburgh*, [1796?] fol. **g. 192. a. (21.)**

[Another copy.] **h. 1480. a. (2*.)**

The Pianoforte part only.

Air Favori, du Ballet des Noces de Gamache, avec douze Variations pour le Piano Forte. *Chez M^elles^ Erard: Paris*, [1800?] fol. **h. 1480. p. (16.)**

Air Varié—"Enfant chéri des Dames"—pour Harpe et Piano. Œuvre 32. *Chez Pleyel: Paris*, [1798.] fol. **h. 173. b. (18.)**

STEIBELT (Daniel) Douze Bacchanales pour le Forte-Piano avec Accompagnement de Tambourin ad libitum.
Chez Melles Erard: Paris, [1800?] fol. **h. 1480. p. (15.)**

Britannia, an Allegorical Overture in Commemoration of the Signal Naval Victory obtained by Admiral Duncan over the Dutch Fleet on the 11th of October 1797. Composed for the Piano Forte, *etc.* *Longman and Broderip: London*, [1797.] fol. **g. 138. (3.)**

[Britannia.] Combat Naval pour le Forte Piano...Opera 41. *Chez Imbault: Paris*, [1800.] fol. **h. 1480. p. (17.)**

1er Caprice ou Pot Pourri d'Airs connus et autres pour le Clalavecin [*sic*] ou Piano-Forte...Oeuvre 5. *Chez Artaria Comp.: Vienne et Mayence*, [1792.] *obl.* fol. **f. 133. b. (14.)**

Nouveau Concerto pour le Forte Piano. Avec les Accompagnements à Grand Orchestre...Opera [33 or] 35. [Separate Parts.] *Chez Pleyel: Paris*, [1799]. fol. **h. 3212. f. (8.)**
Wanting pp. 23–26 *of the Pianoforte part.*

Combat Naval. *See* supra: [*Britannia.*]

La Coquette. [Sonata. P. F.]
See Longman and Broderip. Longman and Broderip's Collection of...Music for the...Piano Forte. N° 2 [b].
[1795?] fol. **g. 192. (4.)**

Twelve Divertisments, consisting of Marches, Waltzes & Rondos for the Piano Forte, with an Accompaniment for a Tambourine...Op. 38.
Printed for R. Birchall: London, [1800?] fol. **g. 442. (4.)**

[Another copy.] **g. 457. (2.)**

The Favorite Duett of "Tink a tink" sung . . . in the Opera of Blue Beard [by M. Kelly] arranged as a Rondo for the Piano Forte, in which is introduced the Favorite Duett sung in the Blue Chamber, and the Two Principal Chorousses by D. Steibelt. *Longman & Broderip: London*, [1798.] fol. **g. 140. (50.)**

Grand Duo pour Harpe et Piano ou deux Piano, *etc.* *Chez Melles Erard: Paris*, [1800?] fol. **h. 173. b. (17.)**

Three Progressive Lessons for the Piano Forte...Op. 40. *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1800?] fol. **g. 132. (13.)**

[Another copy.] **g. 457. a. (6.)**

La Grande Marche de Buonaparte en Italie, composée pour le Forté-piano avec Accompagnement de Tambourin.
Chez Imbault: Paris, [1798.] fol. **h. 1480. p. (18.)**

STEIBELT (Daniel) The Favorite Overture to the Opera of Blue Beard [by M. Kelly]...Arranged for the Piano Forte by D. Steibelt. *Longman, Clementi & Co.: London*, [1798.] fol. **g. 457. a. (3.)**

Steibelt's Eighteenth Pot-Pouri for the Piano Forte, in which is introduced Martini's Favorite Air of "Guardami un poco." *Printed for J. Dale: London*, [1800?] fol. **g. 457. (5.)**

[Another copy.] **H. 2815. (4.)**

A Quintetto for the Piano Forte, Two Violins, Tenor, & Violoncello...Op. 31. [Separate Parts.] *Longman & Broderip: London*, [1798.] fol. **g. 457. b.**

Roméo et Juliette. Opéra en trois Actes, en Prose, *etc.* [Libretto by J. A. de Ségur. Full Score.] *Chez Boyer, et Nadermann: Paris*, [1793.] fol. **H. 535.**

The Favorite Overture & March to Romeo and Juliet, for the Piano Forte, with an Accompaniment for a Violin. [Separate Parts.] *W. Hodsoll: London*, [1800?] fol. **g. 457. a. (2.)**

Three Sonatas for the Piano Forte...To which is added an Accompaniment for a Violin, newly arranged by the Author. Op. 18. [Separate Parts.] *J. Dale: London*, [1799?] fol. **g. 178. (1.)**

Three Sonatas, for the Piano Forte, with an Accompaniment for a Violin...Op. 26. [Separate Parts.] *J. Dale: London*, [1799?] fol. **g. 178. (2.)**

Trois Grandes Sonates pour le Piano-Forte, avec Accompagnement d'un Violon obligé...Œuvre 27. [Separate Parts.] *Preston & Son: London*, [1797.] fol. **g. 178. (3.)**

A Grand Sonata for the Piano Forte, with an Accompaniment for a Violin... Op. xxx. [Separate Parts.] *Printed for J. Dale: London*, [1799?] fol. **g. 178. (4.)**

A Grand Sonata for the Piano Forte, with an Accompaniment for the Violin... Op. 32. [Separate Parts.]
Longman & Broderip: London, [1798.] fol. **g. 178. (5.)**

Three Sonatas for the Piano Forte with an Accompaniment for a Violin ad libitum ...Op. 35. [Separate Parts.]
Longman Clementi & Compy: London, [1799.] fol. **g. 178. (6.)**

Three Sonatas for the Piano-Forte, with an Accompaniment for a German Flute or Violin...Op. 36. [Separate Parts.] *J. Dale: London*, [1799?] fol. **h. 301. (3.)**

Three Sonatas for the Piano Forte, with an Accompaniment for a Violin or German flute...Op. 38. [Separate Parts.] *Preston: London*, [1800?] fol. **h. 301. (4.)**

STEIBELT (Daniel) Twelve Waltzes for the Piano Forte, or Harp, with an Accompaniment for a Flute, Tambourine and Triangle....Op. 34. 2 Sets. [Separate Parts.] *Printed for J. Dale: London*, [1799?] fol. **g. 231. (8.)**

[Another copy. 1st Set.] **g. 442. (5.)**
The Pianoforte part only.

Twelve Waltzes, for the Piano Forte or Harp, with an Accompaniment for the Tambourine and Triangle. [Separate Parts.] *Broderip and Wilkinson: London*, [1800?] fol. **g. 231. (9.)**

See Storace (S.) [*The Cherokee.*] And does a fond Emotion. The favorite Duett ...with Variations by D. Steibelt. [1795?] fol. **g. 139. (43.)**

See Viotti (G. B.) Viotti's . . . Concertante, arranged...by D. Steibelt. [1800?] fol. **g. 442. j. (24.)**

STEIGLEDER (Johann Ulrich) Tabulatur Buch, darinen Dass Vatter vnser auff 2, 3, vnd 4 Stimmen Componirt, vnd Viertzig mal Varirt Würdt...Auff Orgeln, vnd allen andern Musicalischen Instrumenten ordenlich zu appliciren. *Marx von der Heidē: Strassburg*, 1627. fol. **K. 7. f. 6.**
The title-page is engraved.

STEINER (Johann Ludwig) Neues Gesang-Buch auserlesener, geistreicher Liedern, zum Lob und Preiss Gottes... Mit neuen..., zu drey und vier Stimmen gesetzten Melodeyen, und einem . . . General-Bass versehen, *etc.* *Bey Heidegger und Rahn: Zürich*, 1723. 8°. **B. 308.**

Kurz- leicht- und grundtliches Noten-Büchlein: oder Anleitung zur edlen Sing- und Kling-Kunst...Vormahls von einem Virtuosen...herausgegeben. Nun aber... vermehrt, und zum Truck beförderet von J. L. Steiner. *Bey Heidegger und Compagnie: Zürich*, 1728. 8°. **A. 678.**

STEINFELD (Albert Jakob)
See Bach (C. P. E.) Passions-Cantate... im Clavier-Auszuge geliefert von A. J. Steinfeld. 1789. *obl.* fol. **F. 955. (1.)**

STELLA. Stella. [Song.]
See Enraptured. Enraptur'd that fair Form I view. [1780?] *s. sh.* fol. **G. 307. (177.)**

Stella. Song. *See* See. See, Stella, see that Chrystal Stream, *etc.* [1750?] *s. sh.* fol. **I. 530. (140.)**

Stella. Song. *See* See. See, Stella see that crystal stream, *etc.* [1753.] 8°. **P.P. 5438. z.**

Stella and Flavia. [Song.]
See Howard (S.)

STELLA. Stella and Flavia united. [Song.] *See* Larken ( )

Stella darling of the Muses. *The Charmer.* [Song.] To a Celebrated Air ['Semplicetta tortorella'] in Demetrius [by G. B. Pescetti]. Set for the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 316. f. (13.)**

[Another edition.] Stella, darling of the Muses. *The Charmer.* To a celebrated Air in Demetrius. [By G. B. Pescetti.] [*London*, 1745?] *s. sh.* fol. **G. 316. (129.)**

STELLA (Giuseppe Maria) Breve Instruttione all Giovani per imparare con ogni facilità il Canto Fermo, divisa in due parti, *etc.* *Nella Stamparia di Iacomo Fei d'Andr. F.: Roma*, 1665. 4°. **557*. d. 21.**

STELLA (Scipione) Hymnorum Ecclesiasticorum Liber Primus. In quo Novo Ordine Quinque Vocibus, artificiosis consonantiis, simul canendi, atque sonandi norma traditur. [With a dedication by Francesco Stella.] Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Ex Typographia Ioannis Iacobi Carlini, & Constantini Vitalis: Neapoli*, 1016. 4°. **D. 10.**
The Cantus part wants the title-page.

Scipionis Stella...Motectorum Quinque Vocibus Liber Primus. Altus. (Tenor.) (Bassus.) (Quintus.) 4 pts. *Victorius Baldinus: Ferrariæ*, (1595.) 4°. **D. 119.**

See Madrigals. Madrigali a Cinque Voci, *etc.* [By Carlo Gesualdo, Prince of Venosa Books I and II with dedications by S. Stella.] (1603—)1607. 4°. **D. 232.**

STEPHANIS (Gaetano de) Messe a Quattro Voci . . . Opera Prima. Canto. (Alto.) (Tenore.) (Basso.) (Organo.) 5 pts. *Da Gioseppe Sala: Venezia*, 1700. 4°. **D. 206.**

STEPHANUS, *a Monk of the Military Order of Christ.* Liber Passionum et eorum quæ a Dominica in Palmis, vsque ad Vesperas Sabbathi sancti inclusiué, cantari solent: diligentissimè correctus, & locupletissimè actus: imprimis singulorum verborum Accentu studiosissimè spectato. Auctore Fratre Stephano ex sacra Jesu Christi seruatoris nostri Militia, *etc.* *Excudebat Simon Lopezius: Olissipone*, 1595. fol. **K. 7. f. 14.**

STEPHENSON (Joseph) Church Harmony Sacred to Devotion. Being a choice Set of New Anthems & Psalm Tunes on various Subjects...Having the Energy of our English Words particularly express'd, with an Air suited to each different Subject ...The 4th Edition. *C. and S. Thompson: London*, [1795?] fol. **H. 3288.**

STEPHENSON (Joseph) Here's a Health to the King. *A new Loyal Health* to the Prince, Duke, and the Heroic King of Prussia. Words & Music by J. Stephenson. [*London*, 1760?] *s. sh.* fol. **G. 316. (130.)**

The Musical Companion, containing Te Deum Laudamus & Jubilate Deo in Four Parts with a Thorough Bass for the Bass Viol or Bassoon, also Two Anthems for a Club Feast Day for Voices & Instruments & several Peices [*sic*] on the Nativity...for the Use of Country Choirs, *etc.* Murray 1786. *C. & S. Thompson, for the Author: London*, [1775?] fol. **H. 879. a. (2.)**

The Pipe. A Favorite Ballad...Set and Arranged for the Piano Forte by J. Stephenson. *R. Watts, for the Author: London*, [1800?] fol. **H. 1683. (91.)**

STERBENDE JESUS. Der Sterbende Jesus. Ein Oratorium.
See Rosetti (F. A.)

STERBENSSPIEGEL. Sterbensspiegel. [Hymns.] *See* Meyer (R.)

STERKEL (Johann Franz Xaver) Les Petites Beautés de J. F. Sterkel. Six Pieces for the Harpsichord or Piano Forte. [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XV. [No. 1.] [1797–1802.] 8°. **D. 854.**

Concerto pour le Clavecin ou le Forte Piano avec Accompagnement de deux Violons, Alto, Basse, deux Cors et deux Hautbois ad libitum . . . Œuvre 18. [Separate Parts.] *Longman and Broderip: London*, [1786?] fol. **g. 116. a. (4.)**

A Favorite Concerto for the Harpsichord or Piano Forte with Accompaniments... Op. 20. [Separate Parts.] *Longman and Broderip: London*, [1787?] fol. **g. 116. a. (5.)**

A Favorite Concerto for the Harpsichord or Piano Forte with Accompaniments... Op. 24. [Separate Parts.] *Longman and Broderip: London*, [1788?] fol. **g. 116. a. (6.)**

Concerto pour le Clavecin ou Piano Forte avec Accompagnement de deux Violons, Viola et Basse, deux Hautbois et Cors... Œuvre xxvi. [Separate Parts.] *Chez Schott: Mayence*, [1785?] *obl.* fol. & fol. **g. 462. a.**

Concerto pour le Clavecin ou Piano-Forte avec Accompagnement de deux Violons, deux Hautbois, deux Cors, Viole et Basse ...Œuvre 31. [Separate Parts.] *Chez Artaria Compagnie: Vienne*, [1790?] *obl.* fol. **f. 246. a. (17.)**
The orchestral parts are in manuscript.

STERKEL (Johann Franz Xaver) Sei Duettini a due Soprani col' Accompagnamento del Cembalo. *Presso B. Schott: Magonza*, [1794.] *obl.* fol. **E. 870. a. (4.)**

XII. Lieder mit Melodien beym Clavier zu singen. *Artaria Comp.: Wien*, [1790?] *obl.* fol. **E. 600. m. (6.)**

Douze Pièces pour le Clavecin ou Forte Piano...Oeuver Dixième. *Chez Artaria et Comp.: Vienne*, [1785?] *obl.* fol. **e. 284. c. (10.)**

Twelve Pieces, for the Harpsichord or Piano Forte. Op. 10. [1801.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 14.] [1797–1802.] 8°. **D. 854.**

Sammlung neuer Lieder zum Singen beim Clavier...I. Theil.
Gestochen von Hofmusikstecher: Mainz, [1795?] *obl.* fol. **E. 600. m. (5.)**

Grand Simphonia. [In C, for Harpsichord, Violin and Violoncello.]
G. Goulding: Londres, [1799?] fol. **h. 141. b. (10.)**
No. 22 *of* '*Le tout Ensemble.*' *Wanting the accompaniments.*

Simphonie pour le Clavecin ou le Forte Piano avec Accompagnement d'un Violon et d'un Violoncello...Oeuvre 21. [Separate Parts.] *Longman & Broderip: London*, [1787?] fol. **h. 70. (9.)**

Six Sonates pour le Clavecin ou Forte Piano avec Accompagnement d'un Violon ...Œuvre 3e. [Separate Parts.]
Chez le Sr Sieber: Paris, [1785?] *obl.* fol. **f. 246. a. (16.)**

Three Favourite Sonatas for the Harpsichord or Piano Forte...Opera 3d.
J. Cooper: London, [1790?] fol. **g. 272. v. (16.)**

Three Sonates for the Harpsichord or Piano Forte with Accompaniments for a Violin & Violoncello...Op. 4. [Separate Parts.] *Printed for J. Bland: London*, [1785?] fol. **g. 462. (1.)**

Sonata for two Performers on one Harpsichord or Forte Piano...Opera 15. *Longman and Broderip: London*, [1785?] fol. **g. 130. (11.)**

Three Sonatas for the Piano Forte or Harpsichord with Accompanyments for a Violin, and Violoncello Obligato. Opera xvii. 2 Books. [Separate Parts.] *Longman & Broderip: London*, [1785?] fol. **g. 462. (2.)**

[Three Sonatas. Op. xvii. N° 1.] A Periodical Sonata for the Harpsichord or Piano Forte, *etc.* *H. Andrews: London*, [1790?] fol. **g. 272. u. (25.)**
The Harpsichord part only.

STERKEL (Johann Franz Xaver) Trois Sonates pour le Clavecin ou Forte Piano avec Accompagnement de Violon obligé ...Opera 19. [Separate Parts.]
Longman and Broderip : [*London*, [1786?] fol. **h. 70. b. (7.)**

Three Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin...Op. xxii. [Separate Parts.]
Longman & Broderip : *London*, [1788?] fol. **h. 70. b. (8.)**

STERN. Stern Winter has left us. *Jocky and Jenny.* A Dialogue, *etc.* [N° 4 of Book I of J. Baildon's 'The Laurel.'] [*London*, 1755?] *s. sh.* fol. **G. 311. (97.)**

Stern Winter has left us. *Jocky and Jenny.* A New Song. [By J. Baildon.] A Dialogue sung by Mr. Lowe and Miss Falkner. [*London*, 1750.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. VII., p. 269.

Stern Winter has left us. *Jocky & Jenny, etc.* [By J. Baildon.] [*London*, 1755?] *s. sh.* fol. **H. 1994. b. (77.)**

Stern Winter has left us. *Jocky and Jenny.* A Dialogue, *etc.* [N° 4 of Book I of J. Baildon's 'The Laurel.'] *See* Chloe. Chloe, or the Musical Magazine, *etc.* [N° 9.] [1760?] fol. **G. 433.**

Stern Winter now forsakes the plain. *Ode on Spring.* [Song.] *Str[aight] & Sk[illern : London*, 1775?] *s. sh.* fol. **G. 311. (131.)**

STEURLEIN (Johann) Das Deutsche Benedicite vnd Gratias. Vor vnd nach Tische, Bethweiss zu singen, Mit Fünff Stimmen Componiret, *etc.* Discantus. [*Erfurdt*, 1575?] *obl.* 4°. **A. 433.**

Sieben vnd Zwentzigk Newe Geistliche Gesenge, mit vier Stimmen Componiret ...Mit einer Vorrede, des ... Herrn M. Cyriaci Schnegass, *etc.* Discantus. (Tenor.) (Bassus.) 3 pts.
Gedruckt...durch Georgium Bawman : Erffurdt, 1588. *obl.* 4°. **A. 433. a.**

STEVENS (George Alexander) Drink and let's be jolly. [Song.] *T. Sk[illern : London*, 1780?] *s. sh.* fol. **G. 316. (131.)**

See also S., G. A.

STEVENS (Richard John Samuel) Although soft sleep death's near resemblance wears. *Serious Glee.* [*London*, 1785?] *obl.* fol. **E. 319. (14.)**

Crabbed Age and Youth. *Chearful Glee for Four Voices.* The Poetry from Shakespeare. *Printed for the Author :* [*London*, 1798?] *obl.* fol. **E. 600. n. (9.)**

[Another copy.] **E. 319. (13.)**

From Oberon in Fairy Land. Fairy Glee for Four Voices...The Poetry attributed to Ben Johnson. *Printed for the Author :* [*London*, 1793.] *obl.* fol. **D. 401. (11.)**

STEVENS (Richard John Samuel) [Another edition.] From Oberon in Fairy Land. *Fairy Glee, etc.*
Printed for the Author : [*London*, 1800?] *obl.* fol. **E. 319. (11.)**

Eight Glees for Four and Five Voices... Opera 3. *Longman and Broderip :* *London*, [1790?] *obl.* fol. **E. 207. (6.)**

Eight Glees...Opera 3. *Broderip & Wilkinson :* *London*, [1800?] *obl.* fol. **E. 319. (1.)**

Eight Glees, expressly composed for Ladies...Op. iv. *Printed for the Author :* *London*, [1795?] *obl.* fol. **D. 401. (12.)**

[Another copy.] **E. 319. (2.)**

Ten Glees for Three, Four, Five & Six Voices...Op. v. *Printed for the Author :* *London*, [1798?] *obl.* fol. **E. 319. (3.)**

Seven Glees, with a Witches' Song & Chorus, and two Glees from Melodies, by H. Lawes...Opera 6. *Preston, for the Author :* *London*, [1800?] *obl.* fol. **E. 319. (4.)**

It was a Lover & his Lass. Chearful Glee for 5 Voices, which gain'd a Prize Medal, 1786. [Words by Shakespeare.] *R. Birchall : London*, [1795?] fol. **H. 1650. d. (26.)**

O Mistress mine. Glee, for five Voices. [Words from Shakespeare's 'Twelfth Night.'] *Longman and Broderip :* *London*, [1785?] *obl.* fol. **E. 207. (5.)**

O Mistress mine, *etc.* *Longman, Clementi & Co., for the Author :* *London*, [1800?] *obl.* fol. **E. 319. (6.)**

O strike the Harp in praise of my Love. *Trio* for 2 Sopranos and a Bass, (the Poetry from Ossian,) with an Accompaniment for 2 Performers on One Piano Forte. *Printed for the Author :* [*London*, 1798?] fol. **G. 805. k. (28.)**

Prithee foolish Boy give o'er. Glee, for Three Voices. *R. Birchall :* *London*, [1800?] fol. **H. 1797. (9.)**

Sigh no more Ladies. A favorite Song. Written by Shakespear. *Printed for J. Bland :* [*London*, 1790?] fol. **G. 377. (57.)**

Sigh no more Ladies. A Duett. *J. Bland : London*, [1790?] fol. **H. 1994. d. (54.)**

Sigh no more Ladies...Duett. [*London*, 1800?] fol. **H. 2262. b. (22.)**

Sigh no more ladies. [Glee.] *Longman, Clementi & Co. :* *London*, [1800?] *obl.* fol. **E. 319. (5.)**

Some of my heroes are low. Glee for 5 Voices, the Poetry from Ossian, *etc.* *Printed for the Author :* [*London*, 1798?] *obl.* fol. **E. 319. (10.)**

STEVENS (Richard John Samuel) Three Sonatas for the Harpsichord or Piano-Forte with an Accompaniment for a Violin...Opera Prima.
S. A. & P. Thompson, for the Author: London, [1786?] fol. **g. 271. e. (27.)**
Wanting the Violin part.

Ten Songs with an Accompaniment for Two Violins...Opera II.
S. A. & P. Thompson, for the Author: London, [1788?] fol. **G. 796. (42.)**

To banish Life's Troubles, an Anacreontic. Song...The Words by Mr. Oakman.
Printed for S. A. & P. Thompson: London, [1790?] fol. **G. 808. e. (50.)**

What shall he have who merits most. *Archer's Glee*, for four Voices. The Words by a Lady, upon the Duke of Clarence's giving a Bugle Horn to be Shot for by the Royal Surry Bowmen, *etc.* [*London*, 1790?] *obl.* fol. **D. 401. (10.)**
[Another copy.] **E. 319. (8.)**

When the toil of Day is o'er. A Favorite Glee for 4 Voices...The Poetry by Mr. Merry, *etc.* *J. Dale, for the Author: London*, [1794?] *obl.* fol. **D. 401. (9.)**

Who is it that this dark Night. *Dialogue and Duetto*, the Poetry by Sir P. Sidney, *etc.* *Printed for the Author:* [*London*, 1795?] fol. **H. 2832. q. (39.)**

[Another edition.] When the toil of Day is o'er, *etc.* *Printed for the Author:* [*London*, 1800?] *obl.* fol. **E. 319. (12.)**

Ye spotted snakes! Glee for four Voices. Words from Shakespeare.
Longman, Clementi & Co.: London, [1800?] *obl.* fol. **E. 319. (7.)**

See Amusement for the Ladies. Amusement for the Ladies, being a Selection of ...Glees and Madrigals...by...Messrs. Atterbury,...Stevens, *etc.* [1791–93.] *obl.* fol. **E. 61.**

See Glees. The Professional Collection of Glees...Composed by...Callcott... Stevens, *etc.* [1790?] *obl.* fol. **E. 207. (3.)**

See Howard (S.) Ye Chearfull Virgins. A Glee...harmonized & made a Duetto by R. J. Stevens. [1790?] *obl.* fol. **E. 319. (9.)**

STEVENSON (*Sir* John Andrew) Alas! poor Lubin, a Favorite Duett, with an Accompaniment for the Piano Forte... Words by J. Atkinson, *etc.*
The Author and Gough: Dublin, [1798?] fol. **G. 354. (2.)**

Alone on the Sea-beaten Rock, a serious Glee for five Voices...The Words from Ossian. *F. Rhames: Dublin*, [1797?] fol. **G. 353. (28.)**

STEVENSON (*Sir* John Andrew) And will he not come again...A Glee for Three Voices with an Accompaniment for the Piano Forte or Harp, *etc.*
W. Power & Co.: Dublin, [1800?] fol. **G. 352. (47.)**

As it fell upon a Day. *Glee for five voices.* The Words taken from Shakespeare.
B. Cooke: Dublin, [1795?] fol. **G. 581. b. (1.)**
No. 1 *of an unidentified musical weekly periodical.*

Bards of the Days of Old. A Glee for Three Voices, the Words taken from Ossian, *etc.* *F. Rhames: Dublin*, [1800?] fol. **G. 352. (40.)**

Buds of Roses, Virgin Flowers, a chearful Glee for 4 Voices, the poetry translated from Anacreon by J. [or rather T.] Moore, *etc.* *F. Rhames: Dublin*, [1800?] fol. **G. 353. (29.)**

By a Murmuring Brook...A Favorite Song, *etc.* *H. Hime: Liverpool*, [1800?] fol. **G. 806. e. (26.)**
[Another copy.] **G. 805. k. (30.)**

Twelve Canzonets, for the Voice with an Accompaniment for the Piano Forte, *etc.*
Preston & Son: London, [1795?] fol. **G. 357. (11.)**

Come buy my Nosegays pretty...[Song.] The Words by J. Atkinson, *etc.* *Hime: Dublin*, [1795?] fol. **G. 364. (44.)**

Come unto these yellow Sands. Glee, for three Voices...with an Accompaniment for two Performers on one Piano Forte. The Words from Shakespear. *Hime: Dublin*, [1798?] fol. **H. 1273. (16.)**

Come unto these yellow Sands. Adapted from the Glee...for One Voice with an Accompaniment for the Piano Forte.
Printed for Hime: Dublin, [1798?] fol. **G. 364. (53.)**

Dear! in pity do not speak. A Canzonet for two Voices, with an Accompaniment for the Piano Forte or Harp, the Poetry by T. Moore, *etc.* *Rhames: Dublin*, [1800?] fol. **G. 354. (39.)**

Does the Harp of Rosa slumber. A Canzonet with an Accompaniment for the Piano Forte or Harp, the Poetry by T. Moore. *F. Rhames: Dublin*, [1800?] fol. **G. 364. (51.)**

Twelve Glees for Three, Four, and Five Voices, *etc.* *M. Hime, for the Author: Dublin*, [1790?] fol. **H. 1215. (2.)**

A Second Sett of Twelve Glees for Three, Four & Five Voices...Op. 5. *J. Bland: London*, [1795?] fol. **H. 1273. c. (2.)**

Happy Love, a Glee...adapted to Ladies' Voices, the Words by H. B. C.
F. Rhames: Dublin, [1800?] fol. **G. 352. (39.)**

STEVENSON (*Sir* JOHN ANDREW) Louis the Sixteenths Lamentation. [Song.] Written by W. C. Oulton. *Preston & Son: London*, [1793?] fol. **G. 364. (47.)**

Love to Madness. A Favorite New Song. *Gough: Dublin*, [1800?] fol. **G. 581. b. (10.)**

The Lovers Toast. A Three Part Song. *Joshua Stokes*: [*Dublin*, 1780?] fol. **H. 1601. a. (45.)**

Mary I believ'd thee true. *Scotch Song* with an Accompaniment for the Piano Forte or Harp. The Poetry by T. Moore. *F. Rhames: Dublin*, [1800?] fol. **G. 364. (46.)**

Morning, Noon, Evening, & Night, four Ballads for the Harpsichord or Piano-Forte [the words by J. Cunningham]... Op. 4. *J. Bland: London*, [1793?] fol. **G. 360. (44.)**

Raise the Song and Strike the Harp. The Charter Glee and Chorus of the Irish Harmonic Club, the Words selected and composed by J[ohn] W[ilson] C[roker], *etc.* *E. Rhames: Dublin*, [1800?] fol. **G. 352. (36.)**

The Rising Aurora. A New Hunting Song, *etc.* *J. Lee*: [*Dublin*, 1785?] *s. sh.* fol. **H. 1601. a. (96.)**

Say, Shepherds have ye seen my Fair. A New Scotch Song...the Words by a Lady. *Joshua Stokes*: [*Dublin*, 1780?] fol. **H. 1601. a. (54.)**

See the lovely Nymph reposing. Ladies Glee for Three Voices with an Accompaniment for the Piano Forte. *Hime: Dublin*, [1800?] fol. **H. 2818. c. (44.)**

Sweet is the Dream. A Canzonet with an Accompaniment for the Piano Forte or Harp. The Poetry by T. Moore. *F. Rhames: Dublin*, [1800?] fol. **G. 364. (50.)**

Tell me where is Fancy bred. A Duett for Two Voices with an Accompaniment for the Piano Forte or Harp, the Words from Shakespeare, *etc.* *W. Power & Co.: Dublin*, [1798?] fol. **G. 354. (37.)**

Though Fate, my Girl. A Canzonet with an Accompaniment for the Piano Forte or Harp, the Poetry by T. Moore. *F. Rhames: Dublin*, [1798?] fol. **G. 364. (45.)**

'Tis Love that murmurs in my Breast. A Glee for three Voices. The Poetry by T. Moore, *etc.* *F. Rhames: Dublin*, [1800?] fol. **G. 352. (38.)**

Under the Hawthorn trees. *The Archer's Glee*, for three Voices, with an accompaniment for the Piano Forte, the poetry by J. Atkinson, *etc.* *F. Rhames: Dublin*, [1800?] fol. **G. 352. (37.)**

STEVENSON (*Sir* JOHN ANDREW) Welcome as the flowers in May. [Song.] ...The Words by H. B. C. *E. Lee: Dublin*, [1797?] fol. **G. 364. (49.)**

The Willow. A Favorite Ballad, as sung by Master Heather ... the Accompaniments by T. Costellow. [Full Score.] *Longman Clementi & Compy.*: [*London*, 1800?] fol. **H. 2818. c. (45.)**

With Delight will I sing. A Favorite Song, *etc.* *H. Hime: Liverpool*, [1800?] fol. **H. 2815. c. (44.)**

Ye Shepherds, give ear to my Lay. A Pastoral. *H. Hime: Liverpool*, [1800?] fol. **G. 805. h. (43.)**

Ye Zephyrs where's my blushing Rose. A Favorite Song in answer to the Mansion of Peace. *Preston & Son: London*, [1800?] fol. **G. 360. (43.)**

STEWART (NEIL) A Collection of Marches & Airs. For Violins, German Flutes, and Hautboys, the most of which has Basses for the Violoncello or Harpsichord, Published in Twelve Numbers. *N. Stewart: Edinburgh*, [1761.] *obl.* 8°. **b. 42.**

The composers named are: McLean, Martini, Collett, Stanley, McGibbon, Nardini, Humphries, Jomelli, Handel, Vivaldi, Smith, Lockatelli, Burney, D. Galo, Bononcini, Weideman, Festing, Geminiani, Horner, Corelli, Abel, Arne, Boyce, Avison, Lampugnani, Hasse, Green, Dr. F., Major Reid, Castrucci and Cocklin.

A Second Collection of Airs and Marches for Two Violins, German Flutes, and Hautboys, all of which have Basses for the Violoncello or Harpsichord. *N. Stewart: Edinburgh*, [1770?] *obl.* 8°. **b. 42. a.**

The composers named are: Stamitz, Martini, Corelli, Humble, Abel, Kammell, Avison, Filtz, Hasse, Handel, Dr. Arne, Haydn, Taaffe and Richter.

ŠTEYER (MATĚJ VÁCLAV) *See* J., M. S. S.

STICH (JOHANN) *See* PUNTO (G.) *pseud.*

STICK. Stick a Pin there. [Song.] *See* WHEN. When tutor'd by Mother, *etc.* [1760?] *s. sh.* fol. **G. 316. (155.)**

STICKL (FRANCISCUS) Anglipolitana Veneratio...constans Sex Missis Cantatis à Quatuor Vocibus Concertantibus, Nec non Instrumentis variis ad libitum adhibendis, *etc.* Organo. Opus II. *Typis & sumptibus Ioannis Iacobi Lotteri: Augustæ Vindelicorum*, 1727. fol. **G. 946.**

STICKNEY (John) The Gentleman and Lady's Musical Companion. Containing a Variety of Excellent Anthems, Psalm Tunes, *&c.* Collected from the best Authors, *etc.* *Daniel Bayley: Newbury-Port*, [1774.] *obl.* 4°. **A. 849.**
Imperfect, wanting pp. 97–101 *and all after p.* 212.

STILES (*Sir* Francis Haskins Eyles) *Bart.* An Explanation of the Modes or Tones in the Antient Græcian Music, *etc.* *London*, 1761. 4°. **7897. h. 15. (1.)**

STILL. Still in hopes to get the better. Song. *See* Love in a Village.

Still must I grieve for an ungrateful Swain. Complaint in Recitative. *See* Franck (J. W.)

Still we sigh for Something more. Rondo. *See* Reeve (W.) [*The Double Jealousy.*]

STILLINGFLEET (Benjamin) *See* Principles. Principles and Power of Harmony. [By B. Stillingfleet.] 1771. 4°. **557*. e. 14.**

STIRLING (Magdalene) Twelve Tunes. [P. F.] [*Edinburgh*, 1796.] fol. **g. 149. (24.)**

STIVORIO (Francesco) Madrigali e Dialoghi a Otto Voci, per cantar, & concertar con ogni sorte de istrumenti, *etc.* Canto (Alto) (Tenore) (Basso) Primo Choro. (Alto (Basso) Secondo Choro.) 6 pts. *Appresso Ricciardo Amadino: Venetia*, 1598. 4°. **C. 251.**

Madrigali et Canzoni a Otto Voci...Libro Terzo de suoi Concerti, *etc.* Canto. (Alto.) (Basso.) Primo Choro. (Basso. Secondo Choro.) 4 pts. *Appresso Ricciardo Amadino: Venetia*, 1603. 4°. **D. 99.**

Musica Austriaca nella quale Francesco Stivorio...spiegò in parte gl' incomparabili grandezze, & virtudi de Sereniss^mi Principi, e Principesse d' Austria, *&c.* Canto (Alto) (Tenore) (Basso) Terzo Choro. 4 pts. *Appresso Ricciardo Amadino: Venetia*, 1605. 4°. **D. 99. a.**

STOBAEUS (Johannes) Epithalamia. Zu Ehren...dem Ehrnvesten...Heinrich Wessel, vnd seiner...Braut...Annæ, des ...Herren Georg Siwerts ... Tochter... componiret, *etc.* Discantus I. (II.) (Altus) (Bassus) Chori I. (Altus (Tenor I.) (Tenor II.) (Bassus) Chori II.) 8 pts. *Typis Osterbergerianis: Königsberg in Preussen*, 1610. *obl.* 4°. **A. 358.**

STOCKING. The Stocking. Cantata. *See* Stokes (T.)

STOCKING HALL. Stocking Hall or the Gay Dragoons. [Song.] *See* Gay. The Gay Dragoons on Welland's banks. [1720?] *s. sh.* fol. **G. 312. (42.)**

STOCKWELL. The Stockwell Wonder. Ballad. *See* Harlequin Skeleton.

STOERL (Johann Georg Christian) *See* Hiller (F. C.) Denck-Mahl der Erkentniss, Liebe und Lob Gottes...Mit musicalischer Composition [by J. G. S. Störl], *&c.* 1711. 8°. **3435. ccc. 30.**

STOKES (Charles) The Oak. A Favorite Ballad. *W. Hodsoll: London*, [1800?] fol. **G. 365. (25.)**

STOKES (Thomas) The Stocking. A Cantata...for the Violin Ger^n Flute or Harpsichord, *etc.* *Printed for H. Thorowgood: London*, [1765?] fol. **H. 1994. d. (55.)**

[Another edition.] The Stocking. A Cantata. [*London*, 1765?] fol. **G. 295. (23.)**

STOLEN. The Stolen Kiss. [Song.] *See* On. On a Mossy Bank reclin'd. [1743?] *s. sh.* fol. **G. 310. (201.)**

The Stolen Kiss. Song [begins: 'Tell me Maria']. *See* Wilson ( ) *Singer.*

STOLLE (Philipp) Neu-anmuthiges Schau-Spiel, genahmt Charimunda, oder Beneideter Liebes-Sieg. Nebenst beygefügten Kunstgesetzten Melodeyen derer darinnen befindlichen Liedergen, *etc.* *In Verlegung Johan Georg Schwändters ...gedruckt bey Melchior Oelschlegeln: Halle*, 1658. 8°. **11747. aaaa. 3. (1.)**

STONE (J.) Absent Delia, *etc.* [Song.] [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, April, 1779.

Gentle Zephyr, as you fly. *A Translation from Melastasio, etc.* [Song.] [*London*, 1779.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Oct., 1779.

If gold could bribe the stroke of fate. *Anacreontic, etc.* [Song.] [*London*,] 1796. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Oct., 1796.

Place me where never summer's breeze. *A Song.* The Words an Imitation of Part of the Twenty-second Ode of Horace, *etc.* [*London*, 1780.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, June, 1780.

The Power of Beauty. [Song.] *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 308. (117.)**

Where is pleasure? *A New Song, etc.* [*London*, 1778.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Sept., 1778.

STOP. Stop, Hussey, stop. *The Street Walker.* A favourite Catch for 3 Voices. *Str[aight] & Sk[illern: London*, 1777?] *s. sh.* fol. **G. 311. (128.)**

Stop, O ye Waves. Song. *See* Weldon (J.)

STORACE (Stephen)

Arrangement.

1. Operas, Entertainments, Ballet.
2. Songs.
3. Instrumental Music.
4. Appendix.
5. Index of Songs.

1. Operas, Entertainments, Ballet.

La Cameriera Astuta.

The Favorite Overture in the Opera of La Cameriera Astuta...adapted for the Harpsichord with an Accompaniment for the Violin. *Birchall & Andrews, for S. Storace: London,* [1788.] fol. **h. 61. (12.)**

Ah perche di quel Ingrato, the Favorite Quartette...in the Comic Opera of La Cameriera Astuta. [Full Score.] *Birchall & Andrews, for S. Storace: London,* [1788.] fol. **G. 197. (19.)**

Beaux Yeux and Jeunes Cœurs soyez fidelles, the Favorite French Air and Gavotte...in the Opera of La Cameriera Astuta. [Full Score.] *Birchall & Andrews, for S. Storace: London,* [1788.] fol. **G. 297. (6.)**

[Another copy.] **G. 196. (2.)**

È di Matti questo Mondo, a favorite Air... in the Opera of La Cameriera Astuta. [Full Score.] *Birchall & Andrews, for S. Storace: London,* [1788.] fol. **G. 196. (3.)**

The Cherokee.

The Cherokee, an Opera in Three Acts, [words by J. Cobb]...the Music principally composed by S. Storace. [P. F. Score.] *J. Dale: London,* [1794.] *obl.* fol. **D. 288. (4.)**

Ah what avails the busy Care. A Favorite Song...in the Cherokee, *etc.* *Printed for J. Dale: London,* [1795 ?] fol. **G. 250. (39.)**

And does a fond Emotion. A Favorite Duett in the Opera of the Cherokee. *J. Dale: London,* [1795 ?] fol. **G. 354. (41.)**

And does a fond Emotion. The favorite Duett...with Variations by D. Steibett. [P. F.] *Printed for J. Dale: London,* [1792 ?] fol. **g. 139. (43.)**

In former times the Silent Bride, a Favorite Duett...in the Cherokee. *Printed for J. Dale: London,* [1795 ?] fol. **G. 354. (41.)**

A Sailor lov'd a Lass. A Favorite Song... in the Cherokee, *etc.* *Printed for J. Dale:* [*London,* 1795 ?] fol. **G. 250. (38.)**

A Shepherd once had lost his Love, a favorite Song...in the Cherokee, the Words by Mr. Cobb. *J. Dale: London,* [1795 ?] fol. **G. 798. (47.)**

[Another copy.] **G. 250. (36-39.)**

STORACE (Stephen) Sweet Sympathy. A favorite Song...in the Cherokee, *etc.* *Printed for J. Dale: London,* [1795 ?] fol. **G. 250. (37.)**

[For songs, &c., published anonymously:] *See* Cherokee.

The Doctor and the Apothecary.

[For songs, &c., by Storace in this adaptation of Dittersdorf's Opera:] *See* Doctor and Apothecary.

The Glorious First of June.

The Favorite Airs, Duett, Glees, & Chorusses in the New Musical Entertainment, call'd The Glorious First of June, as Performed ... for the Benefit of the Widows and Orphans of the Brave Men who fell in the late Engagements under Earl Howe. The Music Composed and Selected by S. Storace. [P. F. Score. Dialogue ascribed to R. B. Sheridan and J. Cobb. Songs written by the Duke of Leeds, the Earl of Mulgrave, Mrs. Robinson, Richardson, Sheridan, *etc.*] *Printed for J. Dale: London,* [1795.] *obl.* fol. **D. 288. (6.)**

The Overture & Favorite Airs &c. in... The Glorious First of June ... Adapted for the German Flute, *etc.* *Printed for J. Dale: London,* [1794.] *obl.* 4°. **B. 388. (3.)**

Overture. [P. F.] *See* Glorious First of June. Overture, *etc.* [1794.] *obl.* fol. **e. 104. (14.)**

He lives but to Conquer, & Conquers to Save. A Favorite Song...in the Glorious 1st of June, *etc.* *Printed for J. Dale: London,* [1794.] fol. **G. 250. (42.)**

O'er the vast Surface of the Deep. A Favorite Song [words by the Duke of Leeds]...in the Glorious First of June, *etc.* *Printed for J. Dale: London,* [1794.] fol. **G. 250. (41.)**

Oh stay my Love. A Favorite Song... in the Glorious First of June, *etc.* *Printed for J. Dale: London,* [1794.] fol. **G. 250. (40.)**

The Haunted Tower.

The Haunted Tower. A Comic Opera in three Acts . . . [Words by J. Cobb,] the Music selected, adapted & composed by S. Storace. [P. F. Score.] *Printed for the Author: London,* 1789. *obl.* fol. **D. 289. (3.)**

The Haunted Tower, *&c.* [P. F. Score.] *Longman & Broderip: London,* 1789. *obl.* fol. **E. 100. b. (7.)**

[Another edition.] The Haunted Tower, *etc.* [P. F. Score.] *Longman & Broderip: London,* [1790 ?] *obl.* fol. **E. 115.**

Spirit of my sainted Sire. A favorite Song, sung by Mr. Kelly, *etc.* *Longman and Broderip:* [*London,* 1789.] fol. **H. 1994. d. (56.)**

STORACE (Stephen) [Will great Lords and Ladies.] *See* Clarke, afterwards Clarke Whitfeld (J.) The Celebrated Duett...in the Haunted Tower, arranged for the Piano-Forte, *etc.* [1793?] fol. **g. 139. (11.)**

The Iron Chest.

The Iron Chest. Opera. [P. F. Score.] *See* infra: The Favorite Operas of Mahmoud & The Iron Chest.

Overture. *See* Iron Chest. Overture, *etc.* [1796.] *obl.* fol. **e. 104. (15.)**

Down by the River there grows a green Willow. A Favorite Song...in the Iron Chest, the Words by G. Colman, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (52.)**

Sweet little Barbara, a Duett...in the Iron Chest, *etc.* *J. Dale: London*, [1796.] fol. **G. 354. (40.)**

A Traveller stopt at a Widow's Gate. A Favorite Song...in the Iron Chest, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (53.)**

Lodoiska.

Lodoiska, a Musical Romance, in Three Acts...the Music composed & selected by S. Storace. [Words by J. P. Kemble.] *Printed for J. Dale: London*, [1794.] *obl.* fol. **E. 115. b.**

The Overture & Songs, &c. in...Lodoiska, ...adapted for the German Flute, *etc.* *Printed for J. Dale: London*, [1794.] *obl.* 4°. **B. 386. a. (7.)**

The Favorite Overture & Grand March in Lodoiska [by R. Kreutzer]...adapted for the Piano Forte, by S. Storace. *Printed for J. Dale: London*, [1795?] fol. **g. 271. e. (28.)**

Ye streams that round my Prison creep. A Favorite Song...in...Lodoiska, *etc.* *J. Dale: London*, [1794.] fol. **G. 250. (54.)**

Mahmoud.

The Favorite Operas of Mahmoud & The Iron Chest,...Adapted for the Piano Forte or Harpsichord by J. Mazzinghi, *etc.* *Printed for Mrs. Storace: London*, [1797.] *obl.* fol. **E. 115. a.**

The Carpet Weaver. A Favorite Song ...in Mahmoud, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (61.)**

From Shades of Night. A Favorite Song ...in Mahmoud, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (58.)**

Oh hapless Youth. A favorite Song...in Mahmoud, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (59.)**

Tho' pleasure swell the Jovial Cry. A favorite Song...in Mahmoud, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (60.)**

STORACE (Stephen) Toll toll the Knell. A favorite Song...in Mahmoud, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (56.)**

Where jealous Misers starve. A Favorite Song...in Mahmoud, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (57.)**

[For songs, &c., published anonymously:] *See* Mahmoud.

My Grandmother.

My Grandmother, a Musical Entertainment, *etc.* [Words by P. Hoare. P. F. Score.] *Printed for J. Dale: London*, [1796.] *obl.* fol. **D. 288. (5.)**

My Grandmother . . . Adapted for the German Flute, *etc.* *Printed for J. Dale: London*, [1796.] *obl.* 4°. **B. 386. a. (6.)**

Are ye fair, as op'ning roses. A Favorite Song...in...My Grandmother, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (50.)**

Cruel fair! who secret anguish. A Favorite Song...in...My Grandmother, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (51.)**

Dicky Gossip. A Favorite Song...in My Grandmother. *Printed for J. Dale: London*, [1796.] fol. **G. 450. (46.)**

Never think of Love. A favorite Song ...in My Grandmother, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 250. (45.)**

On the lightly sportive wing. *The Favorite Masquerade Song* ... in My Grandmother, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 799. (21.)**

[Another copy.] **G. 450. (49.)**

The Picture Song ... in ... My Grandmother, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 450. (47.)**

Well-a-day! Lack-a-day! A Favorite Song...in My Grandmother, *etc.* *Printed for J. Dale: London*, [1796.] fol. **G. 450. (48.)**

No Song No Supper.

No Song No Supper. A Comic Opera in Two Acts [words by Prince Hoare]...the Music chiefly Composed & Adapted for the Harpsichord or Piano-Forte by S. Storace. [P. F. Score.] *Longman & Broderip: London*, [1790.] *obl.* fol. **D. 289. (2.)**

Go George, I can't endure you, *etc.* [Song.] *Bland & Weller: London*, [1795?] fol. **G. 796. (33.)**

How happily my life I led. A favorite Song...in...No Song No Supper. *Bland & Weller: London*, [1795?] fol. **H. 2818. c. (47.)**

STORACE (Stephen) With lowly suit and plaintive ditty. [Song.] Sung...in No Song No Supper, *etc.*
Longman and Broderip: [*London*, 1790?] fol. **G. 806. r. (35.)**

Le Nozze di Dorina.

Io non era. The Favorite Rondo sung... by Sig^ra^ Storace in the Opera of Le Nozze di Dorina, *etc.* [A. Pasticcio. Full Score.] *J. Dale, for the Author: London*, [1793.] fol. **G. 199. (30.)**

The Pirates.

The Pirates, an Opera in Three Acts, *etc.* [Words by J. Cobb. P. F. Score.] *J. Dale: London*, [1792.] *obl.* fol. **D. 289. (5.)**

[Another copy.] **E. 91. (3.)**

The Pirates...Adapted for the German Flute, *etc.* *Printed for J. Dale: London*, [1792.] *obl.* 4°. **B. 388. (2.)**

As wrapt in Sleep I lay. A Favorite Song...in the Pirates, *etc.* *Printed for J. Dale: London*, [1792.] fol. **G. 250. (64.)**

Careful the Winding Path explore. A Favorite Song...in the Pirates, *etc.* *Printed for J. Dale: London*, [1792.] fol. **G. 250. (63.)**

The Jealous Don, a favorite Duett...in The Pirates, *etc.* *Printed for J. Dale: London*, [1792.] fol. **G. 354. (42.)**

The Childhood's careless happy Day, a Favorite Song...in the Pirates, *etc.* *Printed for J. Dale: London*, [1792.] fol. **G. 250. (65.)**

Lovers who listen to Reason's persuasion. A Favorite Song...in the Pirates, *etc.* *Printed for...J. Dale: London*, [1792.] fol. **G. 250. (66.)**

No more his Fears alarming. A favorite Song...in the Pirates, *etc.* *Printed for...J Dale: London*, [1792.] fol. **G. 250. (67.)**

[Peaceful slumb'ring on the ocean.] Lullaby. A Favorite Air...with Variations for the Piano Forte by J. Dale. *Printed for J. Dale: London*, [1792?] fol. **g. 139. (15.)**

—— *See* Elouis (J.) Lullaby [from S. Storace's Opera 'The Pirates'] avec Variations pour la Harpe, *etc.* [1795?] fol. **g. 301. (8.)**

—— *See* Harrison (S.) Lullaby...Glee, *etc.* [The melody from Storace's Opera The Pirates.] [1793?] *obl.* fol. **D. 400. (4.)**

—— *See* Ronssecy (de) *Madame.* Lullaby [by S. Storace], adapted for the Harp, *&c.* [1800?] fol. **H. 2819. (6.)**

There, the Silver'd Waters roam. A Favorite Song...in the Pirates, *etc.* *Printed for J. Dale: London*, [1792.] fol. **G. 250. (62.)**

STORACE (Stephen)

The Prize.

The Prize, or 2. 5. 3. 8. A New Musical Farce, *etc.* [Written by P. Hoare. P. F. Score.] *Printed for J. Dale: London*, [1793.] *obl.* fol. **E. 91. (2.)**

The Prize, or 2. 5. 3. 8...Adapted for the Guitar. *Printed for J. Dale: London*, [1793.] *obl.* 4°. **B. 388. (4.)**

Oh dear delightful Skill, *etc.* [Song.] *Printed for J. Dale:* [*London*, 1793.] fol. **G. 250. (69.)**

The Poor Black Boy. (A Favorite Song ...in The Prize, *etc.*) *Printed for J. Dale: London*, [1793.] fol. **G. 250. (68.)**

The Siege of Belgrade.

The Siege of Belgrade, An Opera in Three Acts [words by J. Cobb]... The music principally composed [but partly arranged from Martin's "Cosa Rara"] by S. Storace. *J. Dale: London* [1791.] *obl.* fol. **D. 289. (4.)**

My Plaint in no one Pity moves. [Song.] Sung...in the Siege of Belgrade, *etc.* *London*, [1791.] fol. **G. 250. (70.)**

The Sapling Oak. A Favorite Song... in the Siege of Belgrade, *etc.* *J. Dale: London*, [1791.] fol. **G. 798. (46.)**

[For songs, &c., published anonymously:] *See* Siege of Belgrade.

The Three and the Deuce.

The Three and the Deuce, a Musical Entertainment, *etc.* [Words by Prince Hoare. P. F. Score.] *Printed for J. Dale: London*, [1795.] *obl.* fol. **D. 288. (7.)**

The Three and the Deuce...Adapted for the German Flute, *etc.* *Printed for J. Dale: London*, [1795.] *obl.* 4°. **B. 388. (1.)**

Full many a Lad in Llewyel's Vale. A Favorite Song...in The Three and the Deuce. *Printed for J. Dale: London*, [1795?] fol. **G. 793. (6.)**

Go not my Love, a favorite Song...in... the Three and the Deuce, *etc.* *Printed for J. Dale: London*, [1795.] fol. **G. 250. (72.)**

Little Taffline, a favorite Song sung...in ...the Three and the Deuce, *etc.* *Printed for J. Dale: London*, [1795.] fol. **G. 250. (71.)**

Venus and Adonis.

Venus & Adonis, the Favorite Ballet... Adapted for the Harpsichord or Piano-Forte, *etc.* *Printed for J. Dale: London*, [1793.] *obl.* fol. **e. 108. (14.)**

2. Songs.

Ah! Delia see the fatal hour. *A Favorite Arriette.* Translated, by Miss Carter, from part of that beautiful Canzonette of Metastasio, called La Partenza. *Longman and Broderip:* [*London*, 1785?] fol. **H. 1601. b. (75.)**

STORACE (Stephen) Eight Canzonetts with an Accompaniment for a Piano Forte or Harp. *Longman & Broderip : London*, [1782?] fol. **G. 295. b. (4.)**

[Eight Canzonetts. No 7.] Unless with my Amanda blest. Canzonet, *etc.* *Longman and Broderip : [London*, 1785?] fol. **H. 1994. d. (57.)**

Captivity. A Ballad. Supposed to be Sung by...Marie Antoinette, during her Imprisonment in the Temple. The Words by the Rev^d^ M^r^ Jeans, *etc.* *J. Dale, for the Author : London*, [1793.] fol. **G. 363. (20.)**

[Another copy.] **H. 2821. (17.)**

Care donne che bramate. [Song.] Sung ...by Sig^ra^ Storace...in the Opera [by G. Paisiello] of Il Re Teodoro in Venezia ...The Words by Badini. [Full Score.] *Birchall & Andrews, for the Author : London*, [1787.] fol. **H. 345. (4.)**

Care donne che bramate, *etc.* [Full Score.] *Longman and Broderip : London*, [1787.] fol. **G. 196. (9.)**

Lamentation of Marie Antoinette, late Queen of France, on the Morning of her Execution. [Full Score.] *J. Dale, for the Author : London*, [1793.] fol. **G. 356. (18.)**

O strike the Harp, for One, Two, or Three Voices, with an Accompaniment for the Harp or Piano Forte. The Poetry from Ossian. The Music from the Compositions of S. Storace. *Printed for J. Dale : London*, [1800?] fol. **G. 352. (42.)**

3. Instrumental Music.

Storace's Collection of Original Harpsichord Music. [Solos and Concerted Music. Separate Parts.] *Birchall & Andrews, for S. Storace : [London*, 1790.] fol. **g. 122.**

The composers of this collection are : Kozeluch, Vanhall, Mozart, Storace, Schroeter, Clementi, Hoffmeister, Haydn, Atwood and Krumpholtz.

Sonata [in D] for Piano-Forte with Accompanyment for Violin & Violoncello. *See* supra : Storace's Collection of Original Harpsichord Music. Vol. I. No. 3.

Sonata. [In C minor for Violoncello and P. F.] *See* supra : Storace's Collection of Original Harpsichord Music. Vol. II. No. 4.

Three Sonatas for the Harpsichord or Piano - Forte, with Accompanyments. [Separate Parts.] *Printed for H. Andrews : London*, [1785?] fol. **g. 122. a.**

Six easy and progressive Sonatinas for the Piano Forte or Harpsichord. Compos'd for the Improvement of Juvenile Performers. *Longman & Broderip, for the Author : London*, [1790.] fol. **g. 149. (5.)**

STORACE (Stephen) Trio [in C, for Harpsichord, Violin and Violoncello]. *See* supra : Storace's Collection of Original Harpsichord Music. Vol. I. No. 6.

4. Appendix.

See Corfe (Joseph) A Third Set of Twelve Glees...arranged from the Melodies of...Storace, *etc.* [1800?] *obl.* fol. **E. 317.**

See Dittersdorf (C. Ditters von) [*Der Apotheker und Doktor.*] The Doctor and the Apothecary...The Music adapted... and composed by S. Storace. [1788.] *obl.* fol. **D. 289. (1.)**

See Krumpholz (J. B.) The Favorite Harp Concerto...adapted for the Harpsichord...by S. Storace. [1790?] fol. **h. 726. l. (6.)**

5. Index of Songs.

Ah perche di quel Ingrato.
See [*La Cameriera Astuta.*]

Ah what avails the busy Care.
See [*The Cherokee.*]

And does a fond Emotion.
See [*The Cherokee.*]

Are ye fair, as op'ning roses.
See [*My Grandmother.*]

As wrapt in Sleep I lay.
See [*The Pirates.*]

Beaux Yeux. *See* [*La Cameriera Astuta.*]

The Carpet Weaver. *See* [*Mahmoud.*]

Cruel fair! who secret anguish.
See [*My Grandmother.*]

Dicky Gossip. *See* [*My Grandmother.*]

Down by the River there grows a green Willow. *See* [*The Iron Chest.*]

Careful the Winding Path explore.
See [*The Pirates.*]

È di Matti questo Mondo.
See [*La Cameriera Astuta.*]

From Shades of Night. *See* [*Mahmoud.*]

Full many a Lad in Llewyel's Vale.
See [*The Three and the Deuce.*]

Go George, I can't endure you.
See [*No Song No Supper.*]

Go not my Love.
See [*The Three and the Deuce.*]

He Lives but to Conquer, and Conquers to Save. *See* [*The Glorious First of June.*]

How happily my life I led.
See [*No Song No Supper.*]

The jealous Don. *See* [*The Pirates.*]

In Childhood's careless happy Day.
See [*The Pirates.*]

In former times the Silent Bride.
See [*The Cherokee.*]

Io non era. *See* [*Le Nozze di Dorina.*]

Jeunes cœurs soyez fidelles.
See [*La Cameriera Astuta.*]

STORACE (STEPHEN) Little Taffline.
See [*The Three and the Deuce.*]
Lovers, who listen to Reason's persuasion.
See [*The Pirates.*]
My Plaint in no one Pity moves.
See [*The Siege of Belgrade.*]
Never think of Love.
See [*My Grandmother.*]
No more his Fears alarming.
See [*The Pirates.*]
O'er the vast Surface of the Deep.
See [*The Glorious First of June.*]
Oh dear delighted Skill. *See* [*The Prize.*]
Oh hapless Youth. *See* [*Mahmoud.*]
Oh stay my Love.
See [*The Glorious First of June.*]
On the lightly sportive wing.
See [*My Grandmother.*]
The Picture Song. *See* [*My Grandmother.*]
The Poor Black Boy. *See* [*The Prize.*]
A Sailor lov'd a Lass. *See* [*The Cherokee.*]
The Sapling Oak.
See [*The Siege of Belgrade.*]
A Shepherd once had lost his Love.
See [*The Cherokee.*]
Spirit of my sainted Sire.
See [*The Haunted Tower.*]
Sweet little Barbara.
See [*The Iron Chest.*]
Sweet Sympathy. *See* [*The Cherokee.*]
There the Silver'd Waters roam.
See [*The Pirates.*]
Tho' pleasure swell the Jovial Cry.
See [*Mahmoud.*]
Toll toll the Knell. *See* [*Mahmoud.*]
A Traveller stopt at a Widow's Gate.
See [*The Iron Chest.*]
Unless with my Amanda blest.
See [*Eight Canzonetts. No.* 7.]
Well-a-day! Lack-a-day!
See [*My Grandmother.*]
Where jealous Misers starve.
See [*Mahmoud.*]
With lowly suit and plaintive ditty.
See [*No Song No Supper.*]
Ye streams that round my Prison creep.
See [*Lodoiska.*]

STORM. The Storm. [Song.] *See* CEASE. Cease, rude Boreas, *etc.* [1771.] 8°. **P.P. 5438. z.**

The Storm: or, the Daughter of the Sea, *etc.* [Song.] *See* CEASE. Cease, rude Boreas. [1770?] *s. sh.* fol. **H. 1994. a. (202.)**

A Storm at Sea. [Song.]
See BRADLEY (R.)

STOUT-LIMBED. The Stout Limb'd Oak. Glee. *See* DANBY (J.)

STRACAVATA. La Stracavata. Canzonet. *See* MAYER (J. S.)

STRANGE. Strange Reverse of Human Fate. Song. *See* HAENDEL (G. F.) [*Alexander Balus.*]

STRANGERS AT HOME. The Strangers at Home. Comic Opera.
See LINLEY (T.) *the Elder.*

STRATFORD. Stratford Jubilee. [Song.] *See* COME. Come, Brothers of Stratford, *etc.* [1770?] *s. sh.* fol. **H. 1994. b. (13.)**

STRATONICE. Stratonice. Comédie héroique. *See* MÉHUL (E. N.)

STRATTNER (GEORG CHRISTOPH)
See HYMNS. [*6.—German.*] Joachimi Neandri vermehrte Glaub- und Liebes-Ubung ... Eingerichtet ... Durch G. C. Strattner, *etc.* 1707. 8°. **3425. b. 11.**

STRAUBE (RUDOLPH) Three Sonatas for the Guittar, with Accompanyments for the Harpsichord or Violoncello ... With an Addition of two Sonatas for the Guittar, accompanyd with the Violin. Likewise a choice Collection of the most Favourite English, Scotch and Italian Songs for one, and two Guittars, of different Authors ... Also Thirty two Solo Lessons by several Masters.
Printed for M^r Rauche: London, [1770?] *obl.* fol. **e. 374.**

Due Sonate a Liuto Solo, *etc.*
In Verlegung des Autoris: Lipsia, 1746. *obl.* fol. **e. 374. a.**

STRAVAGANTI. The Favorite Songs in the Opera Gli Stravaganti. A Burletta. [A Pasticcio. Short Score.] 2 Bks.
R. Bremner: London, [1767.] fol. **G. 760. b. (1*.)**
Only one song has the name of Piccini as composer.

STRAWBERRIES. Strawberries. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

STRAWBERRY HILL. Strawberry Hill. [Song.] *See* SOME. Some cry up Gunnersbury. [By J. Vernon.] [1758.] 8°. **P.P. 5438. z.**

Strawberry Hill. [Song.] *See* VERNON (J.)

STREAMLET. The Streamlet that flow'd round her Cot. Song.
See SHIELD (W.) [*The Woodman.*]

STREET. The Street Intrigue. Catch.
See ARNE (T. A.)

STREET (JOSIAH) A Book containing great Variety of Anthems, in Two, Three and Four Parts: likewise, a Sett of Psalm-Tunes, in Four Parts... All entirely New. *William Pearson: London,* [1730?] 8°. **C. 102. a.**

STREET (Josiah) A Book containing great Variety of Anthems, in Two, Three, and Four Parts: with a Large Addition of Anthems, in Two, Three, Four, and Six Parts: and a Hymn for Christmas-Day. And the Chants at Large, all entirely New. Likewise, a Set of Psalm-Tunes, *etc.* The Second Edition, with Additions.
Robert Brown: London, 1746. 8°.
C. 102.

A Collection of Anthems, in Two, Three, Four and Six Parts: with a Hymn for Christmas-Day. And the Chants at Large, all entirely New ... Likewise a Set of Psalm-Tunes ... The Third Edition, with Additions. *Printed for F. Jollie. Carlisle: London*, 1785. 8°. **C. 102. b.**

STREET-WALKER. The Street Walker. Catch. *See* Stop. Stop, Hussey, stop. [1777?] *s. sh.* fol. **G. 311. (128.)**

STREICHER (Anton) Beÿtrag zur Aufnahme des Gesangs aus den Wercken der grösten Tonsezer gezogen fürs Clavier gesezt von A. Streicher, *etc.* 12 Hefte.
J. M. Götz: Mannheim u. München, [1782.] *obl.* fol. **C. 755.**
Each part has a separate title-page, but the pagination is continuous. The composers named are: Monsigni, Schubaur, Sarti, Baron von Götz, Ruprecht, Paesiello, A. C. Brand and Grétry.

See Martin y Solar (V.) [*Una Cosa Rara.*] Lilla ... Clavierauszug v. A. Streicher, *etc.* [1788?] *obl.* fol.
E. 244. f.

See Vogler (G. J.) [*Castor und Pollux.*] Sinfonie ... in Clavier-Auszug gesetzt von A. Streicher. 1788. *obl.* fol.
g. 90. d. (1.)

STREPHON. Strephon and Chloe. [Song.] *See* Young. Young Strephon once the blithest swain. [By E. Miller.] [1764.] 8°. **P.P. 5441.**

Strephan [*sic*] and Flavia. Cantata. *See* Savage (J.)

Strephon and Flora. [Song.] *See* infra: Strephon with his Flora lying, *etc.* [1778?] *s. sh.* fol. **G. 311. (109.)**

Strephon and Maria. [Song.] *See* Gray (T. B.)

Strephon and Phœbe. [Song.] *See* Arne (T. A.)

Strephon and Phyllis. Dialogue. *See* When. When you for me alone had Charms. [1730.] *s. sh.* fol. **G. 313. (106.)**

Strephon and Sylvia. [Song.] *See* As. As Strephon sat by Sylvia's side. [1760?] *s. sh.* fol. **G. 316. d. (41.)**

STREPHON. Strephon and Sylvia. [Song, begins: 'Ye Gods! a youthful bard inspire.'] *See* Billington (T.)

Strephon Charm'd, or the Surpriz'd Fair. [Song.] *See* Vincent (J.)

Strephon in vain thou Courtest. Song. *See* Rodelinda. [*Overture. Minuet.*]

Strephon to Celia. [Song.] *See* Sandford (J.)

Strephon when you see me fly. [Song.] *Sung by Mrs. Weichsell.* [By J. Hook.] [*Welcker: London*, 1775.] fol. **G. 311. (153.)**
Printed from the plates of pp. 20–21 of Hook's 'Sixth Book of Songs sung ... at Vaux-Hall ... 1775.'

[Another setting.] Strephon when you see me fly. *A Ballad.* [*London*, 1797?] fol. **G. 356. (42.)**

Strephon with his Flora lying. *Strephon and Flora.* [Song.]
L[ongman] L[ukey] & B[roderip: London, 1778?] *s. sh.* fol. **G. 311. (109.)**

Strephon's Address. [Song.] *See* By. By that Eye which eclipses. [1785?] fol. **H. 1653. (52.)**

Strephon's Complaint. [Song.] *See* Davis (J. F.)

Strephon's Complaint of love. [Song.] *See* Haendel (G. F.)

Strephon's Perfidy. [Song.] *See* Hudson (R.)

Strephon's Request. [Song.] *See* Osborne (R.)

STRETCHED. Stretch'd on the Ground. *The Forsaken Shepherd.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 311. (44.)**

Stretch'd on the Turf in silvan shades. *A New Song* [by W. Defesch]. [*London*, 1754.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XIV., p. 270.

Stretch'd on the Turf in Sylvan Shades. Song. *See* Defesch (W.)

STREW. Strew the way. [Song.] *See* Reichardt (J. F.) [*Oden und Lieder. Th. I. Lebenspflichten.*]

STRIGGIO (Alessandro) [Chi fara fed' al ciel'.] Che fera fed al cielo ... mis en Tablature par P. Filippe. [*J. Norton: Frankfort*, 1615.] fol. **535. l. 23.**
Two engraved pages in Book I. of S. de Caus's 'Les Raisons des Forces Mouvantes.'

Il Cicalamento delle Donne al Bucato, et La Caccia ... con un Lamento di Didone ad Enea, per la sua partenza, di Cipriano Rore, a quatro, cinque, sei & sette voci. Di nouo poste in luce per Giulio Bonagionta ... & con ogni diligentia corretti. Basso. *Appresso Girolamo Scotto: Vinegia*, 1567. 4°. **C. 254. l.**

STRIGGIO (ALESSANDRO) Il Cicalamento delle Donne al Bucato et la Caccia ... a Quattro Cinque, Sei et Sette Voci, Con il Gioco di primiera à cinque voci ... Nuouamente Agionto. Tenore.
Appresso Girolamo Scotto: Vinegia, 1569. 4°. **C. 254. g.**

Il Cicalamento delle Donne al Bucato et la Caccia ... Con il Gioco di primiera à cinque voci ... Nuouamente Agionto. Tenore. (Basso.) (Quinto.) (Sesto.) (Settimo.) 5 pts.
Appresso l' Herede di Girolamo Scotto: Vinegia, 1584. 4°. **C. 254. k.**
The Tenor is imperfect, wanting pp. 9–20.

Di Alessandro Striggio ... Il Primo libro delli Madrigali a Sei voci, Nouamente con noua gionta ristampato. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Girolamo Scotto: Vinegia, 1566. 4°. **C. 254. c.**
This work contains a Madrigal by Claudio da Correggio.

[Another copy. Alto. (Tenore.) (Basso.)] 3 pts. **C. 254.**

Di Alessandro Striggio ... Il primo Libro de Madrigali a sei uoci, Nouamente con una noua giunta Ristampato. A Sei voci. Canto. *Appresso Francesco Rampazetto: Venetia*, 1566. *obl.* 4°. **A. 360.**
This work contains also madrigals by Claudio da Corregio and Perissone Cambio.

Il Primo Libro delli Madrigali a Sei Voci ... Nouamente ristampato. *Canto.*
Appresso l' herede di Girolamo Scotto: Vineggia, 1578. 4°. **C. 254. b.**

Di Alessandro Striggio ... Il Primo Libro de Madrigali a Sei Voci, Nouamente per Angelo Gardano ... Ristampato. Basso. (Tenore.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1579. 4°. **C. 254. e.**

Il Secondo Libro de Madrigali a Sei Voci. Alto. (Tenore.) 2 pts.
Appresso Girolamo Scotto: Vinegia, 1571. 4°. **C. 254. a.**

Il Secondo Libro de Madrigali a Sei Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Girolamo Scotto: Vinegia*, 1573. 4°. **C. 254. d.**

Il Secondo Libro de Madrigali a Sei Voci, *etc.* Canto.
Appresso l' Herede di Girolamo Scotto: Vineggia, 1579. 4°. **C. 254. i.**

Il Secondo Libro de Madrigali a Sei Voci, *etc.* Basso.
Appresso l' Herede di Girolamo Scotto: Vineggia, 1582. 4°. **C. 254. j.**

STRIGGIO (ALESSANDRO) Di Alessandro Striggio ... Il Primo libro de Madrigali a cinque uoci, Nouamente per Antonio Gardano con Noua gionta Ristampato, *etc.* Quinto. *Appresso di Antonio Gardano: Venetia*, 1564. *obl.* 4°. **A. 360. a.**
This work contains a madrigal by Gianetto da Palestrina and two by Cipriano [de Rore].

Di Alessandro Striggio ... Il Primo libro delli Madrigali a cinque voci. Nouamente con noua gionta ristampato. Tenore. (Basso.) 5 pts. *Appresso Girolamo Scotto: Vinegia*, 1566. 4°. **C. 254. f.**

Il Secondo Libro de Madrigali a Cinque Voci, *etc.* Tenore. *Appresso Girolamo Scotto: Vinegia*, 1571. 4°. **C. 254. h.**

See LAURO VERDE. Il Lauro Verde. Madrigali a Sei Voci ... Aggiontoui di più doi Madrigali à Otto voci, l'vno d' Alessandro Striggio, *etc.* 1591. *obl.* 4°. **A. 277. c.**

STRIKE. Strike the Viol, touch the Lute. Song. *See* PURCELL (H.) [*2. Vocal Music.—b. Choral Odes. Ode for Queen Mary's Birthday, 1694.*]

STRIPT. Stript of their green. Song. *See* COURTEVILLE (R.)

Stript of their green. Song. *See* PURCELL (H.)

STROBEL (VALENTIN) Valentin Strobels Melodien. Erster Theil. Vber Teutsche Wältliche Lieder, so von vnterschiedlichen Hohen vnd Fürnehmen, der Poësi Liebhabern gedichtet. Sampt Beygefügten Rittornellen mit zweyen Violinen vnd einem Bass. *Bey dem Authore. Gedruckt bey Johan Heinrich Mittel: Strassburg*, 1652. fol. **G. 86.**
Wanting the instrumental parts.

STROLLGER (JAMES) Imagination. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. e. (9.)**

Lucinda by a secret art. *A Song, etc.* [*London*, 1740?] *s. sh.* fol. **G. 310. (68.)**

When modest Cloe's downcast Eyes. *A Song*, the Words by Mr. Bowman. [*London*, 1735?] *s. sh.* fol. **G. 313. (152.)**

STROZZI (BARBARA) Cantate, Ariette e Duetti. Op. 2. [*Gardano:*] *Venetia*, 1651. fol. **K. 7. g. 4. (2.)**
Wanting the title-page.

Cantate Ariete a Una, Due, e Tre Voci. Opera Terza ... Nouamente stampate. *Stampa del Gardano: Apresso Francesco Magni: In Venetia*, 1654. fol. **K. 7. g. 4. (1.)**

STROZZI (GREGORIO) Capricci da Sonare Cembali, et Organi ... Opera Quarta. *Per Nouello de Bonis: Napoli*, 1687. fol. **K. 7. f. 12.**

STRUTZIUS (Thomas) מזמור ק . . . H. E. Psalmus C in laudem Dei Seculorum Conditoris Optimi Maximi, Anno MDCLIIX Gymnasii Dant: Jubilæo et Seculari, in Actu publico ... servato idiomate primigenio, h. e. Hebræo, in Concentu Musico exhibitus à Thoma Strutzio, *etc.*
David Fridericus Rhetius:
[*Dantzig*, 1658.] 4°. **C. 91.**

STUBLEY (Simon) Ami, je vois beaucoup de bien. *French Song, etc.*
[*London*, 1753.] 8°. **249. c. 23.**
Gentleman's Magazine, Vol. XXIII., p. 288.

At Cynthia's feet I sigh'd. *A Song, etc.*
[*London*, 1739.] 8°. **249. c. 9.**
Gentleman's Magazine, Vol. IX., p. 269.

Blest as th' immortal Gods is he. *A Song, etc.* [*London*, 1739?] 8°. **249. c. 9.**
Gentleman's Magazine, Vol. IX., p. 493.

Cease Myra to suspect my love. *A Song, etc.* [*London*, 1744?] 8°. **249. c. 14.**
Gentleman's Magazine, Vol. XIV., p. 273.

Cupid! instruct an am'rous swain. *A Song, etc.* [*London*, 1740?] 8°. **249. c. 10.**
Gentleman's Magazine, Vol. X., p. 252.

Indulgent God, whose bounteous care. *L. A.'s Evening Hymn, etc.* [Sacred Song.] [*London*, 1749.] 8°. **249. c. 19.**
Gentleman's Magazine, Vol. XIX., p. 36.

The Ingenuous Lover, *etc.* [Song.]
[*London*, 1746]. 8°. **249. c. 16.**
Gentleman's Magazine, Vol. XVI., p. 550.

Minuet. [Harpsichord.]
[*London*, 1753.] 8°. **249. c. 23.**
Gentleman's Magazine, Vol. XXIII., p. 191.

The Power of Beauty. A Song, *etc.*
[*London*, 1794.] 8°. **249. c. 19.**
Gentleman's Magazine, Vol. XIX., p. 564.

When fumes of wine ascend into my brain. *A Song* from Anacreon, *etc.*
[*London*, 1741.] 8°. **249. c. 11.**
Gentleman's Magazine, Vol. XI., p. 496.

While pensive on the lonely plain. *Song, etc.* [*London*, 1749.] 8°. **249. c. 19.**
Gentleman's Magazine, Vol. XIX., p. 275.

See Voluntaries. Ten Voluntarys ... by ... Dr. Green ... Stubley, *etc.*
[1770?] *obl.* fol. **e. 108. a. (5.)**

STUCK (Johann Baptist) *called* Batistin. Cantates Françoises à I. II. Voix et Basse-Continue, avec Symphonies. Livre Premier. *Chez J. B. C. Ballard:*
Paris, 1718. *obl.* fol. **E. 519. (1.)**

STUCK (Johann Baptist) *called* Batistin. Cantates Françoises à Voix seule avec Symphonies ... Livre Second. Nouvelle Edition, *etc.* *J. B. C. Ballard:*
Paris, 1719. *obl.* fol. **E. 519. (2.)**

Cantates Françoises à I. II. Voix avec Symphonies ... Livre Troisième. Nouvelle Edition, *etc.* *J. B. C. Ballard:*
Paris, 1772. *obl.* fol. **E. 519. (3.)**

Cantates Françoises, et Italienne[s] à I. II. Voix et Basse-Continue, avec Symphonies ... Livre IV. *Chez C. Ballard:*
Paris, 1714. *obl.* fol. **E. 519. (4.)**

Manto la Fée. Opéra, *etc.* [Words by Mennesson.] [Short Score.]
Chez C. Ballard:
Paris, 1710. *obl.* 4°. **E. 519. b.**

Quel bel volto. *Arietta, etc.*
[*Paris*,] 1725. *s. sh.* 4°. **297. a. 12.**
Mercure de France, Feb., 1725.

STUMPF (Johann Christian). Six Symphonies à 8 parties, deux Violons, Alto, Basso, Hautbois, ou Fluttes, et Cors de Chasse ... Œuvre IIIe. Mis au jour par Mr de la Chevardiere. Gravées par le Sr Hue. [Separate Parts.]
Chez Mr de la Chevardiere:
Paris, [1765?] fol. **g. 391. a. (2.)**

SUBJECTED. Subjected to the Power of Love. *The Happy Pair.* [Song.]
[*London*, 1762.] 8°. **P.P. 5441.**
Royal Magazine, Vol. VII., p. 149.

Subjected to the Power of Love. *The Happy Pair.* [Song.]
[*London*, 1762.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. IV., p. 175.

Subjected to the Power of Love. *The Happy Pair.* [Song.] [*London*, 1770?] *s. sh.* fol. **H. 1994. (61.)**

SUBLIME. Sublime amour de la patrie. Air. *See* Confédération du Parnasse.

SUBMISSIVE. The Submissive Swain. [Song.] *See* Defesch (W.).

SUCCESS. The Success of Damon's Invocation to Chloe. [Song.]
See Wright (T.)

Success to Holly and Ivy. [Song.]
See Election of Managers.

Success to old England. [Song.] *See* Ye. Ye Britons so free, *etc.* [1785?] *s. sh.* fol. **H. 1601. a. (106.)**

SUCCESSFUL. Successfull happy Charmer. Song. *See* Whichello (A.)

SUCH. Such Charms has Phillis. *Charming Phillis.* [Song] Set to a favourite Masquarade Minuet. [*London*, 1720?] *s. sh.* fol. **H. 1601. (385.)**

[Another edition.] Such Charms has Phillis. *Charming Phillis.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (60.)**

SUCK (Charles J.) Six Trios. Two for a Hautboy Violin and Violoncello, two for a German-Flute, Violin and Violoncello, & two for two Violins, and a Violoncello. [Separate Parts.]
Printed for the Author: London, [1790?] fol. **g. 420. d. (15.)**

SUE. Sue venal Belinda. *Love for Love*, [Song, words] by J. T. [*London*, 1756.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, August, 1756.

Sue venal Belinda. *Love for Love.* [Song, words] By J. E. [or rather T.] [*London*, 1760?] *s. sh.* fol. **G. 311. (125.)**

SUESSMAYER (Franz Xaver) Io parto mio bene. [Song.] Sung by Sig^r^ Viganoni, at the King's Theatre . . . in the Opera [by M. Portogallo] of I Due Gobbi, composed by Sig^r^ Scismayer.
Printed for R. Birchall: London, [1796.] fol. **G. 806. j. (60.)**

[Solimann der Zweite.] Ouverture und Gesänge aus der Oper Soliman der 2^te^. Klavierauszug von C. Zulehner. *Bei N. Simrock: Bonn*, [1800.] *obl.* fol. **E. 22.**

[Der Spiegel von Arkadien.] Klavierauszug aus der deutschen heroisch-komischen Oper, Der Spiegel von Arkadien, von Herrn E. Schikaneder . . . Für das Klavier . . . übersetzt von Herrn J. Henneberg, *etc.* *Hoffmeister: Wien*, [1794.] *obl.* fol. **E. 22. a.**

[Der Spiegel von Arkadien. Selections.] *See* André (J.) Neue Theater-Gesaenge, *etc.* Theil 1, 2. [1797?] *obl.* fol. **E. 59. b.**

12 Deutsche Taenze im Clavierauszug welche in dem K. K. grossen Redouten Saal in Wien den 22^ten^ Novem^b^ 1795 aufgeführet worden. *Artaria et Comp.: Wien*, [1796?] *obl.* fol. **d. 64. (1.)**
Wanting pp. 3–6, the place of which has been supplied by a leaf containing Dances IV–IX of a similar collection.

SUETT (Richard) Six Canzonets with an Accompaniment for a Harp or Piano-Forte, *etc.* *Preston & Son, for the Author: London*, [1794.] *obl.* fol. **E. 600. n. (11.)**

Six Glees . . . Composed for . . . the . . . Members of the Ad Libitum Society, *etc.* *Printed for the Author: London*, 1794. *obl.* fol. **E. 207. c. (6.)**

The Kiss—an Enigma—, *etc.* *T. Preston: London*, [1800?] fol. **H. 2830. g. (70.)**

Of Cruel Absence. A Favorite Ballad with an Accompaniment for the Piano Forte or Harp . . . written & composed by Mr. Suett. *T. Preston: London*, [1800?] fol. **H. 2830. g. (69.)**

The celebrated Pastoral of Corin and Joan. Written by P. Pindar, *etc.* *Broderip and Wilkinson: London*, [1800?] fol. **G. 365. (28.)**

SUETT (Richard) The Signs of Faithfull Love, a Sonnet, written by E. Bearcroft, *etc.* *Preston: London*, [1800?] fol. **H. 2830. g. (68.)**

Soft Music, let my humble lay. [Song.] Sung by Miss Farren in the New Comedy of "False Colours," *etc.* [Words by E. Morris.] *Preston & Son: London*, [1793.] fol. **G. 249. (64.)**

Three Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin or Flute, *etc.* *The Author: London*, [1785?] fol. **h. 1613. c. (1.)**

Sometimes when Absent. A Favorite Canzonet . . . The Words by E. Bearcross, *etc.* *Preston & Son: London*, [1795?] fol. **H. 2835. b. (43.)**

Sylvia again is true and kind. A Favorite Canzonet with an Accompaniment for the Harp or Piano-Forte, written and composed by Mr. Suet. *Longman & Broderip: London*, [1790?] fol. **G. 365. (27.)**

The Tranquil Thatch. A favorite Ballad, sung by Mr. Incledon, *etc.* *Preston & Son: London*, [1795?] fol. **G. 424. u. (35.)**

SUEVUS (Felicianus) Magnificat seu Vaticinium Dei Parentis . . . Cum Hymno Ambrosiano & Falsi Bordoni Quaternis Vocibus. Adjuncto Choro Secundo cum Violinis & Symphonijs non necessarijs, *etc.* Cantus I. (Altus I.) (Tenor I.) (Cantus (Altus) (Tenor) (Bassus) Rip.) (Violino Rip. II.). 8 pts. *Ex Officina Musica Michaelis Wagner: Oeniponti*, 1651. 4°. **B. 139.**
The last two leaves of the Cantus I. are mutilated.

SUICIDE. The Suicide. Ballad.
See Biggs (E. S.)

SUIN ( ) *See* Olympiade. Non mon cœur souffre moins de peines. *Air . . .* arrangé pour la Harpe par Mr. Suin. [1780?] fol. **G. 800. m. (43.)**

SUISSE. Le Suisse en belle humeur. [Song.] *See* Moi. Moi l'aimer pien le taple, *etc.* [1787?] 8°. **B. 362. f. (13.)**

SUITE. La Suite de J'vous. [Song.] *See* Il. Il te souvient sans doute, *etc.* [1780?] 8°. **B. 362. b. (111.)**

SUIVEZ. Suivez l'Amour et la Folie. Chanson. *See* Giraud (F. J.) [*Ballet des Hommes.*]

SUIVONS. Suivons l'Amour, allons en vendange. *L'Amour Vendangeur*, [Song, written] par M. Minier. Air: Chantons les Matines de Cythère. *Au Magazin des Epoux bien-unis: Paris*, [1780?] 8°. **B. 362. a. (123.)**

[Another copy.] **B. 362. f. (39.)**

SUL. Sul margine d'un rio. Air. *R. Birchall: London*, [1800?] fol. **G. 425. (22.)**

SULLIVAN ( ) Gentle Parthenissa. [Song, the words by Sir R. Steele.] [*London*, 1740?] *s. sh.* fol. **G. 313. (92.)**

[Another copy.] **G. 315. (139.)**

Gentle Parthenissa, *etc.* [Song.] [*London*, 1745.] 8°. **157. l. 7.**
London Magazine, 1745, *p.* 302.

SULZBERGER (JOHANN ULRICH) *See* PSALMS. [*7. German.*] Vierstimmiges Psalmbuch, das ist, Dr Ambrosij Lobwassers Psalmen Davids, transponiert durch J. U. Sulzberger, *etc.* 1757. 8°. **A. 511. c.**

SULZER (JOHANN) Dreissig Lieder mit Melodieen zum Klavier, *etc.* *J. Brentano: Bregenz am Bodensee*, 1793. 8°. **A. 702.**

SUM. Sum up all the delights. Catch. *See* PURCELL (H.)

SUMMER. Summer. [Song, begins: 'The earth is cloath'd in chearful green.'] *See* HOWARD (S.)

Summer. [Song.] *See* Now. Now Winter is flown. [1770?] fol. **G. 806. f. (62.)**

Summer. [Song, begins: 'How sweet is the morning.'] *See* OLIVE (J.)

Summer. Song [begins: 'Ye feather'd Songsters of the Vale']. *See* TAYLOR (R.) *of Marylebone Gardens.*

Summer Amusement. [Songs.] *See* ARNE (T. A.)

The Summer Heats bestowing. [Song.] *See* DOCTOR AND APOTHECARY.

The Summer's Day. [Song.] *See* UP. Up the hills sends the mist. [1780?] *s. sh.* fol. **G. 313. (9.)**

Summer's Treasures. [Song.] *See* BARTHELEMON (F. H.)

Summer's vernal sweets abound. *A Rondeau.* Sung by Mrs. Weichsell at Vauxhall. *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 311. (119.)**

SUMMER AMUSEMENT. If I'm the happy Man, [Song.] Sung . . . in the Summer's Amusement. [Music by S. Arnold.] *S. A. [and] P. T[hompson*, 1780?] *s. sh.* fol. **G. 309. (95.)**

Summer Amusement. Comic Opera. *See* ARNOLD (S.) **E. 111. a.**

SUMMER'S TALE. The Summer's Tale. A Musical Comedy. [By Richard Cumberland.]... The Music by Abel, Arne, Arnold, Boyce, Bach, Cocchi, Ciampi, C. St. Germain, Giardini, Hasse, Howard, Lampe, Lampugnani, Richter, Russel, Stanley. For the Harpsichord, Voice, German Flute, or Violin. *Printed for I. Walsh: London*, [1765.] *obl.* fol. **D. 273. (1.)**
Besides those named on the title-page this Pasticcio contains compositions by Baildon, Bertoni, Dunn, Galuppi, Granom, Piccini, Potenza and Vernon.

Dear Girl never trust to thy Charms. *A Song* [by S. Howard] Sung by Mrs. Vincent, in the Summer's Tale. [*London*, 1765.] *s. sh.* fol. **H. 1994. b. (17.)**

SUN. The Sun being Set and my work being done. *The Contented Shepherd.* [Song.] [*London*, 1780?] *s. sh.* fol. **G. 312. (125.)**

The Sun from the East tips the Mountains with Gold. Song. *See* APOLLO AND DAPHNE.

The Sun gone down. [Song.] *See* DALE (J.)

The Sun his gladsome beams withdrawn. *The Dejected Nymph.* [Song] Written in Winter by a Lady of Quality. [*London*, 1765?] *s. sh.* fol. **G. 312. (114.)**

The Sun in Virgin Lustre shone. *Nature's Holiday.* [Song.] Sung by Mr. Lowe at Vaux-Hall. [*London*, 1775?] *s. sh.* fol. **I. 530. (148.)**

The Sun sets in night. *The Death Song of the Cherokee Indians.* An original Air, brought from America by a Gentleman... conversant with the Indian Tribes... The Words adapted to the Air by a Lady [i.e. A. Home]. *J. Preston, for the Author: London*, [1780?] fol. **G. 297. (24.)**

The Sun sets in Night. *The celebrated Death Song of the Cherokee Indians. Longman and Broderip: London*, [1786?] fol. **H. 1653. (57.)**

[Another copy.] **G. 297. (32.)**

The Sun thro' low'ring Clouds at last. *Charming Sally.* A New Song sung at Marybon Gardens. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 39. [1760?] fol. **G. 433.**

[Another setting.] The Sun, thro' thickest Clouds, at last. *A Song.* [*London*, 1765?] *s. sh.* fol. **G. 312. (117.)**

The Sun was just setting. Song. *See* LEVERIDGE (R.)

The Sun was setting in the West. Song. *See* ALLEN (G. S.)

The Sun was sleeping in the Main. [Song.] *Sung by Mr. Beard.* [*London*, 1750?] *s. sh.* fol. **G. 312. (75.)**

The Sun was sleeping in the Main. *A New Song.* Sung by Mr. Beard. [*London*, 1755.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XVI., p. 228.

SUN. The Sun was Sunk beneath the Hill. *The Poor Shepherd.* [Song.] The Words by Mr. Gay. [*London*, 1720?] *s. sh.* fol. **H. 1601. (474.)**

[Another edition.] The Sun was sunk beneath the Hill. *The Poor Shepherd.* [Song.] The Words by Mr. Gay. [*London*, 1730?] *s. sh.* fol. G. **305. (40.)**

[Another copy.] **G. 312. (58.)**

[Another setting.] The Sun was sunk beneath the Main. *A new Song.* Sung by Mr. Beard, *etc.* [*London*, 1754.] 8°. **157. l. 16.**

London Magazine, 1754, *p.* 132.

The Sun was sunk beneath the Main. [Song.] *Sung by Mrs. Yeates at Sadlers Wells.* [*London*, 1765?] *s. sh.* fol. **G. 316. (132.)**

SUNBEAMS. The Sun Beams of Love. Song. *See* COOK (T.)

SUPPLICATION. The Supplication. [Song.] *See* DIVINEST. Divinest Fair, oh ease my Care, *etc.* [1730?] *s. sh.* fol. **G. 315. (47.)**

A Supplication for Peace. [Song.] *See* DIBDIN (C.) [*Tom Wilkins.*]

SUR. Sur ces Coteaux charmant[s]. *Ariette Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. b. (43.)**

Sur l'espérance bien fou qui se fonde. *Air de M^r * * *.* *Paris*, 1784. 8°. **B. 362. g. (90.)**

Sur la fin d'un beau jour d'été. *Romance* avec Accomp^t de Guittare. *Chez Imbault: Paris*, [1790?] 8°. **B. 362. g. (68.)**

Sur la rose fraiche et vermeille. Air. *See* GRÉTRY (A. E. M.) [*L'Embarras des Richesses.*]

Sur la Sphère Aérostatique. [Song.] *See* GLOBE. Un Globe qui s'envole, *etc.* [1783.] 8°. **B. 362. (210.)**

Sur le gazon. Vaudeville. *See* SORCIER.

Sur le Mot Quatre. Chanson. *See* M. . . ., *M^me.*

Sur le vide et le plein. *Air à boire.* [*Paris*,] 1724. *s. sh. obl.* 4°. **297. a. 9.**
Mercure de France, July, 1724.

Sur les bords de la Seine. Air. *See* JOURNÉE DÉRANGÉE.

Sur les débris du diadème. *Hymne Populaire, en l'Honneur de l'Être Suprême.* Pour la Fête du 20. Prairial suivant le plan présenté par David à la Convention Nationale et décreté le 18 Floréal de l'an 2^me . . . Par le Cit. Moline . . . Sur l'air: Veillons au Salut de l'Empire, *etc.* [By N. Dalayrac.] *Chez Frère:* [*Paris*, 1794.] 8°. **B. 362. d. (3.)**

SUR. Sur les tuiles, Minette. *L'Esprit de la Coquete.* [Song.], Paroles par M. D. Air de l'Amitié à l'Épreuve [by A. E. M. Grétry]. *Chez les frères Savigny:* [*Paris*, 1790?] 8°. **B. 362. (116.)**

Sur toute la Nature on voit regner l'amour. Chanson. *See* TÊTE À PERRUQUE.

Sur un Globe rempli d'Air. *Aux Amateurs Aériens.* [Song.] Air: La bonne avanture. *Chez Frère:* [*Paris*, 1783?] 8°. **B. 362. e. (11.)**

Sur un lit de gazon, environné de fleurs. *Chanson, etc.* [*Paris*,] 1754. *s. sh.* 4°. **298. c. 18.**
Mercure de France, April, 1754.

Sur un Thrône de fougère. *Vaudeville Pastoral.* [*Paris*,] 1755. *s. sh.* 8°. **298. c. 22.**
Mercure de France, Feb., 1755.

Sur un Trophée, orné par la victoire. *Recit. de Basse.* [*Paris*,] 1745. *s. sh.* 4°. **297. c. 1.**
Mercure de France, April, 1745.

SURE. Sure a lass in her bloom. *The Nun*, a New Song, *etc.* [*London*, 1757.] 8°. **P.P. 5438.**
Literary Magazine, Vol. II., p. 357.

Sure a Lass in her Bloom. *The Nun.* [Song.] Sung by Miss Stevenson at Vaux Hall. [*London*, 1757.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Oct., 1757.

Sure a lass in her bloom. *The Nun.* [Song.] Sung by Miss Stevenson, at Vauxhall. [*London*, 1757.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXI., p. 277.

Sure ne'er was a Dog so wretched. Song. *See* LEVERIDGE (R.)

Sure none but an Ass. *The Satyrist.* [Song.] [*London*,] 1742. *s. sh.* fol. **G. 316. a. (43.)**

Sure t'would make a dismal story. Song. *See* FIRE AND WATER.

SURLY. A Surly, sottish, peevish Booby. *Tit for Tat.* [Song.] Set for y^e German Flute. [*London*? 1740?] *s. sh.* fol. **G. 316. d. (36.)**

SURPRISE. The Surprise. [Song.] *See* JOLLY. Jolly Tom, and Clever legg'd Dick, *etc.* [1730?] *s. sh.* fol. **H. 1601. (258.)**

The Surprise. [Song.] *See* ONCE. Once fair Serena, *etc.* [1725?] *s. sh.* fol. **I. 530. (122.)**

SURR (GEORGE) The Birds' Nest. [Song, the words by W. Shenstone.] *J[ohn] P[reston: London*, 1780?] *s. sh.* fol. **G. 309. (85.)**

Daphne. [Song.] *J[ohn] P[reston: London*, 1780?] *s. sh.* fol. **G. 306. (130.)**

SURR (George) Gentle Zephyrs. [Song.] *J[ohn] P[reston: London*, 1780?] *s. sh.* fol. **G. 306. (191.)**

Three Sonatas for the Piano Forte or Harpsichord with an Accompaniment to the First for a Violoncello . . . to the Second for a German Flute, and to the Third for a Violin . . . Op. 1. *Printed for Calliford, Rolfe & Barrow: London*, [1795?] fol. **g. 142. (7.)**

Sylvia. [Song.] *J[ohn] P[reston: London*, 1780?] *s. sh.* fol. **G. 312. (192.)**

SURRENDER. The Surrender. [Song.] *See* Davis (J. F.)

SUSAN. Susan's Complaint. [Song.] *See* Oswald (J.)

SUSANNA. Susanna. Oratorio. *See* Haendel (G. F.)

Susanna. [Song.] *See* Jackson (W.) *of Exeter.*

SUSANNAH. Susannah the fair. *Susannah and the Elders.* [Song.] [*London*, 1715?] *s. sh.* fol. **H. 1601. (420.)**

SUSATO (Thielman) Le Premier Liure des Chãsõs a Deux ou à Troix Parties contenant Trente & une nouuelles Chansons conuenables Tant à la Voix comme aux Instrumentz, *etc.* Tenor. [*T. Susato: Antwerp*, 1544.] *obl.* 4°. **A. 316.**

See Chansons. [*4.*] Tiers Liure contenant xxx nouuelles Chansons . . . Composées...par Tielman Susato, *etc.* [1550?] *obl.* 16°. **K. 8. i. 4. (9.)**

SUSPICION. Suspicion like a cruel Frost. *The Advice.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. (133.)**

SUSSEX. The Sussex Toast. Ballad. *See* Arne (T. A.)

SÜSSMAYER (Franz Xaver) *See* Suessmayer.

SUTER (Johann Kaspar) *See* Crueger (J.) Königliche Harff des ...Sänger Fürsten Davids...Denen auch viel ... Gesänge ... bejgefüget von J. K. Sutern, *etc.* 1663 (1662). 8°. **B. 114. b.**

SUZON. Suzon fermoit son Cœur. *Chansonette.* [*Paris*, 1780?] 8°. **B. 362. b. (54.)**

Suzon fermoit son Cœur. *Chansonette.* Avec Accompagnem[t] de Guittarre par M[r] Alberti. *Chés Camand:* [*Paris*, 1785?] 8°. **B. 362. g. (61.)**

SWAEN (Guillaume de) *See* S., G. D.]

SWAIN. A Swain, in despair. Song. *See* Franck (J. W.)

The Swain in Extacy. [Song.] *See* Brightest. Brightest Sylvia lovely Creature. [1760?] *s. sh.* fol. **G. 316. a. (10.)**

A Swain long slighted and disdain'd. Song. *See* Eccles (J.) [*Hamlet.*]

A Swain long tortur'd with Disdain. *The way to win her.* A Song by a Person of Honour, or the Answer to I'll range around the Shady Bow'rs. [Music by H. Carey.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (38.)**

A Swain of Love despairing. *The Despairing Lover.* [Song.] Set by an eminent Hand. [Original Setting.] [*London*, 1738.] 8°. **249. c. 8.** *Gentleman's Magazine Vol. VIII., p.* 657. *A different setting from those by J. Oswald and J. Potter.*

A Swain of Love despairing. *The Despairing Lover*, [Song,] as it was Originally Set. [*London*, 1740?] *s. sh.* fol. **G. 306. (35.)**

[Another edition.] A Swain of Love despairing. *The Despairing Lover*, as it was Originally Set. [*London*, 1740?] *s. sh.* fol. **G. 316. d. (18.)**

The Swain reprov'd. [Song.] *See* Thyrsis. Thyrsis unjustly you complain. [1750?] *s. sh.* fol. **G. 312. (165.)**

Swain thy hopeless passion smother. Song. *See* Weldon (J.)

The Swain with his Flock. [Song.] *Preston:* [*London*, 1700?] fol. **G. 136. (134.)**

The Swain's Request. [Song.] *See* Why. Why Chloe with so grave a face. [1778?] *s. sh.* fol. **G. 313. (236.)**

The Swain's Revolution. [Song.] *See* Dunn (J.)

SWART (Willem) Den Lust-Hoff der Nieuwe Musycke, mit aller welrieckende bloemen verciert, seer lieflick om singen ende speelen op alle Musicale Instrumenten, in vier eñ vijf partyen...Waerin begrepen zijn tseventich stucken van Hemel ende Aerde tracterende, in onse Nederduytsche tale . . . Gheinventeert, ghecomponeert ende gestelt in Rime, door Willem Swart van Arnhem, *etc.* Superius. *Gedruckt t Amstelredam ten huyse van Willem Swart*, 1603. *obl.* 4°. **K. 3. b. 16.**

SWAYNE (William) *See* Damon (W.) The former Booke of the Musicke of M. William Damon . . . Published...by W. Swayne Gent, *etc.* (The second Booke of the Musicke of M. William Damon, *etc.*) 1591. 4°. **K. 3. m. 4.**

SWEELINCK (Jan Pieterszoon) Cinquante Pseaumes de Dauid, mis en Musique à 4, 5, 6, & 7 parties, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Amsterledam*, 1604. *obl.* 4°. **K. 2. e. 1. (1.)**

Liure Second des Pseaumes de Dauid, nouvellement mis en Musique, à 4, 5, 6, 7, 8, parties,...Contenant xxx. Pseaumes, desquels aucuns sont tout au long. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Aux despens de Hendric Barentsen* (*De l'Imprimerie de Jean de Tournes*) : *Amstelredam*, 1613. *obl.* 4°. **K. 2. e. 1. (2.)**

Liure Troisieme des Pseaumes de Dauid, nouuellement mis en Musique, à 4, 5, 6, 7, 8, parties...Contenant xxx. Pseaumes, desquels aucuns sont tout au long. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) (Septimus.) (Octavus.) 8 pts. *Aux despens de Hendric Barentsen* (*De l'Imprimerie de Jean de Tournes*) : *Amstelredam*, 1614. *obl.* 4°. **K. 2. e. 1. (3.)**

See Chansons. [*3.*] Liure Septieme des Chansons Vulgaires...à Quatre Parties... Avons adjousté certaines chansons, comme de Maistre I. P. Swellinck, *etc.* 1608. *obl.* 4°. **A. 315. b.**

SWEERTIUS (Franciscus) *See* Magius (H.) Hieronymi Magi ... De Tintinnabulis Liber Postumus. Franciscus Sweertius...Notis illustrabat, *etc.* 1664. 12°. **1042. a. 5.**

SWEERTS (Cornelis) Boertige en Ernstige Minnezangen. Nevens eenige Puntdichten...Vierde Druk. Nu verrykt met een Byvoegzel van Muzyk nooit voor dezen gedrukt. 2 pts. *By J. Strander : t' Amsterdam*, [1695?] 8°. **11555. bb. 39. (1.)**

The composers mentioned in this collection are : D. Petersen, Anders and S. de Koning.

Nieuwe Boertige en Ernstige Minne-Zangen. *By C. Sweerts : t' Amsterdam*, 1696. *obl.* 4°. **A. 328.**

Boertige en Ernstige Minnezangen . . . Vyfden Druk. Op nieus verrykt met een Byvoegsel, *etc.* 2 pts. *By J. Strander : t' Amsterdam*, [1700?] 8°. **11555. bb. 40. (1.)**

K. Sweerts Mengelzangen en Zinne Beelden. (Eerste Deel der Mengelzangen en Zinne Beelden, *etc.*) (Verscheide Zangen. Door H. Anders, S. de Koning en andere . . .Meestees op Muzyk gestelt.) (Tweede Deel der Mengelzangen...Bestaande in Cantus en Bassus Continuus, mede om op de Viool, Fluit, en andere Instrumenten te konnen speelen. Op Muzyk gestelt door F. Le Grand, *etc.*) 3 pts. *C. Sweerts : Amsteldam*, (1695.) 4°. **B. 586.**

The first title-page is engraved. Each part has separate pagination. The title-page of Deel I. is undated, that of Deel II. is dated 1695. *There is a second (engraved) title-page to Deel II.*

SWEET. Sweet Annie fra' the Sea Beach came. Song. *See* Greene (M.)

Sweet are the Banks when Spring perfumes. *The Sweet Kisses.* [Song.] Sung by Mr. Dubellamy at Mary bone Gardens. [By J. Hook.] *C[harles and] S[amnel] T[hompson : London*, 1774.] *s. sh.* fol. **G. 311. (140.)**

Printed from the plates of Hook's "Second Collection of Songs sung... at Marybone Gardens...1774."

[Another setting.] Sweet are the banks when Spring perfumes. Glee. *See* Langdon (R.)

Sweet are the Charms of her I love. Song. *See* Leveridge (R.)

Sweet are the Flow'rs that deck the Field. *The Rose*, [A Song], taken from the 9th... of the Fables for the Female Sex [by E. Moore]. Set by an Eminent Master [i.e. H. Burgess, Sen^r^]. [*London*, 1740?] *s. sh.* fol. **G. 305. (68.)**

Sweet are the Flow'rs that deck the Field. *The Rose*, [Song,] taken from the 9th Fable of the Fables for the Female Sex [by E. Moore]. Set by an Eminent Master [i.e. H. Burgess, Sen^r^]. *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 38. [1760?] fol. **G. 433.**

Sweet beauteous Flow'r full fraught with choice delights. *On a Rose that died in Clarissa's Bosom.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 311. (132.)**

Sweet Birds take back your Brood. Song. *See* I. I have it now this nest of Linnets, *etc.* [1797?] fol. **G. 356. (40.)**

Sweet Charmer of the Plain. Song. *See* Coulthirst (R.)

The Sweet Charms of Music. Song. *See* Amateur.

Sweet Companion of the Muse. *An Ode to Solitude.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. f. (8.)**

Sweet Davy O. [Song.] *See* Jubilee.

Sweet Day, so cool, so calm. *Conjugal Love.* [Song,] Set for the German Flute. [Words by G. Herbert.] [*London*, 1730?] *s. sh.* fol. **G. 316. e. (126.)**

Sweet Day, so cool, so calm, so bright. *The Pensive Swain.* [Song, words by J. Herbert.] [*London*, 1760?] *s. sh.* fol. **G. 316. (135.)**

SWEET. Sweet Girl Adieu, 'tis Glory calls afar. Dialogue. *See* Hook (J.)

Sweet Girl by the Light of the Moon. Song. *See* Hook (J.)

Sweet Jane, I always thought on you. Song. *See* Dignum (C.)

Sweet, if you love me. *A Dialogue between Sly and Lovett.* Sung at Fielding's Booth at Bartholomew Fair. [*London*, 1720?] *s. sh.* fol. **I. 530. (149.)**

[Another edition.] Sweet, if you love me. *A Dialogue between Sly and Lovett, etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. f. (9.)**

Sweet is the breath of Morn. A Favorite Duett for two Voices. [Words by J. Milton, adapted to Jomelli's Duet "Non dan pace."] *Randall:* [*London*, 1775?] fol. **G. 311. (158.)**

Sweet is the Dream. Canzonet. *See* Stevenson (*Sir* J. A.)

Sweet is the work, my God, my King. *Hymn.* [Words by Dr. Watts.] [*London*, 1779.] 8°. **P.P. 716. b.**
Gospel Magazine, 1779.

The Sweet Kisses. [Song.] *See* Sweet.

Sweet are the Banks when Spring perfumes, *etc.* [By J. Hook.] [1774.] *s. sh.* fol. **G. 311. (140.)**

Sweet Lillies of the Valley. Song. *See* Hook (J.)

Sweet Linnets on every Spray. Duet. *See* Charke (R.)

The Sweet little Angel. [Song.] *See* Carter (C. T.)

Sweet little Barbara. Duett. *See* Storace (S.) [*The Iron Chest.*]

The Sweet little Girl that I love. Song. *See* Hook (J.)

Sweet lovely Rose of Burford Dale. Song. *See* Hook (J.)

Sweet Maiden a Kiss. [Song.] *See* Gray (T. B.)

Sweet Melissa, lovely Maiden! *Melissa.* [Song.] The Words by C. James. Adapted [to the tune of Rousseau's Dream] to the Piano Forte, Harp or Guitar. *Printed for J. Dale:* *London*, [1788?] fol. **G. 377. (17.)**

Sweet Miss Prue. Round. *See* Doyle ( ) and Perfect ( )

Sweet month of May. Duet. *See* Angier (J. H.)

Sweet Nan of Hampton Green. Song. *See* Hook (J.)

Sweet Nan of the Vale. Song. *See* In. In a small pleasant Village, *etc.* [1751.] 8°. **P.P. 5438. z.**

Sweet Nan of the Vale. [Song.] *See* In. In a small pleasant Village, *etc.* [1751?] *s. sh.* fol. **G. 303. (25.)**

SWEET. Sweet Nancy. [Song.] *See* Assist. Assist me, ev'ry tuneful bard. [By J. R. L.] [1756.] *s. sh.* 8°. **P.P. 5439. ab.**

Sweet Nanny. [Song.] *See* L., J. R.

Sweet Nelly, my heart's delight. *Charming Nelly.* [Song.] [*London*, 1720?] *s. sh.* fol. **G. 316. f. (12.)**

Sweet Nightingales which charm this Grove. Song. *See* Wilford (J.)

Sweet nymph, come to thy lover. Canzonet. *See* Morley (T.) [*First Book of Canzonets to Two Voices.*]

Sweet Nymph tho' far remov'd. [Song.] *See* Twiss ( )

Sweet Passion of Love. [Song.] *See* Padlock.

Sweet Passion of Love. [Song.] *See* This. This cold flinty Heart, *etc.* [By C. Dibdin.] [1771.] *s. sh.* 4°. **159. n. 3.**

Sweet Poll of Plymouth was my dear. *Sweet Poll of Plymouth.* [Song, by M. Arne.] *Anne Lee:* [*Dublin*, 1785?] *s. sh.* fol. **H. 1601. a. (46.)**

Sweet Poll of Plymouth. [Song.] *See* Arne (M.) [*The Positive Man.*]

Sweet pretty Nelly. *Dick and Nelly.* A Dialogue. [*London*, 1740?] *s. sh.* fol. **H. 1994. b. (78.)**

The Sweet River Dee. Song. *See* Hook (J.)

Sweet Robin. [Song.] *See* Say. Say little foolish flutt'ring thing. [1775?] *s. sh.* fol. **H. 1994. a. (101.)**

Sweet Robinette. Song. *See* Hook (J.)

The Sweet rosy Morning peeps over the Hill. Song. *See* Apollo and Daphne.

Sweet smells the Birk. Song. *See* Young. Young Jockey blith at early dawn, *etc.* [1780?] *s. sh.* fol. **H. 1601. a. (67.)**

Sweet Stream! that winds through yonder glade. Glee. *See* Amateur.

Sweet Summer is coming. *Sylvan and Cynthia.* A Favourite Dialogue. [*London*, 1764.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXIV., p. 264.

Sweet Summer is coming. *Sylvan and Cynthia.* A Favourite Dialogue. [*London*, [1765.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXVI., p. 42.

Sweet Summer is coming. *Sylvan & Cynthia.* A favourite Dialogue. Sung by Mr. Adams and Miss Carly at Finch's Gardens. [*London*, 1770?] *s. sh.* fol. **G. 311. (134.)**

Sweet Susan I am come to take my leave. *Billy and Susan.* A favourite Sea Song. [*London*, 1770.] *s. sh.* fol. **G. 311. (110.)**

SWEET. Sweet Sympathy. Song. *See* STORACE (S.) [*The Cherokee.*]

Sweet the Moments, rich in blessing. *A Hymn.* [The words re-written from the original text of J. Allen by the Hon. Walter Shirley.] [*London*, 1775.] 8°. **P.P. 716. b.**

Gospel Magazine, Sept., 1775.

Sweet Thrush. Glee. *See* DANBY (J.)

Sweet Tyrant Love. *To Cupid.* [Song.] Set for the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 316. e. (124.)**

[Another setting.] Sweet Tyrant Love. *The Bashful Lover.* [Song.] [*London*, 1745?] *s. sh.* fol. **G. 316. a. (44.)**

[Another setting.] Sweet Tyrant Love. Song. *See* AYLWARD (T.) **I. 530. (15.)**

Sweet William. Song. *See* BY. By a pratt'ling Stream, *etc.* [1750.] 8°. **P.P. 5438. z.**

Sweet William. [Song.] *See* BY. By a pratt'ling Stream, *etc.* [1755?] *s. sh.* fol. **G. 305. (302.)**

Sweet William. [Song.] Sung by Miss Stevenson, *etc.* *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 35. [1760?] fol. **G. 433.**

Sweet William's Farewell to Black-Ey'd Susan. [Song.] *See* CAREY (H.) [*Black-eyed Susan.*]

Sweet Willy O. [Song.] *See* DIBDIN (C.) [*The Jubilee.*]

SWEETER. Sweeter than the blushing Rose. [Song.] *C[harles and] S[amuel] T[hompson: London*, 1775?] *s. sh.* fol. **G. 311. (136.)**

SWEETEST. The Sweetest Fair. [Song.] *See* How. How blest the Day when on yon hill. [1770?] *s. sh.* fol. **G. 308. (92.)**

Sweetest of the Nightly Choir. *The Ballad Singer's Summons to her Love.* [Song.] To an Excellent new Playhouse Tune. [*London*, 1730?] *s. sh.* fol. **G. 315. (140.)**

Sweetest, sweetest of the fair. Song. *See* HUDSON (R.)

SWELINCK (JAN) *See* SWEELINCK (J. P.)

SWIFT (WILLIAM) The Captive Slave. A New Song, *etc.* [*London*,] 1763. 8°. **P.P. 5441.**

Royal Magazine, Vol. VIII., p. 44.

The Captive Slave. A New Song, *etc.* [*London*, 1763.] 8°. **P.P. 5140.**

Lady's Magazine, Vol. IV., p. 353.

SWIFTLY. Swiftly from the Mountain's Brow. Glee. *See* WEBBE (S.) *the Elder.*

Swiftly glide the Hours away. Canon. *See* PORTER (S.) *the Elder.*

SWORD. The Sword of Gideon and the Lord. [Sacred Song.] *See* MORTIMER (F.)

SYFERT (PAULUS) Canticum seu Symbolum Divi Ambrosij & Augustini Te Deum Laudamus: compositum â 1. 2. 3. 4. 5. Vocibus Vivis & Instrumentis sonandum cum Basso Generali in quibus permanet & resonat antiqua eorum Choralis Melodia in omnibus versiculis, quæ â Patribus nostris in omnibus Christianis Ecclesijs fuit huc usq$_3$ decantata, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) (Bassus Generalis.) 6 pts. *Typis Georgii Rhetii: Dantisci*, 1642. *obl.* 4°. **B. 190.**

Pauli Syferti . . . Anticribratio Musica ad Avenam Schachianam, hoc est, Ocularis demonstratio crassissimorum errorum, quos Marcus Schachius, Author libri, Anno 1643. Venetijs editi quem Cribrum Musicum ad triticum Syferticum baptizavit, passim in eo commisit, cum annexâ Siferti justâ defensione honoris ac bonæ famæ, adversus ampullas & falsitates Schachianas. *Typis Georgii Rhetii: Dantisci*, 1645. fol. **H. 2200.**

[Another copy.] **H. 2200. a.**

Wanting the second list of Errata.

SYLPHIDS. The Sylphids. Song. *See* RHODES (R.)

SYLPHS. The Sylphs. Entertainment. *See* FISHER (J. A.)

SYLVA (MANOEL NUNES DA) *See* NUNES DA SYLVA.

SYLVAN. Sylvan and Cynthia. Dialogue. *See* SWEET. Sweet Summer is coming, *etc.* [1764.] 8°. **P.P. 5438. z.**

Sylvan and Cynthia. Dialogue. *See* SWEET. Sweet Summer is coming, *etc.* [1765.] 8°. **P.P. 5438. z.**

Sylvan and Cynthia. Dialogue. *See* SWEET. Sweet Summer is coming, *etc.* [1770?] *s. sh.* fol. **G. 311. (134.)**

The Sylvan Scene of Love. Arietta. *See* BRYAN (M. A.) *Mrs.*

The Sylvan Oracles. Song. *See* RHODES (R.)

SYLVANDER. Sylvander once the Gayest Swain. Song. *See* HART (P.)

SYLVANIA. Sylvania. [Song.] *See* WHERE. Where beauteous Flora cloaths the Fields. [1730?] *s. sh.* fol. **I. 530. (35.)**

SYLVIA. Sylvia. [Song.] *See* COME. Come Sylvia beauty pride of May. [1775?] *s. sh.* fol. **G. 307. (88.)**

Sylvia. Cantata. *See* FESTING (M. C.)

SYLVIA. Sylvia. Song. [Begins: 'Ye Mirtle wreaths from fragrant bowers.'] *See* JACKSON (G. K.)

Sylvia. Song. *See* SAY. Say Sylvia shall I speak or die. [1750?] *s. sh.* fol. **G. 316. a. (42.)**

Sylvia. [Song, begins: 'Tell me Sylvia why so sad.'] *See* SURR (G.)

Sylvia a May rolling. [Song.] *See* CURIOSITY. Curiosity made Sylvia seek. [1720?] *s. sh.* fol. **H. 1601. (99.)**

Sylvia again is true and kind. Canzonet. *See* SUETT (R.)

Sylvia, I'll on. Song. *See* ROBART (W.)

SYMBOL. The Symbol of Life. [Song.] *See* DIBDIN (C.) [*Will of the Wisp.*]

SYMPATHIZING. The Sympathizing Heart. [Song.] *See* GEMINIANI (F.)

The Sympathizing Sigh. [Song.] *See* AMBROSE (J.)

The Sympathizing Tear. Ballad. *See* CALAH (J.)

SYMPHONIES. A Collection of Several Simphonies and Airs in Three Parts; Composed for Violins, Flutes and Hoeboys, Printed for all Lovers of Musick. (Premier Dessus.) (Second Dessus.) (Basse.) 3 pts. *William Nott: [London,]* 1688. 4°. **K. 2. e. 4.**

Sei Sinfonie a Otto Stromenti...Composta d'Alcuni Famosi Maestri, cioè di Graun, Richter, Chalon, Zebro e Spangenberg. [Separate Parts.] *Stampate a Spese di J. J. Hummel: Amstelodamo,* [1770?] fol. **g. 973.**

SYMPHONIES. [Raccolta delle migliore Sinfonie di piu celebri Compositori di nostro Tempo, accomodate all' clavicembalo.] 24 Nos.

[Presso G. G. I. Breitkopf: Lipsia, 1761(-2.)] fol. **g. 269.**

Wanting the title-page and 'Avertissement,' which are supplied in typewritten MS. Each number has separate pagination. The composers of this collection are: Frederick the Great, E. T. P. A. [i.e. Maria Antonia Walpurgis of Bavaria], J. A. P. Hasse, G. A. H., C. H. Graun, J. Umstatt, J. P. Kirnberger, Abel, J. A. Hüller, J. C. Rodewald, G. F. Müller, J. C. Wiedner, G. C. Wagenseil, Adam, J. A. Hiller, C. P. E. Bach, G. Benda, J. G. Graun, J. G. L. Mozart, J. H. Rolle, L. Hofmann, G. Harrer and I. Holzbauer.

SYREN. The Syren. Songs. *See* ARNE (T. A.)

The Syren. Song. *See* JENNER (C.)

The Syren of the Stage. [Song.] *See* LITTLE. Little Syren of the Stage, *etc.* [1728?] *s. sh.* fol. **G. 305. (46.)**

SYRMEN (LODOVICO) and **LOMBARDINI,** afterwards **SYRMEN** (MADDALENA LAURA) Sei Quartetti a Violino I. e II., Viola e Violoncello ... Opera III. [Separate Parts.] *Chez Madame Berault: Paris,* [1769.] fol. **g. 413. (14. a.)**

SYRMEN (MADDALENA LAURA) *See* LOMBARDINI, afterwards SYRMEN (M. L.)

T * * * *. Amiable enfant de Cythère. *Chanson.* Les Paroles et la Musique sont de M^r T * * *, *etc.* *Récoquilliée: [Paris,]* 1771. *s. sh.* 8°. **298. e. 8.**

Mercure de France, Oct., 1771.

T. *See* CŒURS. Cœurs trop sensibles... accompagnement de M^r T * * *. 1784. 8°. **B. 362. g. (89.)**

T. (DE) Amour, funeste vainqueur. Air Tendre. L'air & les paroles sont de M. de T. . . . . [*Paris,*] 1724. *s. sh.* 4°. **297. a. 7.**

Mercure de France, May, 1724.

T. (DE) *M^lle.* Un Baiser, ou la Rose. [Song, written] par M^r Lieutaud. Musique de M^lle de T. Accomp^t de Guitarre par M^r Ducray. *Chez les freres Savigny: [Paris,* 1785?] fol. **B. 362. f. (20.)**

T., C. A. Gründ-Regeln wie man, beÿ weniger Information, sich selbst die Fundamenta der Music und des Claviers, lernen kan, beschrieben, mit Exempeln in Noten gezeiget und verlegt von C. A. T[hielo]. Erster Theil. [*Copenhagen,* 1753.] *obl.* 4°. **7898. ee. 14.**

T., C. I. L. Sonatinas, for the Piano Forte, ...Inscribed to Dr. Burney. *F. Bland: London,* [1785?] fol. **h. 62. (3.)**

T., G. E. Gedanken über die Temperatur des Herrn Kirnberger, nebst einer Anweisung, Orgeln, Claviere, Flügel, &c. &c. auf eine leichte Art zu stimmen, von G[eorg] F[riedrich von] T[empelhoff] einem Liebhaber der Music.

Bey G. J. Decker: Berlin und Leipzig, 1775. 8°. **7898. ee. 22.**

T., J. "Leap Year" or an Answer to the Favorite Welch Air of Fal lal la, [Song,] Sung...by Mrs. Bland in the Cherokee. *Printed for Culliford, Rolfe & Barrow: London,* [1794?] fol. **G. 250. (73.)**

Tout renaît dans ce beau séjour. *Air, etc.* [*Paris,*] 1736. *s. sh.* 4°. **297. b. 13.**
Mercure de France, April, 1736.

T., N. A Choice Collection of 180 Loyal Songs, all of them written since the Two late Plots (viz.) the Horrid Salamanca Plot in 1678, and the Fanatical Conspiracy in 1683. Intermixt with some New Love Songs...To which is added the Musical Notes to each Song. The Third Edition with many Additions. [With a Preface signed: N. T., i.e. Nathaniel Thompson.] *N[athaniel] T[hompson]: London,* 1685. 8°. **11621. bb. 23.**

A Collection of One Hundred and Eighty Loyal Songs...The Fourth Edition with many Additions. *Richard Butt: London,* 1694. 8°. **1078. e. 13.**

[Another copy.] **Gren. 18340.**

T., R. On Fidelia's Mind. [Song.] Set by Mr. R. T. of Deveril, *etc.* [*London,* 1773.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, June, 1773.

T., T. Nancy Guy. A favorite Song. Words & Music by T. T. *T. T.:* [*London,* 1770?] *s. sh.* fol. **G. 306. (90.)**

TABBY. Tabby's Purraby to her Chicken. [Song.] *See* SPENCER (J.)

TABLE. Table démonstrative pour appendre à connoître sur le champ la Basse-Fondamentale. [*Paris,* 1785?] *s. sh.* 4°. **H. 2196. (4.)**

Table pour composer des Menuets et des Trios à l'infini; Avec deux Dez à Jouer: pour le Forte-Piano ou Clavecin. *Chez Mr Wenck: Paris,* [1785?] fol. **h. 3213. k. (13.)**

TABLEAU. Le Tableau de Paris. [Song.] *See* DE. De la plus charmante ville. [1785?] 8°. **B. 362. (204.)**

Tableau du Siècle, ou Les Erreurs. [Song.] *See* DANS. Dans le siècle d'à present, *etc.* [1785?] 8°. **B. 362. f. (7.)**

TABLEAU PARLANT. Le Dieu de la tendresse. [Song.] *Du Tableau Parlant* [by A. E. M. Grétry]. [*Paris,* 1770?] 8°. **B. 362. (42.)**

Il est certains barbons. [Song] *Du Tableau Parlant* [by A. E. M. Grétry]. [*Paris,* 1780?] 8°. **B. 362. c. (108.)**

La nuit dans les bras du sommeil. [Song, from] *Le Tableau Parlant* [by A. E. M. Grétry:] *Récoquilliée: [Paris,]* 1770. *s. sh.* 8°. **298. e. 1.**
Mercure de France, Nov., 1770.

TABLEAU PARLANT. La nuit dans les bras du sommeil. *Ariette du Tableau Parlant* [by A. E. M. Grétry]. [*Paris,* 1770?] 8°. **B. 362. (41.)**

Pour tromper un pauvre viellard. *Ariette du Tableau Parlant* [by A. E. M. Grétry]. [*Paris,* 1770?] 8°. **B. 362. (40.)**

Le Tableau Parlant. Comédie-Parade mêlée d'Ariettes. *See* GRÉTRY (A. E. M.)

TABOUROT (JEHAN)
See ARBEAU (T.) *pseud.*

TACET (JOSEPH) A Collection of Italian, French and English Favorite Airs and Minuets with Variations, adapted for two German Flutes or two Violins or two Guittars by Mr. Tacet. *Mr. Tacet: London,* [1770?] *obl.* fol. **e. 18. b.**
The composers named are: Baptistin, Tacet, Mondonville and Richter.

Second Collection of Italian, French and English Favorite Airs and Minuets with Variations adapted for two German Flutes, *etc. Mr. Tacet: London,* [1770?] *obl.* fol. **e. 18. a.**
The composers named are: Tacet, Exaudet, Barthelemon and Felton.

Six Divertimentis . . . for the German Flute . . . with a Thorough Bass for the Harpsichord...Opera 4ta. *Printed for the Author: London,* [1770?] *obl.* fol. **e. 340. (4.)**

Lady Coventry's Minuet with Variations by Mr. Tacet [and as a Vocal Duet 'Se lontano']. [*London,* 1770?] *s. sh.* fol. **G. 311. (146.)**

Thirty six Preludes in different Keys for the German Flute, Hoboy or Violin, with Minuets, Variations &c. *Longman, Lukey & Co.: London,* [1775?] *obl.* 4°. **a. 205.**

Six Solos for a German-Flute or Violin, with a Thorough Bass for the Harpsichord or Violoncello, *etc.* [Op. 1.] *The Author: London,* [1770?] *obl.* fol. **e. 18.**

Six Sonates pour Flute ou Violon avec la Basse Chiffrée.. Oeuvre 1er Gravée par Mme Lobry. *Chez le Sieur le Marchand: Paris,* [1771.] *obl.* fol. **e. 201. b. (5.)**

TACK. Tack and Half Tack. [Song.] *See* DIBDIN (C.) [*Castles in the Air.*]

Tack and Tack. [Song.] *See* DIBDIN (C.) [*Private Theatricals.*]

TAFEL-CONFECT. Ohren-vergnügendes und Gemüth-ergözendes Tafel-Confect; Bestehend in XII. kurzweiligen Sing- oder Tafel-Stucken von 1. 2. oder 3. Stimmen, mit einem Clavier, oder Violoncello zu accompagniren...vorgesetzt Von einem Recht gut-meynenden Liebhaber.

Im Jahr VVo Man hIer fröLICh VnD LVstIg VVar. Cantus I. (Cantus II.) (Bassus.) (Organum.) 4 pts.
Augspurg, [1733.] 4°. **C. 198.**

Andere (Dritte) Tracht des Ohren-vergnügenden, und Gemüth-ergötzenden Tafel-Confect; Bestehend in 15. Quodlibeticis, oder Tafel-Stucken, von 1. 2. oder 4. Stimmen, Theils mit 2. Violin. ad libitum pro Ritornello, oder obligat. theils ohne Violin, mit einem Cembalo, oder Violoncello ... Præsentiret ... von einem noch lebenden, und beständigen Musurgo. Im Jahr VVo Man gVt fröLICh VnD LVstIg VVar. Cembalo. (Canto.) Canto II. Alto, & Violino I.) (Tenore & Violino II.) (Basso.) 10 pts. *Johann Jacob Lotter: Augspurg*, [1737.] *obl.* 4°. **C. 198. a.**

TAFFY. Taffy and Griddy. [Song.]
See DIBDIN (C.) [*The Oddities.*]

Taffy and the Birds. [Song.]
See DIBDIN (C.) [*Castles in the Air.*]

Taffy in Unison. [Song.]
See WENNINGTON (W.)

Taffi was born in y^e^ middle of Wales. *The Welch Song*, sung by Mr. Hemskerk at Sadler's Wells. [*London*, 1745?] *s. sh.* fol. **G. 316. a. (45.)**

TAG (CHRISTIAN GOTTHILF) Lieder beim Klavier zu singen, *etc.*
Bey F. G. Jacobäer und Sohn: Leipzig, 1783. *obl.* fol. **C. 595. (1.)**

Lieder beim Clavier zu singen nebst einer melodramatischen Szene, *etc.* Zweite Sammlung. *Bei F. G. Jacobäer: Leipzig*, 1785. *obl.* fol. **C. 595. (2.)**

See FREEMASONS' SONGS. Gesänge für Maurer mit...Melodien von...Tag, *etc.* [1782.] 8°. **E. 1718.**

TAGLIETTI (GIULIO) Concerti e Sinfonie a Tre, Du[e] Violini, Violene [*sic*], o Cembalo...Opera Seconda. [Separate Parts.]
Daniel Wright: London, [1725?] fol. **g. 679.**

Sonate da Camera a trè: Due Violini, e Violoncello, ò Cembalo, *etc.* [Separate Parts.] *Per Carlo Maria Fagnani: Bologna*, 1695. fol. **f. 16.**

TAILLART (CONSTANT) V^e^(–VIII^e^) Recueil de Pièces Françoises et Italiennes, Petits Airs, Brunettes, Menuets &c., Avec des Doubles, et Variations, accomodés pour deux Flûtes Traversières, Violons, Pardessus de Viole ... recueilli et mis en ordre par M * * *. 4 pts.
De l'Imprimerie de Richomme, Chez M^r^ Taillart: Paris, [1765?–1775?] *obl.* 4°. **a. 158.**

TAILOR. A Tailor I once was. *The Tailor done over.* A favourite New Comic Song. *J. Lee: Dublin*, [1785?] *s. sh.* fol. **H. 1601. b. (65.)**

A Tailor I once was. *The Tailor done over.* A favourite New Comic Song. [*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Feb., 1789.

The Taylor's Daughter. [Song.]
See DIBDIN (C.) [*Valentine's Day.*]

TAILOUR (ROBERT) Sacred Hymns. Consisting of Fifti Select Psalms of David ... set to be sung in Five parts, as also to the Viole, and Lute or Orph-arion, *etc.*
Thomas Snodham, by the assignment of the Company of Stationers: London, 1615. 4°. **K. 2. h. 14.**

TAIT (ANDREW) A New and Correct Set of Church Tunes...The Third Edition, collected by A. Tait, *etc.* *James Chalmers: Aberdeen*, 1753. *obl.* 12°. **A. 529.**

TAKE. Take heed Bellinda. Song.
See WELDON (J.)

Take me Jenny. [Song.]
See ARNE (T. A.)

Take not a Woman's anger ill. Song.
See PURCELL (H.) [*The Rival Sisters.*]

Take off your Glass. Song.
See FRANCK (J. N.)

Take, oh! take those Lips away. [Song, with Accompaniment for Harpsichord and Violin, words by W. Shakespeare.]
W. N[apier: London, 1780?] fol. **H. 1650. p. (55.)**

Take those Lips away. Two-Part Song.
See ALCOCK (J.) *the Younger.*

Take, oh take those lips away. Glee.
See GIORDANI (G.) *or* (T.)

TALACOY. Talacoy. Ballad.
See SANDERSON (J.) [*The Algerine Corsair.*]

TALE. A Tale of Hapless Love. [Song.]
See JACOB (B.)

The Tale of Woe. A Winter Piece.
See HOOK (J.)

TALES. The tales of your loves, fellow Shepherds, I've heard. *The Shepherd in Love.* [Song.] Sung by Mr. Dearl at Finch's Grotto Gardens.
[*London*, 1770?] *s. sh.* fol. **G. 312. (124.)**

TALESTRI. Talestri. Dramma per Musica. *See* A., E. T. R., *pseud.*

TALK. Talk no more to me of Glory.—Se risolvi abbandonarmi.—*A Song* by an Eminent Master [i.e. G. F. Haendel, from Floridante]. [*London*, 1725?] fol. **G. 305. (91.)**

TALK. [Another edition.] Talk to me no more of Glory. *A Song* by an Eminent Master [i.e. G. F. Haendel, from Floridante]. [*London*, 1730?] fol.
G. 312. (5.)

Talk no more to me of Glory. Song.
See FLORIDANTE. [*Se risolvi.*]

Talk of Beauty no more. *Friendship and Wine.* Sung by Mr. Dearl at Finch's Grotto Gardens. The words by Mr. Boyce. [*London*, 1765?] *s. sh.* fol.
H. 1994. a. (182.)

TALLIS (THOMAS) *See* PSALMS. [*4. English.*] The whole Psalter translated into English [by Archbishop Parker,] *etc.* [With four-part settings of the eight tunes by T. Tallis.] [1567?] 4°.
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TALLIS (THOMAS) and **BYRD** (WILLIAM) Cantiones, quae ab Argumento Sacrae vocantur, quinque et sex partium, *etc.* Superius. (Discantus.) (Tenor.) (Contra Tenor.) (Bassus.) (Sextus.) 6 pts.
Excudebat Thomas Vautrollerius: typographus Londinensis in claustro vulgo Blackfriers commorans, 1575. *obl.* 4°.
K. 3. f. 9.

TALLY. Tally Ho. Song. *See* YE. Ye Sportsmen draw near, *etc.* [1780?] fol.
H. 1601. a. (90.)

TAMBOURINES. Tamborines. Comic Song. *See* DIBDIN (*Mrs.* C.)

TAMERLANE. To thee oh! gentle Sleep. [Song.] Sung by Mr. Lowe in [Rowe's Tragedy] Tamerlane. [*London*, 1750?] *s. sh.* fol.
G. 316. f. (27.)

[Another edition.] To thee oh! gentle sleep. A favorite Song in [Rowe's Tragedy] Tamerlane. [*London*, 1750?] fol.
I. 530. (150.)

To thee, oh! gentle Sleep. *A Song.* Sung by Mr. Lowe in [Rowe's Tragedy] Tamerlane. [*London*,] 1759. 8°.
158. l. 4.
London Magazine, 1759, *p.* 100.

To thee oh gentle Sleep! [Song.] Sung by Mr. Lowe in [Rowe's Tragedy] Tamerlane. [*London*, 1759.] 8°.
P.P. 5438. z.
Universal Magazine, *Vol. XXIV.*, *p.* 38.

TAMERLANO. Bella Asteria. [Song.] *Sung by Sig^r Senesino in Tamerlane.* [By G. F. Handel.]
[*London*, 1724.] *s. sh.* fol. **G. 305. (84.)**

Tamerlane. Opera.
See HAENDEL (G. F.)

Tamerlano. Opera.
See SACCHINI (A. M. G.)

TANCRÈDE. Tancrède. Tragédie.
See CAMPRA (A.)

TANDIS. Tandis que sur le Rhin. Marche. *See* WARMBRANT ( )

Tandis que dans nos bois. Vaudeville.
See JELIOTTE (P.) [*Zelisca.*]

Tandis que tout sommeille. Ariette.
See GRÉTRY (A. E. M.) [*L'Amant Jaloux.*]

TANKARD. The Tankard of Porter. Song. *See* WITH. With a cheerful old friend and a merry old song, *etc.*
[1780?] *s. sh.* fol. **G. 313. (173.)**

TANNER. The Tanner. Song.
See REEVE (W.) [*Merry Sherwood.*]

TANS'UR (WILLIAM) The Works of Mr. William Tans'ur. In Two Parts. Part I. A Compleat Melody: or, the Harmony of Sion; In Three Books ... Part II. The Melody of the Heart: or, the Psalmist's Pocket Companion. In Two Parts, *etc.*
Printed for James Hodges: London, (1738, 1737). *obl.* 4°. **A. 479. f.**
This copy consists of the Fourth Edition of A Compleat Melody, and the Second Edition of the Melody of the Heart, with a new title-page. Each part has separate title-pages and pagination.

The Works of Mr. William Tans'ur. In Two Parts, *etc.* *Printed for James Hodges: London*, (1743, 1737.) *obl.* 4°. **A. 479. d.**
This copy consists of the Fifth Edition of A Compleat Melody and the Second Edition of the Melody of the Heart.

A Compleat Melody: or The Harmony of Sion. In Three Books. Containing: I. A New ... Introduction to the Grounds of Music ... II. The Psalms of David New Tun'd ... III. A New, and Select Number of Divine Hymns ... The Whole is Composed in Two, Three, and Four Musical Parts ... The Fifth Edition ... With large Additions.
Robert Brown, for James Hodges: London, 1743. *obl.* 4°. **A. 479. c.**

The Elements of Musick Display'd ... In Five Books. Containing, I. An universal Introduction to...Musick ... II. Of Time ... With Directions to Performance ... III. The Structure of Musical Instruments ... with Sacred Lessons; Songs in Parts; and Tunes for Instruments. IV. The Theory of Sound ... V. A New Musical-Dictionary ... The Whole ... collected from the Greatest Masters ... by W. Tans'ur, *etc.* *Printed for Stanley Crowder: London*, 1772. 8°. **c. 16.**
Each book has a separate title-page. Those of Books II. and III. are dated 1767. *Wanting pp.* 121–2.

Heaven on Earth; or, the Beauty of Holiness. In Two Books. Containing, I. The Whole Book of the Proverbs of King Solomon, composed in English

Verse; and set to Musick. II. The Song of Songs, which is the Song of Solomon. Together, with various Hymns, Anthems, and Canons ... Composed in Two, Three, and Four Musical Parts, *etc.*
A. Pearson for S. Birt: London, 1738. 8°. **854. e. 1.**

Melodia Sacra: or the Devout Psalmist's New Musical Companion. Being a Choice Collection of Psalm-Tunes for Divine Service ... Correctly set in Four Musical Parts ... The Second Edition ... with Large Additions.
G. Bigg, for Stanley Crowder: London, 1772. *obl.* 12°. **A. 479. e.**

A New Musical Grammar: or, the Harmonical Spectator ... With variety of Cuts correctly engraved, *etc.*
Jacob Robinson, for the Author: London, 1746. 8°. **1042. e. 15.**

The Royal Melody Compleat: or, The New Harmony of Sion. In Three Books. Containing I. A New ... Introduction to the Grounds of Musick ... II. A New ... Body of Church-Musick, adapted to the most select Portions of the Book of Psalms ... III. A New, and Select Number of Services, Chants, Hymns, Anthems, and Canons ... Set by the greatest Masters in the World...with a Preface on Church-Musick, *etc.* *R. Brown, for James Hodges: London*, 1755. *obl.* 4°. **A. 479. b.**

The Royal Melody Compleat: or, The New Harmony of Sion. In Three Books. Containing I. A New ... Introduction to the Grounds of Musick ... II. A New ... Body of Church-Musick, adapted to the most select Portions of the Book of Psalms ... III. A New, and Select, Number of Services, Chants, Hymns, Anthems, and Canons ... The Third Edition. *R. Brown, for S. Crowder, T. Longman, and M. Richardson: London*, 1764. *obl.* 4°. **A. 479.**
Book II. has a separate title-page, dated 1765.

[Royal Melody Compleat. Sixth Edition.] *See* AMERICAN HARMONY. The American Harmony: or Royal Melody Complete ... Vol. I. ... The Sixth Edition, with Additions. By W. Tans'ur, *etc.* 1771. *obl.* 4°. **A. 479. a.**

Sacred Mirth: or The Pious Soul's Daily Delight. Being, a Choice ... Collection of Psalms, Hymns, Anthems, and Canons on various Divine Subjects ... Composed in Two, Three, Four, Five, Six, Seven, and Eight Musical Parts ... Corrected and Enlarged.
A. Pearson, for James Hodges: London, 1739. 8°. **C. 101.**
The composers are: W. Tans'ur, R. S., Jeremiah Clark and Henry Champion.

TANT. Tant d'fiers à bras qu'en sav' si long. *Chanson d'un Sans Culotte, sur la prise de Toulon ...* Avec Accompagnement de Guitarre. Air de la Carmagnole. [Words] Par le Cit. L. *Chez Imbault: Paris*, [1793.] 8°. **B. 362. d. (32.)**

[Another copy.] **B. 362. a. (18.)**

Tant que l'homme désirera. Air. *See* PIRON AVEC SES AMIS.

TANTIVY. Tantivy. [Song.] *See* DIBDIN (C.) [*Private Theatricals.*]

TANZEN. Tanzen ist der Liebe Schul. Braut-Tanz. *See* SEBASTIANI (J.)

TAPIA (MARTIN DE) Vergel de Musica spiritual speculatiua y actiua, *etc.*
Diego Fernandez de Cordoua: Burgo de Osma, 1570. 4°. **K. 1. f. 8.**
121 *pages preceded by* 4 *unnumbered leaves.*

TAPINSMUS (MATZ) *pseud.* and **LAEUSIMPELTZ** (CHARIS) *pseud.* Refutation des Satyrischen Componistens, oder so genannten Phrynis [of W. C. Printz], dem unpartheyischen Leser zu fernern Nachdencken vorgestellet von Denen in aller Welt berühmten Matz Tapinsmus, sonst Leyermatz genannt, und Charis Läusimpeltz, Schergeigern, &c. *Gedruckt in der Welt*, 1678. 4°. **12305. d. 26.**

TAPRAY (JEAN FRANÇOIS) Deux Quatuor pour le Clavecin ou le Piano Forte avec Accompagnement de Clarinette ou Violon Alto et Basson ... Œuvre XVII^me^.
Chez Le Duc: Paris, [1783?] *obl.* fol. **e. 14. (1.)**

Simphonie Concertante pour le Clavecin et le Piano avec Orchestre. Deux Violons, Alto, Basse, et Cors...Œuvre VIII. Gravée par Richomme. [Separate Parts.]
Chez M. De Roullede: Paris, [1780?] *obl.* fol. **e. 14. (2.)**

Deux Symphonies pour le Clavecin avec Accompagnement de deux Violons Alto et Basse les Cors et l'Alto ad Libitum ... Œuvre XXI^e^. [Separate Parts.]
Chez M. Le Duc: Paris, [1785.] fol. **h. 76.**

TAR. The Tar for all Weathers. [Song.] *See* DIBDIN (C.) [*The Oddities.*]

The Tar in Distress. Glee. *See* LEE (P.)

The Tar's Sheet Anchor. Ballad. *See* REEVE (W.)

TARADE (THÉODORE JEAN) La Réconciliation Villageoise, Comédie Lyrique en un acte; mise au Théâtre par M. Poinsinet ... avec la Musique.
Chez la Veuve Duchesne: Paris, 1765. 8°. **11738. n. 16. (3.)**

TARARE. Je suis né natif de Ferrare. *Air* du 3me Acte de Tarare . . . [by A. Salieri] avec Accompagnement de Guitare. *Chez Imbault : Paris*, [1787?] 8°.
B. 362. (157.)

[Je suis né natif de Ferrare.] Calpigi. A Favourite Air from . . Tarare. [By A. Salieri.] Adapted by Mr. Barnes. *John McCalley : Dublin*, [1790?] *s. sh.* fol.
H. 1601. b. (10.)

Tarare. Opéra. *See* SALIERI (A.)

TARCHI (ANGELO) A quei cari amati accenti. *See* infra : [*Il Desertore.*]

[Il Desertore.] A quei cari amati accenti. [Air.] Sung by Sigr Marchesi in the Opera Il Desertore, *etc.* [Full Score.] *Longman and Broderip : London*, [1789.] fol. **G. 196. (13.)**

[La Generosità d' Alessandro.] Quel labbro vezzoso. [Air.] Sung by Sigr Marchesi in the Opera Generosita d' Alessandro, *etc.* [Words by C. F. Badini. Full Score.] *Longman and Broderip : London*, [1789.] fol. **G. 196. (11.)**

—— Se mai pici [più] saro geloso. [Air.] Sung by Sigr Marchesi in the Opera Generosita d' Alessandro, *etc.* [Full Score.] *Longman and Broderip : London*, [1789.] fol. **G. 196. (12.)**

—— Son prigionier lo vedo. Terzetto in . . . La Generosita d' Alessandro . . . The Words by Mr Badini. [Full Score.] *Longman and Broderip : London*, [1789.] fol. **G. 197. (17.)**

Idol mio quest' alma amante.
See infra : [*Virginia.*]

Il faut agir avec prudence.
See infra : [*Le Trente et Quarante.*]

Nel lasciarti amato bene. [Air.] Sung by Sigr Marchesi in the Opera [by L. Cherubini] Iffigeniea, *etc.* [Full Score.] *Longman and Broderip : London*, [1789.] fol. **G. 197. (18.)**

Non, de ces nœuds que j'abhore.
See infra : [*Le Trente et le Quarante.*]

Non lagrimar ben mio.
See infra : [*Virginia.*]

Porte à ton maître ce portrait.
See infra : [*Le Trente et Quarante.*]

Pupille venose del caro mio bene.
See infra : [*Virginia.*]

Quel labbro vezzoso.
See supra : [*La Generosità d' Alessandro.*]

Le Trente et Quarante . . . Ouverture arrangée pour Clavecin ou Piano Forte. *Chez Imbault : Paris*, [1799.] fol.
h. 1480. p. (20.)

—— Il faut agir avec prudence. *Duo* . . . Arrangé pour Piano par H. Jadin. *Chez Imbault : Paris*, [1799.] fol.
G. 808. a. (58b.)

TARCHI (ANGELO) [Le Trente et Quarante.] Non, de ces nœuds que j'abhore. *Trio* du 30 et 40. Paroles du Ca Duval . . . Arrangé pour Piano ou Harpe par Berteau fils, *etc.* *Chez Imbault : Paris*, [1799.] fol.
G. 808. a. (58a.)

—— Porte à ton maître ce portrait. *Duo* . . . Musique . . . arrangée pour Piano ou Harpe par Bertheau. *Chez Weissenbruch : Bruxelles*, [1800?] fol. **G. 808. a. (58.)**

Se mai più saro geloso.
See supra : [*La Generosità d' Alessandro.*]

Son prigionier lo vedo.
See supra : [*La Generosità d' Alessandro.*]

[Virginia.] Overture. Adapted by J. Mazzinghi. [P. F. and Violin.]
See OPERA OVERTURES. Nos. 1(–5) of the Opera Overtures, *etc.* No. 1. [1789.] fol.
h. 61. (7.)

—— Idol mio quest' alma amante. [Air.] Sung by Sigr Rubinelli, *etc.* [Full Score.] *Longman and Broderip : London*, [1786.] fol. **H. 345. (11.)**

—— Non lagrimar ben mio. [Duet.] Sung by Madam Mara & Sigr Rubinelli, *etc.* [Full Score.] *Longman & Broderip : London*, [1786.] fol. **G. 197. (13.)**

—— Pupille venose del caro mio bene. A favorite Song . . . sung by Sigr Rubinelli, *etc.* [Full Score.] *Longman and Broderip : [London*, 1786.] fol. **H. 345. (21.)**

TARDITI (HORATIO) Amorosa Schiera d' Arie a Voce Sola per Cantare sopra il Clauicembalo, Chitarrone, Leuto, con le Lettere, & Intauolatura per la Chitarra alla Spagnola . . . Opera Sesta. Nouuamente composta, & data in luce. *Appresso Alessandro Vincenti : Venetia*, 1628. 4°. **K. 8. d. 15.**

Canzonette Amorose a Doi, e Tre Voci. Per cantar' sopra il Glauicembalo, ò Tiorba . . . Nuouamente Ristampate. Prima (Seconda) (Terza) Parte. (Basso per Sonare.) 4 pts. *Appresso Alessandro Vincenti : Venetia*, 1647. 4°. **D. 225.**

Messe à Cinque Voci Concertate, Parte con Instrumenti, e parte senza. Con alcuni Salmi à Tre, à Quattro, e à Cinque Concertati, con Instrumenti, e senza . . . Opera Vigesima Settima. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Violino Primo.) (Organo.) 7 pts. *Appresso Alessandro Vincenti : Venetia*, 1648. 4°. **D. 225. b.**

Il Quarto Libro de Motetti a Doi, Tre, e Quattro Voci in Concerto con le Letanie della Madonna a quattro Voci Concertate . . . Opera Decimaterza. Canto. (Tenore.) (Basso.) (Basso per l' Organo.) 4 pts. *Appresso Alessandro Vincenti : Venetia*, 1637. 4°. **D. 225. d.**

TARDITI (Horatio) Psalmi ad Completorium et Litanie Beatissimæ Virginis Quatuor Vocibus, Cum quatuor Antifonis ... Tribus vocibus. Adiuncto ... Psalmo In te Domine speraui, & Hinno Te lucis ante terminum ad voces, & Instrumenta. Omnia ad Organi concertum accomodata ... Opus Vigesimum Quartum. Alto. (Basso Continuo.) 2 pts.
Apud Alessandrum Vincentium: Venetiis, 1647. 4°. **D. 225. a.**

[Another copy. Basso Continuo.] **D. 225. c.**

TARRY. Tarry here with me and love. [Song.] *See* Dibdin (C.)

Tarry Woo, it's Tarry Woo. *Tarry Woo.* A favourite Scotch Song.
[*London*, 1730?] *s. sh.* fol. **G. 312. (151.)**

TARS. The Tars of Old England. [Song.] *See* Reprisal.

The Tars of old England. [Song.] *See* Since. Since the Dutch are so low, *etc.* [1775?] *s. sh.* fol. **G. 311. (148.)**

TARSIS ET ZÉLIE. Tarsis et Zélie. Tragédie. *See* Rebel (F.) and Francœur (F.)

TARTARISCHE GESETZ. Das Tartarische Gesetz. Singspiel. *See* Benda (G.)

TARTINI (Giuseppe) L' Arte dell' Arco, o siano Cinquanta Variazioni per Violino, e sempre collo stesso Basso, composte ... sopra alla più bella Gauotta del Corelli Opera v. *Appresso Luigi Marescalchi: Napoli*, [1750?] fol. **h. 1629. (3.)**

L' Arte del Arco, ou l' Art de l' Archet. Contenant 38. Variations composées sous la plus Belle Gavotte de Corelly... Gravées par M^me^ Leclair. *Chez M. Leclerc: Paris*, [1780?] *obl.* fol. **e. 787. a.**

II. Concerti ... Accommodati per il Cembalo da L. Frischmuth. *Apresso A. Olofsen: Amsterdamo*, [1755?] *obl.* fol. **d. 161. a. (1.)**

Sei Concerti a Cinque e Sei Stromenti ... a Violino Principale, Violino Primo di Ripieno, Violino Secondo, Alto Viola, Organo e Violoncello ... Opera Prima. Libro Primo (Secondo). [Separate Parts.] *M. C. Le Cene: Amsterdam*, [1730?] fol. **g. 296. b. (2.)**

[Another copy.] **g. 296. a.**
The Violino Primo di Ripieno (*Libro I.*) *wants all after p.* 16.

[Sei Concerti. Op. 1. P^te^ 1. Nos. 1 and 3.] *See* Select Harmony. Select Harmony. Fourth Collection, *etc.* (Concerto V (VI).) [1741.] fol. **g. 26. a.**

VI Concerti a Otto Stromenti, a Violino Principale, Violino, Primo, Violino Secondo, Violino Primo de Repieno, Violino Secondo de Repieno, Alto Viola, Organo, e Violoncello obligato ... Opera Secondo. [Separate Parts.]
Stampate a Spese di G. F. Witvogel: Amsterdam, [1750?] fol. **g. 296. d.**
Wanting the 2nd Repieno Violin Part.

Six Concertos in four Parts. [Separate Parts.] *Welcker, for Tommaso Mazzinghi: London*, [1775?] fol. **g. 296. b. (1.)**

De' Principj dell' Armonia Musicale contenuta nel Diatonico Genere Dissertazione, *etc.* *Nella Stamperia del Seminario: Padova*, 1767. 4°. **557*. e. 8. (2.)**

[Another copy.] **141. d. 25.**

Lettera del defonto Signor Tartini alla Signora M. Lombardini, *etc.*—A Letter from the late Signor Tartini ... published as an important Lesson to Performers on the Violin. Translated by Dr. Burney. It. and Eng. *Printed for R. Bremner, etc.: London*, 1771. 4°. **785. k. 41.**

Two Solos for the Violin. *Longman Lukey & Co.: London*, [1775?] fol. **g. 420. b. (6.)**

XII Sonatas for Two Violins and a Bass, lately compos'd by Sig^r^ Giuseppe Tartini, *etc.* [Separate Parts.] *Printed at the Author's Expence: London*, 1750. fol. **g. 296. e.**

Sonata a Violino e Violoncello e Cimbalo ... Opera Prima. *M. C. Le Cene: Amsterdam*, [1734.] fol. **g. 296. c.**

XII. Solos for a Violin with a Thorough Bass for the Harpsicord or Violoncello. [Op. 1.] *Printed for I. Walsh: London*, [1750?] fol. **g. 296. (2.)**

Sonate a Violino e Basso... Opera Seconda. *Romæ*, [1745?] *obl.* fol. **e. 787.**
Wanting the dedication.

Six Solos for a Violin with a Thorough Bass for the Harpsicord or Violoncello... Opera Seconda. *Printed for I. Walsh: London*, [1755?] fol. **g. 296. (1.)**
This work is not the same as that published at Rome as Op. 2.

Trattato di Musica secondo la vera Scienza dell' Armonia. *Nella Stamperia del Seminario, Appresso Giovanni Manfrè: Padova*, 1754. 4°. **557*. e. 8. (1.)**

[Another copy.] **557*. e. 7.**
Wanting the portrait.

[Another copy.] **59. a. 12.**

—— *See* Principles. Principles and Power of Harmony. [Founded on Tartini's 'Trattato di Musica,' *etc.*] 1771. 4°. **557*. e. 14.**

TASKIN (Joseph Henri Pascal) Le Départ. Air. Paroles de M. Uzanne Fils, *etc.* *Chez Sieber: Paris*, [1800?] fol. **H. 2831. h. (26.)**

TASSO (Giovanni Maria)
See Lupacchino dal Vasto (B.) and Tasso (G. M.) Di Bernadino Lupachino et di Ioan Maria Tasso. Il Primo Libro à due Voci, *etc.* 1642. 4°. **D. 157.**

TASTE. Taste Alamode. Song.
See Lend. Lend your aid now my muse, *etc.* [1765.] 8°. **P.P. 5441.**

TATNAL (G. P. F.) Captain Monsel's Fancy. Irish Tune, *etc.*
[*Dublin*, 1794.] 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, December, 1794.

TATTERSALL (William Dechair) Improved Psalmody. Vol. I. [Part 1] Containing the first twenty-five Psalms, from a Poetical Version ... by ... J. Merrick ... with New Music collected ... by ... W. D. Tattersall, *etc.* *T. Skillern, etc.*: [*London*,] (1794.) *obl.* fol. **C. 481.**
Improved Psalmody, Vol. I. The Psalms of David, from a Poetical Version...by... J. Merrick...with New Music collected... by...W. D. Tattersall, *etc.* *T. Skillern*: *London*, 1794. *obl.* fol. **5. a. 18.**
This copy consists of three parts, with continuous pagination, and a separately paged appendix. The composers named are: R. Cooke, Sir W. Parsons, R. Worgan, Dr. Cooke, P. Hayes, S. Webbe, Handel, W. Shield, R. J. S. Stevens, Dr. Dupuis, J. W. Callcott, O. Wight, R. Broderip, Haydn, W. D. Tattersall, I. S. Smith, L. Atterbury, Dr. Arnold, R. Sampson, T. D. Worgan, S. Webbe, Jun., M. Cooke, Dr. Harington, Dr. Croft, J. Clark, J. Milton, Ravenscroft, Dr. Heighington, Dr. Nares, Bishop, Witton, J. Bennet, M. Peirson and D. Wainwright.

TATTLING. The Tatling Shepherd. [Song.] *See* For. For haughty Phillis. [1730?] *s. sh.* fol. **G. 316. d. (134.)**

TAUBMAN (Matthew) An Heroick Poem to ... the Duke of York, on his Return from Scotland. With some choice Songs and Medleyes on the Times, *etc.* 1682. fol. *See* Songs. **1347. m. 10.**

TAWDRY. The Tawdry Dames of London Town. *The Gardener's Daughter.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. f. (32.)**

TAX. Tax on Old Maids. Song.
See Arne (M.)

TAYLER (F. E.) *Mrs.* Twelve Original Contra' Dances. [P. F.] *Preston & Son*: *London*, [1791?] *obl.* 4°. **b. 52. (4.)**

TAYLOR (James) Had I but the Wings of a Dove. [Song.] *Set by Mr. James Taylor* and sung by Miss Falkner at Marybon Gardens. [*London*, 1750?] *s. sh.* fol. **I. 530. (151.)**

TAYLOR (James) [Another edition.] Had I but the Wings of a Dove, *etc.* [Song.] [*London*, 1750?] *s. sh.* fol. **H. 1994. c. (63.)**
Had I but the Wings of a Dove. [For editions of this song published anonymously:] *See* Had.

TAYLOR (R.) *of Marylebone Gordens.* The Advice. [Song.] [*London*, 1765?] *s. sh.* fol. **G. 316. a. (46.)**
The British Soldier. A Favorite Song. Written by Mr. Lambert. *W. Hodsoll*: *London*, [1795?] fol. **G. 365. (29.)**
A Collection of Favorite Songs and an Overture adapted for the Harpsicord. Book I. *Longman, Lukey & Co., for the Author*: *London*, [1775?] fol. **G. 806. i. (13.)**
The Full Flowing Bowl. [Song.] Sung by Mr. Lowe, at Marybone Gardens, *etc.* [*London*, 1765?] fol. **G. 312. (128.)**
[The Gates of Calais.] The Favorite Symphony to the new Interlude of "The Gates of Calais," ... now performing ... at Sadlers Wells, Composed and Adapted for the Harpsichord, G. Flute, or Violin, *etc.* *T. Williams*: *Southwark*, [1786.] fol. **H. 2818. (10.)**
[The Guardian Frigate.] Jack the Guinea Pig. A favorite Song sung by Mrs. Harlowe ... at Sadler's Wells in the Guardian Frigate or English Heroism. The Words by Mr. Lonsdale.
Longman and Broderip
[*London*, 1790.] fol. **G. 806. r. (36.)**
Jack the Guinea Pig.
See supra: [*The Guardian Frigate.*]
Summer. A Favourite Song sung by Miss Davis at Marybone Gardens. The Words by Mr. Tousey, *etc.*
[*London*, 1770?] fol. **G. 316. (136.)**
Waft me some soft and cooling breeze. *Scotch Gavott.* Sung by Mrs. Vincent at Marybone Gardens. [*London*, 1765?] *s. sh.* fol. **G. 313. (104.)**

TAYLOR (Raynor) *of Chelmsford.* The Recitatives Airs Duet Trio and Chorus in Buxom Joan, a New Burletta, *etc.* [Words by T. Willet. P. F. Score.]
Longman and Broderip: *London*, [1778.] *obl.* fol. **D. 283. (3.)**
Fye! nay prithee John. A Favorite Old Catch, with Variations for the Harpsicord or Pianoforte, *etc.*
Longman, Lukey & Broderip: [*London*, 1775?] fol. **g. 271. b. (41.)**
Martini's favorite Minuet, with variations for the Harpsicord or Piano Forte, *etc.*
Longman, Lukey & Broderip: *London*, [1775?] fol. **g. 271. b. (42.)**

TE. T' amo tanto. [Song.]
See ARTASERSE.

Te bien aimer O ma chère Zélie. Romance.
See PLANTADE (C. H.)

Te, Dianina tu servi. Quartetto.
See PAISIELLO (G.) [*Gli Schiavi per Amore.*]

TEACH. Teach me Chloe. *The Advice.* [Song.] Sung at Sadlers Wells.
[*London*, 1759.] *s. sh.* 8°. **P.P. 5439.** ab.
New Universal Magazine, April, 1759.

[Another setting.] Teach me Chloe. Song. *See* GIORDANI (G.) or (T.)

Teach me O Lord. Anthem.
See CHEESE (G. J.)

TEAR. The Tear. [Song.] *See* HOOK (J.)

The Tear of Sensibility. [Song.]
See DIBDIN (C.) [*Castles in the Air.*]

The Tear that breaks for others' Woe. Canzonet. *See* COOKE (R.)

TEARS. Tears assist me. Song.
See HAENDEL (G. F.) [*Esther.*]

The Tears of Scotland. [Song.]
See MOURN. Mourn hapless Caledonia.
[1750?] fol. **I. 530. (100.)**

The Teares or Lamentacions of a Sorrowfull Soule. *See* LEIGHTON (*Sir* W.)

Tears, such as tender fathers shed. Song.
See HAENDEL (G. F.) [*Deborah.*]

Tears that exhale. Song.
See ATTWOOD (T.) [*The Prisoner.*]

TEA TABLE. The Tea Table. [Song, begins: 'The inquest is set.']
See DIBDIN (C.) [*A Tour to the Land's End.*]

The Tea Table. [Song, begins: 'Musicks harmony all Sorrows droun'd.']
See GRAVES (J.)

The Tea Table Intrigue. [Song.] *See* AT. At a drinking Tea, *etc.* [1720?] *s. sh.* fol.
G. 306. (30.)

TEBAY (J.) The Bath Volunteers' March ... to which is added Lady Nelson's Fancy (composed by C. Smith). A Favorite Quick Step for a Military Band, also adapted for the Piano Forte.
T. & W. M. Cahusac: London, [1800?] fol. **h. 1568. b. (22.)**

TEGURINI ( ) *Padre.* Unum in Trinitate, seu Opus Complectens Tres Vesperas ... a 4. Voci, 2. Violini obligati, 2. Clarini, 2. Tympani a libito, con doppio Basso continuo ... Opus I. Soprano. (Alto.) (Tenore.) (Basso.) (Violino I (II).) (Violoncello.) (Clarino I (II).) (Tympano.) (Organo.) 11 pts. *Stampato nel... Monasterio di St. Gallo, Im Verlaag des H. Sebastian Mössner... Freysing*, 1768. fol.
H. 3294.

TELEGRAPHE. The Telegraphe. [Song.] *See* DIBDIN (C.) [*Great News.*]

TELEMACH PRINZ VON ITHACA. Euch, ihr Herrn mit stolzen Blicken. Arie aus der Oper Telemach Prinz von Ithaca [by F. A. Hoffmeister] fürs Clavier oder Fortepiano eingerichtet von F. H. Lütgert. *In der Meynschen Musikhandlung: Hamburg*, [1800?] *obl.* fol.
E. 1766. c. (4.)

TELEMANN (GEORG MICHAEL) Beytrag zur Kirchen-Musik, bestehend in einer Anzahl geistlicher Chöre, wie auch für die Orgel eingerichteten Choräle und Fugen, *etc.* *Bey G. L. Hartung: Königsberg und Leipzig*, 1785. fol.
I. 47.

G. M. Telemanns . . . Unterricht im Generalbass-Spielen, auf der Orgel oder sonst einem Clavier-Instrumente.
M. C. Bock: Hamburg, 1773. 4°.
7896. aaa. 10.

TELEMANN (GEORG PHILIPP) Telemanns Canones à 2, 3, 4.
[*Hamburg*? 1740?] 4°. **E. 718.**

Six Canons or Sonatas for two German Flutes or two Violins... Opera Quinta.
Printed for J. Simpson: London, [1745?] fol. **g. 401. a. (1.)**

[VI] Cantate [a Voce Sola con Cembalo].
[*Hamburg*? 1740?] fol. **F. 20.**
Engraved throughout, with a title-page partly in MS.

Du Tochter Zion, freue dich. [Cantata.] Am 1. Sonntage des Advents. 2. Trompeten und Pauken, 2. Violinen, 4. Singestimmen und Orgel. [Separate Parts.]
C. H. Tau: Hermsdorff unter dem Kynast bey Hirschberg, etc. [1735?] fol.
H. 71. a.
The Organ, Trumpet, Drum, Violin and Chorus parts are engraved. The Full Score and Solo Voice parts are in MS. There are also additional MS. parts and MS. words.

Fast allgemeines Evangelisch-Musicalisches Lieder-Buch, welches 1. sehr viele alte Chorale nach ihren Uhr-Melodien... herstellet... zugleich 2. eine grosse Menge der itzt-üblichen Abweichungen anzeiget; hiernächst 3. den Bass also verfasset enthält, dass man die Lieder... mit 4. Stimmen spielen kann, zu welchem Ende dann 4. die Ziefern... hinzugefüget worden; welches ferner 5. so wohl Chorals Cammer-mässig gebrauchet werden mag, und endlich 6. über 2000 Gesänge in 500 und etlichen Melodien darstellet; zusammen getragen, in die Harmonie gebracht ... und, nebst einem ... angehangenen Unterrichte der ... zur vierstimmigen Composition und zum..

General-Basse anleitet, in dieser...Forme herausgegeben von G. P. Telemann, *etc.* *P. L. Stromer: Hamburg*, 1730. *obl.* 4°. **K. 3. g. 3.**

Telemanns Fugirende und verændernde Choraele. [*Hamburg*? 1740?] *obl.* 4°. **b. 148.**

Fugues legères & Petits Jeux, a Clavessin seul, *etc.* *Chez l'Auteur: Hambourg*, [1730?] fol. **g. 401. c.**

Harmonischer Gottes-Dienst, oder geistliche Cantaten ... welche ... aus einer Singe-Stimme bestehen, die entweder von einer Violine, oder Hautbois, oder Flûte traverse, oder Flûte à bec, nebst dem General-Basse, begleitet wird, *etc.* (Anhang zum Harmonischen Gottes-Dienste, *etc.*) 2 pts. *In Verlegung des Autoris:* [*Hamburg*, 1725.] fol. **H. 71. b.**
Imperfect, wanting the last leaf.

Musicalisches Lob Gottes in der Gemeine des Herrn, bestehend aus einem Jahrgange über die Evangelien; für 2. oder 3. Singestimen, zwo Violinen, auch Trompetten und Paucken beÿ hohen Festen, nebst dem General-Basse, abgefasset, *etc.* *In Verlegung Balth: Schmids: Nürnberg*, (1744.) fol. **H. 71.**

Six Quatuors à Viollon, Flûte, Viole ou Violon de Celle et Basse Continue ... Nouvelle Edition gravée par De Gland, *etc.* [Separate Parts.] *Chez Mr Le Clerc: Paris*, [1745?] fol. **g. 401. (1.)**

Nouueaux Quatuors en Six Suites à une Flûte Traversière, un Violon, une Basse de Viole, ou Violoncel, et Basse Continue ...Gravés par D. Vincent. [Separate Parts.] *Chez l'Auteur: Paris*, [1740?] fol. **g. 401. (2.)**

XII. Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin... Opera Prima. 2 pts. *Printed for I. Walsh: London*, [1735?] fol. **g. 422. i. (2.)**
These solos were first published by Walsh and Hare under Telemann's pseudonym, Georgio Melande.

Six Sonatas or Duets for two German Flutes or Violins...Opera Seconda. *Printed for I. Walsh: London*, [1740?] fol. **g. 401. a. (2.)**

Sei Sonatine per violino e cembalo. *M. C. le Cene: Amsterdam*, [1730?] fol. **g. 401. b.**

See BLYVERS (G.) Andere Antwort, auf Monsieur Weichmanns Schreiben . . . betreffend dessen über den...Hn. Cantor T(elemann)...gefälleten Urtheile. 1722. 4°. **556. a. 11. (2.)**

See HALTMEIER (C. J. F.) Weiland Herrn C. J. F. Haltmeiers . . . Anleitung: wie man einen General-Bass ... transponiren könne; zum Druck befördert von G. P. Telemann, *etc.* 1737. 4°. **7897. f. 20.**

TELEMANN (GEORG PHILIPP)
See also MELANDE (G.) *pseud.*

See SORGE (G. A.) Ausführliche...Anweisung zur Rational-Rechnung...Nebst einer...Nachricht von dem neuen Telemannischen Intervallen System, *etc.* 1749. 8°. **7897. aa. 9.**

See SORGE (G. A.) Gespräch...von dem neuen Systemate Herrn...Telemanns, *etc.* (1748.) 8°. **7807. a. 2. (2.)**

TÉLÉMAQUE. Télémaque. Ballet.
See EGVILLE (J. d') and BOSSI (C.)

TÉLÉMAQUE DANS L'ISLE DE CALYPSO. Télémaque dans l'Isle de Calypso, ou le Triomphe de la Sagesse. Tragédie lyrique. *See* LESUEUR (J. F.)

TÉLÉMAQUE ET CALYPSO. Télémaque et Calypso. Tragédie.
See DESTOUCHES (A. C.)

TELEPHE. Telephe. Tragédie.
See CAMPRA (A.)

TELL. Tell me Bellinda, prithee doe. [Song, words from C. Cibber's 'Woman's Wit, or the Lady in Fashion,' music by R. Leveridge.] [*London*, 1697?] fol. **H. 1601. c. (5.)**

Tell me, Belinda. Song.
See LEVERIDGE (R.) [*The Lady in Fashion.*]

Tell me charming creature. Rondo.
See GIORDANI (G.) or (T.)

Tell me Dear Celia. *A Cantata* by an Eminent Master. [*London*, 1725?] fol. **G. 312. (13.)**

Tell me dear charmer. Song.
See WILFORD (J.)

Tell me Delia charming Fair. *Tell me Delia.* [Song.] *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 312. (158.)**

Tell me, fair one, tell me why. [Duet.] *The Words by Mr. Henly.* [*London*, 1760?] *s. sh.* fol. **G. 316. (137.)**

Tell me gentle Hobby de hoy. *The Effeminate.* [Song, words and music by H. Carey.] [*London,*] 1740. *s. sh.* fol. **G. 316. a. (47.)**

Tell me lasses have you seen. *A New Song.* Sung by Miss Stevenson at Vaux Hall, 1756. [Words translated from the Greek of Moschus.] [*London*, 1756.] *s. sh.* fol. **G. 312. (183.)**

Tell me, Lasses, have ye seen. *A Song.* Sung by Miss Stevenson, at Vaux-hall. [*London*, 1756.] 8°. **P.P. 5438.**
Literary Magazine, Vol. I., p. 208.

TELL. Tell me, Lasses, have ye seen. *A Song.* Sung by Miss Stephenson at Vaux-Hall. [*London*, 1756.] 8°. **250. c. 3.**
Gentleman's Magazine, Vol. XXVI., p. 399.

Tell me Lasses, have you seen. *A new Song.* Sung by Miss Stevenson at Vaux-Hall. [*London*, 1756.] 8°. **158. l. 1.**
London Magazine, 1756, *p.* 444.

Tell me, lasses, have you seen. *A New Song.* Sung by Miss Stevenson at Vaux-hall. [*London*, 1757.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XX., p. 30.

[Another setting.] Tell me Lasses have you seen. [Song.] *Sung by Miss Stevenson at Vaux-Hall.* [*London*, 1760?] *s. sh.* fol. **G. 316. f. (50.)**

Tell me, lovely Shepherd, where. [Song, from W. Boyce's 'Solomon.'] [*London*, 1750?] *s. sh.* fol. **G. 312. (26.)**

Tell me, lovely Shepherd, where. Song.
See BOYCE (W.) [*Solomon.*]

Tell me, my Delia. Song.
See HOWARD (S.)

Tell me my heart if this be love.
See WHEN. When Delia on the plain appears, *etc.* [1790?] fol. **G. 798. (52.)**

Tell me, my lovely, charming Fair. *The Address.* A New Song. [*London*, 1740?] *s. sh.* fol. **G. 305. (232.)**

[Another copy.] **G. 312. (72.)**

Tell me no more I am deceiv'd. Song.
See PURCELL (H.) [*The Maid's Last Prayer.*]

Tell me no more of pointed Darts. *A Lady's Advice to her Lover.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. f. (28.)**

Tell me no more of pointed Darts. *A Lady's Advice to her Lover.* [Song.] [*London*, 1758.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Vol. XIV., Supplement.

Tell me, O cruel maid. *La Virginella, adapted* [with English words] *as a Lesson for the Harpsichord.* [The music from Bertoni's Opera "La Governante."] *J. Dale:* [*London*, 1780?] fol. **H. 131. (11.)**

Tell me on what holy ground. Song.
See CARNABY (W.)

Tell me, tell me, charming Creature. Song. *See* WEBBER (J.)

Tell me the path, sweet wand'rer, tell.
See SPOFFORTH (R.)

Tell me Thirsis. [Dialogue.]
See DUKE OF GUISE.

Tell me thou Soul of her I love. Ballad.
See DANCE (W.)

Tell me thou Soul of her I love. Ballad.
See GIORDANI (J.)

TELL. Tell me where is Fancy bred. Duett. *See* STEVENSON (*Sir* J. A.)

Tell me, ye happy Pow'rs above. Song.
See WILFORD (J.)

Tell me ye little wanton Boy. Song.
See HOLMES (G.) *of Lincoln.*

Tell me you Rover. *The Rover.* A new Song. [*London*, 1720?] *s. sh.* fol. **G. 315. (35.)**

Tell the Maid I love her. Song.
See HOOK (J.)

TELL TALE. The Tell Tale. Song.
See BLAB. Blab not what you ought to smother. [1740?] *s. sh.* fol. **G. 316. d. (62.)**

The Tell Tale. [Song, begins: 'To tell I'm in love.'] *See* YATES (W.)

Tell-tale Eyes can ne'er dissemble. [Song.] *See* ARNOLD (S.) [*The Spanish Barber.*]

Tell Tale Tit. A Favorite Duett. For Two Voices adapted for Juvenile Performers. *Printed for J. Dale: London*, [1797?] fol. **G. 354. (61.)**

TELONIUS (C. G.) [Music to two poems in J. D. Schultze's 'Copien für meine Freunde,' *etc.*] *Hans Jacob Matthiessen: Hamburg*, 1785. 8°. **11517. ccc. 53.**

Oden und Lieder mit Melodien Fürs Clavier gesetzt uud herausgegeben von einem Liebhaber der Musik: C. G. Telonius. *M. C. Bock: Hamburg*, 1777. *obl.* fol. **D. 358.**

TEMISTOCLE. The Favourite Song in ... Temistocle. [Opera.]
See PORPORA (N. A.)

TÉMOINS. Témoins de ma vive constance. *À ma Maîtresse Qui vouloit que je renonçasse à l'amour.* [Song.] Accomp[t] de Guittare par M. Ducray. Air: O toi qui n'eus jamais dû naître. *Chez les Frères Savigny:* [*Paris*, 1785?] 8°. **B. 362. f. 55.**

Témoins de mon ardeur sincère. *Chanson.* [*Paris*,] 1753. *s. sh.* 4°. **298. c. 12.**
Mercure de France, Jan., 1753.

TEMPELHOFF (GEORG FRIEDRICH VON)
See T., G. E.

TEMPEST. The Tempest. The Ariel's Songs in the Play call'd the Tempest. [By J. Banister, J. Hart, and P. Humphrey.] [*London*, 1670?] fol. **G. 109. (2.)**

What new Delights. A favourite Duet. Sung by Mrs. Crouch and Mr. Kelly in the Tempest. [By M. Kelly.] *J. Lee: Dublin*, [1790?] *s. sh.* fol. **H. 1601. b. (8.)**

TEMPEST. Where the Bee sucks. *Ariel's Song* in the Tempest. [Music by T. A. Arne.] *W. R[andall: London*, 1775?] *s. sh.* fol. **G. 313. (14.)**

[Another copy.] **H. 1994. a. (44.)**

[Another edition.] Where the Bee sucks. *Ariel's Song, etc.* [*London*, 1775?] *s. sh.* fol. **G. 313. (167.)**

The Music in The Tempest.
See PURCELL (H.)

The Tempest. Opera. *See* SMITH (J. C.)

The Tempest of War. Song. *See* IF. If the tempest of war, *etc.* [1761.] 8°. **P.P. 5140.**

The Tempest of War. A New Song.
See LET. Let the Tempest of War, *etc.* [1761.] 8°. **P.P. 5441.**

The Tempest of War. [Song, begins: 'Let the Tempest of War.'] *See* ORME (R.)

TEMPLE. The Temple of Fame. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

The Temple of Love. [Song.] *See* ALL. All hail sweetest Temple, *etc.* [1784?] fol. **G. 306. (161.)**

The Temple Rambler. [Song.]
See FROM. From Whitehall to y^e^ Temple. [1750?] *s. sh.* fol. **G. 316. d. (127.)**

TEMPLE DE LA PAIX. Ballet du Temple de la Paix. *See* LULLI (G. B.)

TEMPLE DE LA PARESSE. Le Temple de la Paresse, ou le Triomphe du Travail. Comédie, en un Acte & en Vers; avec un Prologue, & un Divertissement, & des Airs nottez à la fin. *Chez Prault, jeune: Paris*, 1753. 8°. **11738. aa. 6. (4.)**

TEMPLE HALL. The Temple Hall Legion or the Rioters Nonsuited. [Song.]
See COME. Come hither ye Lads and ye Lasses. [1780?] *s. sh.* fol. **G. 307. (87.)**

TEMPLE OF LOVE. The Temple of Love. Opera. *See* SAGGIONE (G. F.)

Ne'er leave me more my Treasure. [Song.] *Sung by Mrs. Bracegirdle*, in the Opera call'd the Temple of Love. [Words by P. A. Motteux, music by J. Saggione.] [*London*, 1706.] *s. sh.* fol. **G. 310. (134.)**

TEMPS. Le Tems de Pénitence. [Song.]
See IL. Il faut renoncer aux plaisirs, *etc.* [1785?] 8°. **B. 362. (249.)**

Le Temps Fugitif. Air.
See LA SERRE (de)

Le tems présent est une fleur. Air.
See CONFÉDÉRATION DU PARNASSE.

TEMPUS. Tempus fugit. Song.
See IN. In vain the fleeting Clouds we chide, *etc.* [1755.] 8°. **157. l. 17.**

TENCH (FISHER) An Address to Vulcan. [Song, words from Anacreon by the Earl of Rochester.] [*London*, 1710?] *s. sh.* fol. **G. 305. (108.)**

TENDER. The Tender Lover. [Song.]
See GEMINIANI (F.)

Tender Passions. [Song.]
See RAYNER (L.)

Tender virgins shun deceivers. *Tender Virgins.* [Song.] *R. Falkener: London*, [1775?] fol. **H. 1994. a. (127.)**

TENDRE. Tendre Amour, sous ton Empire. Chanson.
See MONDONVILLE (J. J. CASSANEA DE) [*Pièces de Clavecin. Œuvre 3^e^. Sonata V.*]

La Tendre Aurore vient. *Le Portrait deviné.* Ariette. [*Paris*, 1780?] 8°. **B. 362. c. (13.)**

Tendre baiser sur bouche demi close. *L'amant Complaisant.* Romance Nouvelle avec accomp^t^ de guitare. [*Paris*,] 1779. 8°. **B. 362. g. (4.)**

Tendre Berger, jeune Bergère. *L'Amour sans Fard.* [Song.] [*Paris*,] 1763. *s. sh.* 8°. **298. d. 14.**
Mercure de France, Dec., 1763.

Tendre fruit des pleurs de l'Aurore. *Chanson.* Ode Anacréontique. [*Paris*,] 1750. *s. sh.* 4°. **297. c. 28.**
Mercure de France, Oct., 1750.

Tendre fruit des pleurs de l'Aurore. *À la Rose.* Chanson. [*London*, 1751.] 8°. **249. c. 21.**
Gentleman's Magazine, Vol. XXI., p. 37.

[Another setting.] Tendre fruit des pleurs de l'Aurore. Ariette.
See LAGARDE (N. de)

La Tendre Union. Chanson. *See* JOUR. Un jour dans un vert boccage, *etc.* [1780?] 8°. **B. 362. g. (17.)**

TENDRES. Tendres Amants, dans l'ardeur qui vous presse. Menuet.
See FRARY ( )

Les Tendres Plaintes. Parodie.
See RAMEAU (J. P.) [*Pièces de Clavecin.*]

TENDRESSE. Tendresse Bacchique. Menuet. *See* BOUVARD (F.)

La Tendresse d'une maistresse. Rondeau.
See BERTHET (P.)

La Tendresse rejetée. Couplets Dialogués.
See MA. Ma mère je viens devant vous, *etc.* [1790?] 8°. **B. 362. c. (30.)**

TENDUCCI (GIUSTO FERDINANDO) A Collection of new French Songs, with a Thorough Bass for the Harpsichord, *etc.* *Printed for C. and S. Thompson: London*, [1770?] *obl.* fol. **E. 600. l. (10.)**

The Guardian Angel. [Song.] [*London*, 1765?] *s. sh.* fol. **G. 312. (108.)**

Indeed, my Dear, in vain you strive.
See infra: [*Six New English Songs. No.* 6.]

TENDUCCI (Giusto Ferdinando) Instruction of Mr. Tenducci to his scholars. *Longman & Broderip: London*, [1785?] *obl.* fol. **E. 820.**

With portrait.

[Love at First Sight.] No anxious Care my Heart can know. *A New Song ...* as it is Sung by Mr. Vernon and Miss Young ...in the New Ballad Farce [by T. King] call'd Love at first sight. [*London*, 1763.] *s. sh.* fol. **G. 310. (157.)**

A favorite Minuet & Country Dance for the Piano Forte or Harpsichord. *Longman and Broderip: London*, [1785?] fol. **h. 62. (13.)**

The Favourite Songs in the Opera of [the Revenge of] Athridates as Perform'd at the Theatres in Dublin. Compil'd from the Works of the most Eminent Masters by Mr Tenducci, adapted for the Voice and Harpsichord. *Printed for... John Johnston: London*, [1767?] **G. 206. g. (4.)**

The composers named are: Bach, Vento, Tenducci and Rameau.

—— [For songs, &c., published anonymously:] *See* Athridates.

Four Sonatas for the Piano Forte. [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XV. [No. 3.] [1797–1802.] 8°. **D. 854.**

Six New English Songs composed by F. Tenducci and to be sung by him at Ranelagh. *Printed for the Author: London*, 1763. *obl.* fol. **E. 600. n. (12.)**

[Six New English Songs. No. 6.] Indeed, my Dear, in vain you strive. *A favourite Song, etc.* [*London*,] 1800. *s. sh.* 4°. **P.P. 5741.**

Lady's Magazine, Feb., 1800.

Three English songs with an Accompanyment for the Harp, Piano Forte, or Harpsichord. *Longman and Broderip: London*, [1784?] *obl.* 4°. **C. 385.**

Six Favorite Italian Songs performed at Mr. Bach's Concert, and... Inscribed to ...the Queen of France, by Count F. Tenducci. [Full Score.] [*London*, 1778.] fol. **G. 114.**

This collection contains songs by G. Paisiello, N. Piccini, C. Monza, F. Bertoni and G. Gazzaniga.

When my Chloe smiles. [Song.] Composed and sung by Mr Tenducci in Comus. [*London*, 1770?] *s. sh.* fol. **G. 313. (155.)**

See Feast of Apollo. The Feast of Apollo, containing ... Songs by ... Tenducci, *etc.* [1788.] fol. **G. 351. (2.)**

TENEMENT. A Tenement to Let. [Song.] *See* I. I have a Tenement to let. [1720?] *s. sh.* fol. **H. 1601. (220.)**

TÉNIERS. Téniers, Comédie en un acte et en prose, mêlée de Vaudevilles; ...Par J. N. Bouilly et J. Pain. [With the music of one song.] *Au magasin de pièces de Théâtre: Paris*, An IX [1800]. 8°. **11738. k. 31. (5.)**

[Another copy.] **11738. bbb. 2. (1.)**

TENOE ( ) Florella. A Song, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (530.)**

[Another edition.] Florella. A Song, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (74.)**

TENTATION. La Tentation de St. Antoine. [Song.] *See* Ciel. Ciel l'Univers va-t-il donc se dissoudre. [1780?] 8°. **B. 362. c. (6.)**

TERM. A Term full as long as the Siege of old Troy. *'Tis time enough yet.* [Song.] Sung by Mr. Atkins. [*London*, 1760?] *s. sh.* fol. **H. 1994. (62.)**

TERRADELLAS (Domingo Miguel Barnabas) Dudici Arie et due Duetti, *etc.* [Short Score.] *Printed for I. Walsh: London*, [1747.] fol. **G. 113.**

[Bellerofonte.] The Favourite Songs in the Opera call'd Bellerofonte. [Short Score.] *Printed for I. Walsh: London*, [1746.] fol. **G. 194. (5.)**

[Mitridate.] The Favourite Songs in the Opera call'd Mitridate. [Short Score.] 2 Bks. *Printed for I. Walsh: London*, [1746.] fol. **G. 194. (3.)**

[Another edition. The Favourite Songs in ... Mitridate.] No. I. [*Printed for I. Walsh: London*, 1750?] fol. **H. 348. e. (5.)**

Wanting the title-page. In this edition the plates have been re-numbered, possibly for inclusion in the "Delizie dell' Opere" series.

—— [Se spuntan vezzose.] The disconsolate Lovers: to a favourite Air in Mitridate, *etc.* [1746.] *s. sh.* fol. *See* Mitridate. **G. 315. (121.)**

TERZACHUS (Angelus) R. P. Angeli Terzachi Laudensis... Psalmi Vesperarum et Magnificat Quatuor Vocum cum Basso Continuo ad Organum, et in fine aliquot Falsi Bordoni cum Versu Venerabilis Sacramenti. Altus. (Tenor.) (Bassus Continuus.) 3 pts. *Apud Petrum Phalesium: Antuerpiæ*, 1615. 4°. **C. 113.**

TES * * * ( ) A une jolie Femme jalouse. [Song.] Paroles de M. Sim ..., *etc.* *Récoquilliée: [Paris,]* 1772. *s. sh.* 8vo. **298. e. 15.**

Mercure de France, Sept., 1772.

TESEO. [Più non cerca libertà.] Cupid once in search of Prey. *A Favorite Song* in Theseus. [Music by G. F. Handel.] The words by Mr. Leveridge. [*London*, 1720?] *s. sh.* fol. **H. 1601. (115.)**

[Another edition.] Cupid once in search of Prey. *A favorite Song in Theseus, etc.* [*London*, 1720?] *s. sh.* fol. **G. 305. (190.)**

Si, t' amo, caro. *A Favourite Song* in the Opera of Thes[e]us. In Itallian and English. [By G. F. Handel.] [*London*, 1715?] fol. **H. 1601. (382.)**

[Another edition.] Si, t' amo, caro. *A Favourite Song* in the Opera of Theseus. [*London*, 1715?] fol. **G. 311. (48.)**

[Si, t' amo, caro.] Fly, and his soft enchanting. *A Favorite Song* in the Opera of Theseus, the words by Mr. Leveridge. [*London*, 1715?] fol. **G. 305. (210.)**

TESSARINI (Carlo) Easy and familiar Airs for the Violin or German Flute with a figur'd Bass, *etc.* *Printed for John Cox: London*, [1750?] fol. **h. 219. e. (6.)**

Concerti a Cinque con 3 Violini, Violetta Violoncello ò Basso Continuo ... Opera Prima. [Separate Parts.] *Printed for I. Walsh: London*, [1733?] fol. **g. 688. a.**

Concerti a Più Istrumenti con Violino Obligato e due Violini Alto Viola Violoncello e Cembalo...Opera Terza. [Separate Parts.] *M. C. Le Cene: Amsterdam*, [1734.] fol. **f. 122. a.**

Wanting the Violino Secondo di Ripieno part.

Il Maestro, e Discepolo. Diuertimenti da Camera a due Violini ... Opera Seconda. *Nella Stamperia della Ven. Capella del S^mo Sagram. presso G. Mainardi: Urbino*, (1734.) *obl.* fol. **K. 10. a. 11.**

An Accurate Method to attain the Art of Playing y^e Violin, with Graces, in all the different Keys, how to make proper Cadences, & y^e nature of all y^e shifts, with severall Duets and Lessons, *etc.* *P. Welcker: London*, [1765?] fol. **h. 210. i. (3.)**

Il Piacer del Amator di Musica. Facile sonatine da Camera à due Violini e Basso. Con Canone al Fine; nuouamente Ristampate e ricorette...Opera Quinta. [Separate Parts.] *Nel adresso ordinario: Parigi*, [1740?] fol. **g. 274. c. (4.)**

Sinfonie a Due Violini e Basso ò Cembalo ...Opera Settima. [Separate Parts.] *Chés M^me Boivin: Paris*, (1744.) fol. **g. 274. c. (6.)**

XII Solos for a German Flute a Hoboy or Viclin with a Thorough Bass for the Harpsicord or Bass Violin ... Opera Seconda. *Printed for I. Walsh: London*, [1736.] fol. **g. 688.**

TESSARINI (Carlo) Six Sonatas or Duets for Two Violins...Opera Seconda. *Printed for J. Johnson: London*, [1750?] fol. **g. 225. b. (7.)**

Six Sonatas or Duetts and Canones for two Violins...Book 2^d. *Printed for J. Oswald: London*, [1755?] fol. **g. 270. l. (10.)**

XII Sonata [*sic*] a Violino e Violone o Cimbalo...Opera Terzo. *G. F. Witvogel: Amsterdam*, [1735?] fol. **g. 422. (5.)**

Sonate à Violino Solo e Basso...Opera Ottava. *Chez Madame Boivin: Paris*, [1745?] fol. **g. 422. (6.)**

Sonate à Due Flauti Traversier ò sia due Violini è Basso...Opera XII. [Separate Parts.] *Chez Madame Boivin: Paris*, [1745?] fol. **g. 274. c. (7.)**

La Stravaganza, Divisa in Quattro Parti, e composta d' Overture, di Concerti con Oboe, di Partite, Concerti a due Violini obbligati, Sinfonie, e Concerti con Violino obbligato a Cinque: cioè, trè Violini, Alto Viola, e Basso ... Opera Quarta. Libro Primo (Secondo). [Separate Parts.] *M. C. Le Cene: Amsterdam*, [1735?] fol. **f. 122. b.**

Sei Trio a Due Violini e Basso...Opera Sesta. [Separate Parts.] *Aux adresses ordinaires: Paris*, [1740?] fol. **g. 274. c. (5.)**

See Harmonia Mundi. Harmonia Mundi. The 2^d collection. Being VI Concertos... Collected out of the choicest Works of... Tessarini, *etc.* [1727?] fol. **g. 419. a.**

TESSIER ( ) *See* Tissier.

TESSIER (Guillaume) Il Primo Libro dell' Arie Franzesi, Italiche, & Spagniuole, a Quattro, & Cinque voci. Composte nuouamente da Guglielmo Tessieri di Bretagna. Canto. *Par Adrian le Roy, & Robert Ballard: Parigi*, 1582. *obl.* 12°. **K. 2. b. 8.**

Premier Liure d'Airs tant François, Italien, qu'Espaignol, reduitz en Musique, à 4. & 5. parties, *etc.* Tenor. *Par Adrian le Roy, & Robert Ballard: Paris*, 1582. *obl.* 12°. **K. 2. b. 9.**

The contents of this edition are the same as that with the Italian title-page, except that this one has an Italian dedication to Queen Elizabeth and two stanzas are printed on fol. 29 *recto instead of ten.*

TESTAMENT. Testament d'un Yvrogne. [Song.] *See* Fel ( )

TESTORI (Carlo Giovanni) La Musica Ragionata espressa famigliarmente in dodici Passeggiate a Dialogo, *etc.* *Presso Giuseppe Panialis: Vercelli*, 1767. 4°. **557* e. 13.**

TÊTE À PERRUQUE. Sur toute la Nature on voit regner l'amour. *Chanson* tirée de la Tête à Perruque [by C. Collé] avec Accompagnement de Guithare par Mr Tissier, *etc.* [*Paris*,] 1779. 8°. **B. 362. b. (201.)**

TÊTE À TÊTE. Tête à tête. Song. *See* BEWLAY (H.)

A Tete a Tete Conversation between ye French King & his Minister. [Song.] *See* WHEN. When Louis the proud, took it into his Head, *etc.* [1758?] *s. sh.* fol. **G. 313. (154.)**

TETTAMANZI (FABRIZIO) Breue Metodo per fondatamente e con facilità apprendere il Canto Fermo. Diuiso in trè Libri, *etc.* *Per Federico Agnelli: Milano*, 1636 [1686]. 4°. **557*. d. 15.**

Breve Metodo per apprendere il Canto Fermo, *etc.* *Per Beniamino Sirtori: Milano*, 1756. 4°. **557*. d. 33. (3.)**

Uffizio de' Morti tutto in Canto Fermo, Incomiciando dal Vespero con l'intonazione de' Salmi, si come al Mattutino; con il modo di cantare le Lezioni, e Responsorj con la Messa medema, *etc.* *Francesco Agnelli: Milano*, 1715. 4°. **D. 588.**

TEVO (ZACCARIA) Il Musico Testore, *etc.* *Appresso Antonio Bortoli: Venezia*, 1706. 4°. **557*. d. 27.**

TEXTOR (HEINRICUS) *See* FRISIUS (J.) Breuis Musicæ Isagoge . . . Accesserunt priori æditioni omnia Horatij carminum genera...quatuor uocibus ad æquales, in studiosorum adolescentum gratiam composita [by H. Textor]. 1555. *obl.* 4°. **Gren. 9408.**

TEXTORIS (GUGLIELMO) Il Primo Libro de' Madrigali ... a Cinque Voci. Nuouamente posti in luce. Canto. (Alto.) (Tenore.) (Basso.) (Cuinto.) 5 pts. *Appresso Claudio da Coreggio, & Fausto Bethanio Compagni: Venetia*, 1566, *obl.* 4°. **K. 3. f. 10.**

Wanting the title-page of the Quinto part.

TEYBER (FRANZ) *See* KRIEGEL (C. F. W.) XXXVI ... Lieder von...Teyber, *etc.* [1790–1.] *obl.* fol. **E. 679.**

THACKRAY (THOMAS) Six Lessons for the Guittar, *etc.* *Thomas Haxby, for the Author: York*, [1770?] *obl.* fol. **e. 368. (22.)**

THAIS. Thais led the way. Song. *See* HAENDEL (G. F.) [*Alexander's Feast.*]

THALESIO (PEDRO) Arte de Canto Chão, com huma breve Instruccão, pera os Sacerdotes, Diaconos, Subdiaconos, & moços do Coro, conforme ao vso Romano, *etc.* *Diogo Gomez de Loureyro: Coimbra*, 1618. 4°. **K. 8. d. 16.**

THALIA. Thalia. A Collection of Six favourite Songs...which have been... Introduced in several Dramatic Performances at the Theatre Royal in Drury Lane. The Words by D. Garrick, and the Musick compos'd by Dr. Boyce, Dr. Arne, Mr. Smith, Mr. M. Arne, Mr. Battishill and Mr. Barth[e]lemon. *J. Johnston: London*, [1767?] fol. **G. 320. (3.)**

THAN. Than Summers Suns more bright I own. *Love's the Devil.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 312. (182.)**

THANK. Thank God at last. *The Marriage Pretty 'tween John & Betty.* [Song.] Sung by Mr. Green at Sadlers Wells. [*London*, 1770?] fol. **G. 305. (254.)**

THANKSGIVING. A Thanksgiving Hymn. [Sacred Song.] *See* SOON. Soon as the Morn salutes your Eyes. [1777?] *s. sh.* fol. **G. 311. (135.)**

THAT. That Hymen's easy silken rein. *Advice to the Ladies.* [Song.] [*London*, 1751.] 8°. **249. c. 21.**

Gentleman's Magazine, Vol. XXI., p. 515.

That Jenny's my Friend. *A new Song.* Sung by Mr. Beard at Ranelagh Gardens. [Words by E. Moore.] [*London*, 1750?] *s. sh.* fol. **G. 312. (79.)**

That Jenny's my Friend. *A new Song.* Sung by Mr. Beard. [*London*, 1753.] 8°. **157. l. 15.**

London Magazine, 1753, *p.* 526.

That Jenny's my friend. *A Song:* Sung by Mr. Beard at Ranelagh Gardens. [*London*, 1753.] 8°. **249. c. 23.**

Gentleman's Magazine, Vol. XXIII., p. 383.

That Jenny's my Friend. *A New Song.* Sung by Mr. Beard, at Ranelagh Gardens. [*London*, 1754.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XIV., p. 177.

That scornfull Silvia's Chains I wear. Song. *See* AKEROYDE (S.)

That you alone my Heart possess. Song. *See* ECCLES (J.) [*Sir Fopling Flutter.*]

THÉÂTRE. Nouveau Théatre de la Foire, ou Recueil de Pièces, Parodies & Opéra-Comiques; Représentés sur le Théâtre de l'Opéra-Comique, depuis son rétablissement jusqu'à présent. Année 1761. Avec les Airs, Rondes & Vaudevilles notés. Nouvelle édition. 5 Tom. *Chez Duchesne: Paris*, 1763. 8°. **11735. d. 2.**

THEATRE OF MUSIC. The Theater of Music: or, A Choice Collection of Songs. *See* PLAYFORD (H.)

THEATRICAL CANDIDATES. The Theatrical Candidates. [Opera.] *See* BATES (W.)

THEE. Thee will I, Jehovah, praise. Song. *See* HAENDEL (G. F.) [*Occasional Oratorio.*]

THEIR. Their Groves of sweet myrtles. Ballad. *See* AMBROSE (J.)

THÉMIRE. Thémire est loin de ces boccages. *Chanson. Gravé par Mlle Labassée. Imprimé par Tournelle :* [*Paris,*] 1758. *s. sh.* 8°. **297. d. 14.**
Mercure de France, Sept., 1758.

Thémire est sans désir. *Ariette Nouvelle.* [*Paris*, 1770?] 8°. **B. 362. b. (44.)**

Thémire un jour dans son boudoir. *Le Boudoir.* [Song.] Air: Chantez, dansez [by A. E. M. Grétry]. [*Paris*, 1780?] 8°. **B. 362. (169.)**

THÉMISTOCLE. Thémistocle. Tragédie Lyrique. *See* PHILIDOR (F. A. DANICAN).

THEN. Then cease ye fine Fellows. Song. *See* HOOK (J.)

Then why should we be pining, O'. [Song.] *See* 'TIS. 'Tis true that ills attend on man. [1790?] *s. sh.* fol. **G. 316. (140.)**

THEOBALD IV., *King of Navarre.* Les Poësies du Roy de Navarre, avec des Notes & un Glossaire François; précedées de l'Histoire des Révolutions de la Langue Françoise . . . d'un Discours sur l'Ancienneté des Chansons Françoises, & de quelques autres Piéces. (Chansons notées.) 2 tom. *H. L. Guerin & J. Guerin : Paris*, 1742. 8°. **1065. f. 10.**

[Another copy.] **Gren. 18081-2.**

[Another copy.] **Gren. 18079-80.**

[Another copy.] **241. k. 12.**

[Another copy.] **687. d. 29, 30.**

THEOBALDUS, *of Constance, a Capuchin Monk.* Marianischer Baum-Garten, allwo die, in der Schmertzhafften Marianischen Einöde herumb gewanderte Polymnia — die menschliche Seele — sich zu erlustigen, Mariam in underschidlichhen Baum-Gewächsen Gesangs-Weiss betrachtet. Mit schönen...Sinn-Bildern,... und...Historien, wie auch mit neu auffgesetzten Arien, und Ritornellen a 2. Violini geziehret, *etc.* 2 pts. *Leonhard Parcus : Costanz*, 1704. 8°. **3457. df. 11.**

Schmertzhaffte Marianische Einöde, alwo die Irrende Polymnia—die Menschliche Seel—durch den Echo...eingelocket, die zwey...leidende Hertzen, als den leydenden Jesum, und dessen mitleydende liebste Mutter Mariam singend betrachtet. Mit Sinnbilderen auch neu-aufgesetzten Arien und Ritornellen à 2 Violinis geziert, *etc.* 2 pts. *Leonhart Parcus : Costanz*, 1698. 8°. **1360. f. 9.**

THÉODORE. J'aime encor et j'ai soixante ans. *Ariette de Théodore.* Avec Accompt de Guittare. [Words by Marsollier, music by J. B. Davaux.] [*Paris*, 1785?] 8°. **B. 362. h. (21.)**

THÉODORE ET PAULIN. [For songs, &c. in Théodore et Paulin :] *See* ÉPREUVE VILLAGEOISE.

THEODOSIUS. Theodosius: or the Force of Love. A Tragedy...Written by N. Lee, With the Musick betwixt the Acts. [By H. Purcell.] *Printed for R. Bentley and M. Magnes : London*, 1680. 4°. **841. f. 50.**

THÉONOÉ. Théonoé. Tragédie en Musique. *See* SALOMON ( )

THERE. There, from mortal cares retiring. Song. *See* HAENDEL (G. F.) [*Semele.*]

There is a fountain fill'd with blood. *Hymn.* [Words by W. Cowper.] [*London*, 1779.] 8°. **P.P. 716. b.**
Gospel Magazine, 1779.

There let Hymen oft appear. Song. *See* HAENDEL (G. F.) [*L'Allegro.*]

There liv'd a Man in Ballenocrazy. *Ally Croker.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 303. (92.)**

[Another edition.] There lived a Man in Baleno Crazy. *Ally Croaker.* [*London*, 1745?] *s. sh.* fol. **H. 1994. b. (80.)**

There lived a man in Baleno, crazy. *Ally Croaker.* A New Song. [*London*, 1753.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XIII., p. 174.

There liv'd a wife in our gate-end. *Drap o' Capie o.* [Song.] *R. B[remne]r :* [*London*, 1770?] *s. sh.* fol. **G. 312. (137.)**

There liv'd long ago. *The Perfections of true Love.* [Song, music by J. F. Lampe.] [*London*, 1730?] *s. sh.* fol. **G. 312. (86.)**

[Another edition.] There liv'd long ago. *The Perfections of True Love.* [*London*, 1730?] *s. sh.* fol. **G. 316. f. (16.)**

There lives a sweet lovely dear girl. *Lango Lee.* A favorite Irish Song. *R[ichar]d B[rid]e :* [*London*, 1775?] *s. sh.* fol. **G. 316. j. (12.)**

There never was nor e'er will be. *The non pareille.* [Song.] [*London*, 1740?] *s. sh.* fol. **H. 1994. b. (81.)**

There's a difference between. *The Beggar and the Queen.* A favorite Song. [*London*, 1750?] *s. sh.* fol. **G. 212. (191.)**

There's a Place in this Town. *Cock-Lane.* [Song.] [*London*, 1761.] *s. sh.* fol. **G. 316. f. (54.)**

There's auld Rob Morris that wins in yon Glen. *A Scotch Dialogue* between Mither and Doughter. [*London*, 1720?] *s. sh.* fol. **G. 312. (90.)**

THERE. There's Beef and Mutton. Roast and Boil'd. [Song.]
See TRIP TO COXHEATH.

There's grinders enough. *The Knife Grinder.* [Song.] The Words by H. Rhodes. [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (181.)**

There's nae Luck about the House ... Song. *See* AND. And are ye sure the news is true. [1770?] *s. sh.* fol. **G. 306. (224.)**

There's not a Swain. Song.
See PURCELL (H.)

There's nought but Care on ev'ry han'. *Green grow the Rushes O.* A favorite Scotch song [written by R. Burns] ... with an Accompaniment for the Harp, or Piano-Forte. *Cahusac & Sons: London*, [1798?] fol. **G. 800. m. (56.)**

There the brisk sparkling nectar drain. Song. *See* HAENDEL (G. F.) [*The Choice of Hercules.*]

There the Silver'd Waters roam. [Song.]
See STORACE (S.). [*The Pirates.*]

There was a Buxom Lass. *The Lass with the Velvet.* [Song.] [*London*, 1710?] *s. sh.* fol. **G. 305. (26.)**

[Another edition.] There was a buxom Lass, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (459.)**

There was a brisk & sprightly lass. *Milton Oysters*, a Much admir'd New Song sung by Miss Blaud. *John Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (82.)**

There was a clever likely Lass. *Melton Oysters.* [Song.] *Str[aight] & Sk[illern: London*, 1775?] *s. sh.* fol. **G. 806. r. (37.)**

There was a fair maiden. *The North Country Lass.* A New Song [by C. Dibdin]. [*London*, 1769.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLV., p. 42.

There was a Lady came from France. *The Coal black Joke.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 315. (99.)**

There was a Little Boy. Duet.
See WESLEY (S.)

There was a Little Man. [Glee.]
See MADRIGALS. Two Favorite Madrigals ... No. 2.

There was a little Woman. Comic Song.
See CROTCHET LODGE.

There was a Mad Man. *The Mad Family.* [Song] Sung by Mrs. Marsey ... in the "Devil to Pay." *Printed ... at the little* **a**: *London*, [1780?] *s. sh.* fol. **G. 312. (193.)**

There was a stout Friar who liv'd in a Cell. *The Confessor*, [Song,] *etc.* [*London*, 1785?] fol. **G. 312. (205.)**

THERE. There was a Swain full fair. Song. *See* BARRETT (J.), *Organist.*

There was an auld Wife. *The Spinning Rock.* [Song.] *R[ober]t B[remne]r: [London*, 1770?] *s. sh.* fol. **G. 316. (138.)**

There was an old Man. *A Wonderful New Ballad of a Wonderful Old Man. L[ongman] L[ukey] & Co.: [London*, 1775?] fol. **H. 1994. b. (83.)**

There was 3 Jovial Welshmen. *The 3 Jovial Welshmen.* [Song.] *Cross: [London*, 1725?] *s. sh.* fol. **H. 1994. b. (82.)**

THERIN ( ) C'en est fait pour jamais. *Air, etc.* [*Paris,*] 1735. *s. sh.* 4°. **297. b. 10.**
Mercure de France, August, 1735.

THESAURUS MUSICUS. Thesaurus Musicus continens Selectissimas Octo, Septem, Sex, Quinque et Quatuor Vocum Harmonias, tam à ueteribus quàm recentioribus Symphonistis compositas, & ad omnis generis instrumenta Musica accomodatas. Discantus (Cantus Secundus) (Altus) (Altus Secundus) (Tenor) (Tenor Secundus) (Bassus) (Bassus Secundus) Tomi Primi continentis Cantiones Octo Vocum, *etc.* 8 pts.
Ioannes Montanus, & Vlricus Neuberus: Noribergæ, 1564. *obl.* 4°. **A. 144. (1.)**
The title-page of the Tenor part is printed in red and black. The Tenor contains a dedication (signed: "Iohannis Montani Vidua & hæredes") to Albert, Count Palatine of the Rhine. The composers named are: Manchicourt, J. Lupi, J. Mouton, J. Vaet, J. de Bacchi, T. Crequillon, Clemens non Papa, Richafort, F. de Cortectia, J. Crespel, J. de Ponte, B. Beaulaigue, F. de Rivulo, J. Arcadet, A. Schwartz, Morales, G. Danckerts, A. Scandellus, L. Senffl, S. Mahu, J. de Prato, D. Torquet, M. Veronensis, N. Gombert, Cadeac, J. Maillard, M. le Meistre, Jachet, A. Mornable, Claudin, L. Lemlin, O. di Lasso, A. Willaert, F. Bonardi and D. Phinot.

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The composers named are: O. di Lassus, Clemens non Papa, Maillard, J. Arcadet, S. Theodoricus, A. Schwartz, D. Phinot, B. Ducis, A. Scandellus, G. Prenner and H. Venders.

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The composers named are: Josquin, N. Gombert, O. di Lasso, L. Loys, J. de Bachi, J. Vaet and F. de Rivulo.

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The composers named are: M. H. Werrecorn, J. Vaet, O. di Lasso, A. Galli, P. Heilanus, G. Prenner, J. de Bachi, F. de Rouselle, J. Regnart, Clemens non Papa, T. Stoltzer, L. Senflius, C. Hollander, F. de Rivulo, J. Loys, L. Loys, V. Ruffus, C. Block, C. Copus, H. Bruneau and A. Schwartz.

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Thesauri Musici Tomus Quintus, et Ultimus, continens Sacras Harmonias Quatuor Vocibus compositas. Discantus (Altus) (Tenor) (Bassus) Quatuor Vocum, *etc.* 4 pts. *Ioannes Montanus, & Vlricus Neuberus: Noribergæ*, 1564. *obl.* 4°. **A. 144. (5.)**

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THESAURUS MUSICUS. Thesaurus Musicus. A Collection of two, three, and four Part Songs . . . To which are added some choice Dialogues. Set to Musick by . . . Dr. Blow, H. Purcell, Handel, Dr. Green, Dr. Purcell, Eccles, Weldon, Leveridge, Lampe, Carey, &c. The Whole revis'd . . . by a Judicious Master. [Vol. I.] *Printed for J. Simpson: London*, [1743?] fol. **H. 73.**

This collection also contains the following names of composers: Cook, Gillier, Marshall, B. Aldrich, Morgan, M. Wise, Hayden, Corelli and C. Manley.

Thesaurus Musicus. A Collection of two, three, and four Part Songs . . . Set to Musick by the most Eminent Masters, *etc.* 2 vols. *Printed for J. Simpson: London*, [1745?] fol. **H. 73. a.**

In this edition the version of the National Anthem (on p. 22 of Vol. I.) differs from that in the earlier edition. Vol. II. contains compositions by Croft, J. Eccles, T. Brewer, Purcell, Hicks, Lampe, Morl[e]y, J. Allcock, M. Lock, J. Corfe, B. Lully, Blow, Travers, J. Graves and Morgan.

Thesaurus Musicus. Songs. *See* HUDGEBUT (J.)

THESE. These Flow'rs like our Hearts. Song. *See* ARNE (M.) [*Cymon.*]

THESÉE. Thesée. Tragédie. *See* LULLI (G. B.)

THESEUS. Theseus. [Opera.] *See* TESEO.

THÉTIS ET PÉLÉE. Thétis et Pelée. Tragédie remise en Musique [by J. B. de Laborde] . . . Les Paroles sont de M. de Fontenelle. [Full Score.] *Gravée par Mlle C. Vendôme. Chez le S. Moria: Paris*, 1765. fol. **I. 315.**

Thétis et Pélée. Tragédie. *See* COLASSE (P.)

THEY. They call me a Toper. Song. *See* BLEWITT (J.)

They run and we run. *See* SOME. Some say that we won, *etc.* [1778.] *s. sh.* fol. **G. 311. (143.)**

They say, that on my Polly's Face. *True Wisdom in a Lover*, a new Song. [*London*, 1740?] *s. sh.* fol. **G. 312. (186.)**

They say that we Women. Song. *See* HOOK (J.)

THIEF. The Thief. [Song.] *See* WORGAN (J.)

The Thief and the Cordelier. [Song.] *See* WHO. Who has e'er been at Paris, *etc.* [1725?] *s. sh.* fol. **G. 313. (83.)**

THIELO (Carl August) *See* T., C. A.

THING. A Thing without a Name. [Song.] *See* Come. Come go with me, and you shall see. [1720?] *s. sh.* fol. **G. 305. (7.)**

THINK. Think Maria think how often. Song. *See* Hudson (R.) [*The Volunteer Returned.*]

THIRSIS. Thirsis to Leonora. [Song.] *See* While. While Leonora's kind & good. [1750?] *s. sh.* fol. **G. 313. (203.)**

THIRSTY. The thirsty Earth soaks up the Rain. *A Drinking Song* out of Cowley. [*London*, 1725?] *s. sh.* fol. **G. 303. (43.)**

The Thirsty Lover. [Song.] *See* Drink. Drink to me only with thine Eyes, *etc.* [1762?] **G. 316. (55.)**

THIRZA UND IHRE SOEHNE. Thirza und ihre Söhne. Ein musikalisches Drama. *See* Rolle (J. H.)

THIS. This cold flinty Heart. *Sweet Passion of Love.* [Song, from 'The Padlock,' by C. Dibdin.] [*London*, 1771.] *s. sh.* 4°. **159. n. 3.**

London Magazine, *Dec.*, 1771.

This great World is a Trouble. [Song.] *See* Jupiter and Europa.

This Heart, dear Maid, can know no Peace. *The Answer to "Airy Dreams."* [Song.] *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 312. (190.)**

This is the Day. [Duet and Chorus.] *See* Carey (H.)

This is the day which the Lord hath made. Anthem. *See* Howard (S.)

This is the House that Jack built. Glee. *See* Hook (J.)

[Another setting.] This is the House that Jack built. Song. *See* Welsh (T.)

This is the month. [Sacred Song.] *See* Carnaby (W.)

This Lock of dear Selina's hair. Song. *See* Shield (W.) [*The Nunnery.*]

This Love makes all Men Asses. *The Force of Love.* [Song.] [*London*,] 1742. *s. sh.* fol. **G. 316. a. (48.)**

This mercenary Age despise. Song. *See* Roseingrave (T.)

This, this and this only is true Conjuration. *No Magic like Gold*, or the True Stockwell Conjurer. [Song.] Sung by Mr. Bannister, in the Interlude at Mr. Weston's Benefit, the words by G. A. Stevens. *J[ohn] J[ohnston: London*, 1770?] *s. sh.* fol. **G. 316. (139.)**

This snell and frosty Morning. *The Skaiter's March.* [Two-part Song] Composed for the Skaiter's Club at Edinburgh, *etc.* *Printed for J. Fielding: London*, [1782.] 8°. **2117. c.**

European Magazine, *July*, 1782.

THIS. This verdant Green was once my Pride. *Absence.* A New Song. The words by a Young Lady. [*London*, 1760?] *s. sh.* fol. **G. 316. a. (49.)**

This way, Mortal, bend thy Eyes. [Song.] *See* Eccles (J.) [*The Judgment of Paris.*]

[Another setting.] This way, Mortal, bend thy Eyes. [Song.] *See* Purcell (D.) [*The Judgment of Paris.*]

This World is a Stage. *A new Song.* [*London*, 1754.] 8°. **157. l. 16.**

London Magazine, 1754, *p.* 564.

THOMAS AND SALLY. Thomas and Sally. Dramatic Pastoral. *See* Arne (T. A.)

Come on Jolly Lads. *A Favourite Additional Song* sung by Mr. Beard in Thomas and Sally. Set for the Ger. Flute. [*London*, 1765?] *s. sh.* fol. **G. 306. (189.)**

The tune of this song is the same as that of the Bellisle March.

The Ecchoing Horn. [Song by T. A. Arne.] In Thomas and Sally. *London*, [1770?] *s. sh.* fol. **I. 530. (152.)**

Th' happy news at length is come. [Song.] *Sung by Mr. Beard in Thomas and Sally* [by T. A. Arne]. The Words written extempore by Mr. Smith, on taking the Havannah. [*London*, 1762.] 8°. **P.P. 5441.**

Royal Magazine, *Vol. VII.*, *p.* 189.

Tom's Return, an additional favourite Song in Thomas and Sally [by T. A. Arne]. Sung by Mr. Beard. [*London*, 1767.] 8°. **P.P. 5438. z.**

Universal Magazine, *Vol. XLI.*, *p.* 204.

The Way to succeed with a Lass. A new Song, sung by Mrs. Vernon in...Thomas and Sally. [By T. A. Arne.] [*London*, 1761.] 8°. **P.P. 5438. z.**

Universal Magazine, *Vol. XXVIII.*, *p.* 96.

The Way to succeed with a Lass. [Song.] Sung by Mrs. Vernon in...Thomas and Sally [by T. A. Arne]. [*London*, 1761.] 8°. **P.P. 5140.**

Lady's Magazine, *Vol. II.*, *p.* 273.

When I was a young one. *A favourite Song*, sung by Mrs. Vernon, in...Thomas and Sally [by T. A. Arne]. [*London*, 1760.] 8°. **P.P. 5438. z.**

Universal Magazine, *Vol. XXVII.*, *p.* 375.

When late I wandered o'er y^e^ Plain. *A Favourite Song* in Thomas and Sally. [By T. A. Arne.] [*London*? 1760?] *s. sh.* fol. **G. 316. h. (37.)**

When late I wander'd o'er the Plain. *Song in Thomas and Sally.* [*London*, 1761.] 8°. **158. l. 6.**

London Magazine, 1761, *p.* 324.

THOMAS AND SALLY. When late I wander'd o'er the plain. *Thomas and Sally*, a New Song [by T. A. Arne, in 'Thomas and Sally']. [*London*, 1763.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXXII., *p.* 322.

THOMAS AND SUSAN. Thomas and Susan. Entertainment. *See* REEVE (W.)

THOMAS (B.) How cheerful along the gay Mead. *Hymn of Eve*, in the Oratorio of Abel new Set by B. Thomas. *Sk[illern : London*, 1780?] *s. sh.* fol. **G. 308. (132.)**

THOMAS (ISAIAH) The Worcester Collection of Sacred Harmony. In three Parts. Containing, I. An Introduction to the Grounds of Musick...II. A large Number of ... Psalm and Hymn Tunes ... III. Select Anthems, Fughes and Favourite Pieces of Musick...The Second Edition, with Large Additions. [Edited by I. Thomas. Vol. I.] *I. Thomas : Worcester, Massachusetts*, 1788. *obl.* 4°. **A. 854.**

THOMIRIS. *See* THOMYRIS.

THOMMEN (JOHANN) Erbaulicher Musicalischer Christē-Schatz, bestehend aus Fünfhundert Geistlichen Liedern, mit Zweyhundert fünf und sibenzig Melodien ...Gesammlet und herausgegeben von J. Thommen, *etc.* *Daniel Eckenstein : Basel*, 1745. 8°. **C. 729.**

THOMPSON, *Music Publishers.* Thompson's Compleat Collection of 200 Favourite Country Dances...with proper Figures or Directions to Each Tune; Set for the Violin, German flute & Hautboy. Vol. 1. *Printed for Peter Thompson : London*, [1760?] *obl.* 4°. **a. 225.**

Thompson's Compleat Collection of 200 Favourite Country Dances...with proper Figures or Directions to each Tune. Set for the Violin, German flute & Hautboy. 4 Vols. *Printed for Charles and Samuel Thompson : London*, [1770–1780.] *obl.* 4°. **a. 223. a.**

Vol. I. is a reprint of the edition published by Peter Thompson about 1760.

Thompson's Compleat Collection of 200 Favourite Country Dances...with proper Figures or Directions to each Tune, set for the Violin, German-Flute, & Hautboy. Vol. 4. *Printed for Sam[l] Ann & Peter Thompson : London*, [1780?] *obl.* 4°. **a. 223. g.**

A reprint of the edition published by Charles & Samuel Thompson.

Thompson's Twenty-four Country Dances (for the Year 1799). With Figures to each as they are Performed at Court, *etc.* *The Publishers' Warehouse : London*, 1799. *obl.* 4°. **a. 223. f. (16.)**

THOMPSON, *Music Publishers.* Thompson's Compleat Collection of 120 Favourite Hornpipes, *etc.* *Printed for C. and S. Thompson : London*, [1775?] *obl.* 4°. **a. 223. b.**

Thompson's Compleat Collection of 120 Favourite Hornpipes, *etc.* *Printed for Henry Thompson : London*, [1800?] *obl.* 4°. **a. 224.**

A new edition of the volume published by C. & S. Thompson.

Thompson's First Collection of Guard Marches...for the Organ, Harpsichord or Piano Forte. *Printed for C. and S. Thompson : London*, [1775?] *obl.* 4°. **a. 223.**

Thompson's Pocket Collection of Favourite Marches for Two German-Flutes, Violins, or Fifes...Composed by the most Eminent Masters. *Printed for S. A. & P. Thompson : London*, [1790?] *obl.* 4°. **a. 223. h.**

Thompson's Compleat Collection of 100 Favourite Minuets...Set for the Harpsichord, Violin or German Flute. 3 Vols. *Printed for C. & S. Thompson : London*, [1770–75?] *obl.* 4°. **a. 223. d.**

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Thompson's Twelve Favorite Minuets for the Year, 1797, *etc.* *The Publishers' Warehouse : London*, 1797. *obl.* 4°. **a. 26. f. (3.)**

Thompson's Twelve Favorite Minuets for the Year 1798, *etc.* *The Publishers' Warehouse : London*, 1798. *obl.* 4°. **a. 26. f. (4.)**

Thompson's Pocket Companion for the German-Flute, Containing a choice Collection of Celebrated Airs, Minuets, Marches, Duets & Songs...Composed by the most Eminent Masters. 3 vols. *Printed for S. & A. Thompson : London*, [1780?] *obl.* 4°. **a. 223. e.**

Each volume has a separate title-page, frontispiece and index, but the pagination is continuous.

THOMPSON (NATHANIEL) *See* T., N.

THOMPSON (THOMAS) The Wandering Savoyard's Song, written by Mr. Dimond Junr., *etc.* *Goulding & Co. : London*, [1800?] fol. **G. 798. (50.)**

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by Burns, *etc.*) [Edited by G. Thomson. Separate Parts.] 4 Sets. *Preston & Son : London*, [1793–1797.] fol. **G. 370.**

On the title-page of the fourth set the accompaniments are described as 'chiefly by Kozeluch, and partly by Pleyel.'

THOMSON (James) *of Edinburgh.* The Rudiments of Music : to which is added, a Collection of the best Church Tunes, Hymns, Canons, and Anthems. 2 pts. *Printed for the Author : Edinburgh*, 1778. 8°. **558*. c. 45.**

THOMSON (John) *Organist, New Edinburgh.* Three Sonatas for the Harps[d] or Piano-Forte, with an Accompanyment for a Violin . . . Op. 1[mo]. [Separate Parts.]

Corri and Sutherland, for the Author : [Edinburgh, 1785 ?] fol. **g. 161. f. (9.)**

THOMSON (Michael) Six Anthems performed in Hillsborough Church. *Printed for the Author : Hillsborough*, 1786. *obl.* fol. **E. 87.**

THOMSON (William) *of Edinburgh.* Orpheus Caledonius, or a Collection of the best Scotch Songs, *etc.* *Printed for the Author : London*, [1726.] fol. **I. 367. b.**

[Another copy.] **H. 1630. a.**

Orpheus Caledonius : or, a Collection of Scots Songs, *etc.* 2 Vols. *Printed for the Author : London*, 1733. 8°. **D. 424. a.**

[Another copy.] **D. 424.**

The title-page of Vol. II. of this copy has the additional words 'The Second Edition.'

THOMSON (William) *of Leominster.* Six Easy Lessons for the Harpsichord. *Welcker : London*, [1775 ?] *obl.* fol. **e. 284. a. (13.)**

THOMYRIS. Songs in the New Opera call'd Thomyris, Collected out of the Works of the most Celebrated Itallian Autors, viz : Scarlatti Bononcini and other great Masters, *etc.* [Words by P. A. Motteux.] *Printed for I. Walsh . . . and P. Randall : London*, [1707.] fol. **H. 114. (4.)**

This edition contains only 17 numbers, without pagination.

[Another edition.] Songs in the New Opera of Thomiris, Queen of Scythia. Collected out of the Works of the most Celebrated Italian Authors, viz. Scarlait, Bononchini, Albinoni, &c. . . . Fairly Ingrav'd on Copper-Plates, and more Correct then the former Edition, *etc.* *Printed for John Cullen : London*, [1708 ?] fol. **H. 113. a.**

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THOMYRIS. [Another edition.] Songs in the New Opera, call'd Thomyris, *etc.* *Printed for I. Walsh . . . and P. Randall : London*, [1708 ?] fol. **H. 113.**

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Overture. [Orchestral Parts.] *See* Overtures. Six Overtures, *etc.* [No. 5.] [1720 ?] fol. **h. 3211. (1.)**

Can you leave ranging. [Song.] *Media.* Sung by Mrs. Lindsey in y[e] Opera of Thomyris. [*London*, 1710 ?] *s. sh.* fol. **G. 305. (137.)**

Farewell love and all soft pleasure. [Song.] *Baldo* sung by Mr. Leveridge in the Opera of Thomyris. [Music by A. Steffani.] [*London*, 1710 ?] *s. sh.* fol. **H. 1601. (162.)**

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How blest is a Soldier. *A Choice Additional Song* [by J. C. Pepusch] in the Opera of Thomyris. [*London*, 1725 ?] *s. sh.* fol. **H. 1601. (200.)**

[Another edition.] How blest is a Soldier. *A Choice Additional Song, etc.* [*London*, 1730 ?] *s. sh.* fol. **G. 316. d. (164.)**

[Another edition.] How blest is a Soldier. *A Choice Additional Song, etc.*

See Chloe. Chloe, or the Musical Magazine, *etc.* No. 89. [1760 ?] fol. **G. 433.**

Love woud invade me. [Song.] *Sung by Mrs. Tofts* in the Opera call'd Thomyris, *etc.* [*London*, 1710 ?] *s. sh.* fol. **H. 1601. (276.)**

Since in vain I strive to gain you. [Song.] *Sung by Mr. Lawrance* in the Opera of Thomyris. [*London*, 1710 ?] *s. sh.* fol. **H. 1601. (402.)**

THORLEY (Thomas) Alas ! the dear Clarissa's gone. *An Elegy.* On the Death of an Amiable Young Lady. The Words and Music by T. Thorley Jun[r]. [*London*, 1775 ?] *s. sh.* fol. **G. 306. (142.)**

Angelina ;—Or The Poor Little Wandering Cripple—a favorite Pathetic Ballad, *etc.* *H. Thompson, for the Author : [London*, 1800 ?] fol. **G. 424. u. (37.)**

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Hail, smiling Summer's pleasant days. *A Favorite Song* sung at Bagnigge Wells. The Words and Music by T. Thorley. *G. S[mart : London*, 1785 ?] *s. sh.* fol. **G. 308. (118.)**

The Quarrel. Being a New, Singular & Affecting peice of Music . . . Representing . . . by various Melodies, the different . . . Occurences, &c. . . . descriptive of its Original & entertaining Subject, *etc.* *H. Thompson : London*, [1800 ?] fol. **g. 272. w. (26.)**

THORLEY (THOMAS) Ten Voluntary's for the Organ or Harpsichord. Perform'd at the Cathedral, Norwich. *Printed for J. Bland: London*, [1780?] *obl.* fol. **e. 5. h. (8.)**

THORN. The Thorn. [Song.] *See* HUDSON (R.)

THORNOWETS ( ) Sonate da Camera per il Flauto col Basso, *etc.* *Richard Meares: Londres*, [1720?] fol. **g. 689.**

Sonate da Camera per il Flauto col Basso, *etc.* *A Spese di Giovanni Walsh . . . e Giovanni Hare: Londra*, [1725?] fol. **g. 280. b. (15.)**

THOSE. Those ruby Lips. [Song.] *See* MAZZINGHI (J.)

THOU. Thou art gane awa. [Duet.] *See* URBANI (P.)

Thou art gone awa from me Mary. [Song.] [*Dublin*? 1780?] *s. sh.* fol. **H. 1601. a. (68.)**

Thou calm-ray'd Spring whose blooming Face. *Spring.* A Song. Set for the German Flute. [By E. Gilding.] [*London*, 1750?] *s. sh.* fol. **G. 312. (23.)**

[Another copy.] **G. 305. (279.)**

Thou Flask once fill'd with glorious Red. Song. *See* BLOW (J.) [*The Committee.*]

Thou hast run away. A favorite Scotch Song. *I*[*ohn*] *R*[*utherford: London*, 1780?] *s. sh.* fol. **I. 530. (154.)**

Thou like a Commet dost appear. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 315. (146.)**

Printed from the plate of p. 14 *of some unidentified work.*

Thou little blind deceiver go. *A Message from Mars to Venus by Cupid.* [Song, music by G. Monro.] [*London*, 1730?] *s. sh.* fol. **G. 312. (37.)**

[Another edition.] Thou little blind deceiver. *A Message from Mars to Venus, etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. f. (47.)**

Thou only Darling I admire. [Song.] *See* CAREY (H.) [*The Honest Yorkshireman.*]

Thou Pope, oh Popery burning hot. *An Answer to Duke upon Duke*, &c. With a Key. Set to Musick by the same Hand. *F. Clifton: London*, [1725?] *s. sh.* fol. **11621. i. 1. (78.)**

The music is quite incorrectly printed. The 'Key' is a woodcut at the end of the song.

[Another edition.] Thou Pope, oh Popery burning hot. *An Answer to Duke upon Duke, etc.* [Song.] [*London*, 1725?] fol. **1876. f. 1. (81.)**

THOU. Thou rising Sun, whose gladsome Ray. [Song.] *See* SMITH (C.) *the Younger.*

Thou whom my Soul admires. Hymn. *See* E., H.

THOUGH. Tho' Austria and Russia. *The Marquis of Granby.* [Song.] [*London*, 1762.] *s. sh.* fol. **G. 216. f. (22.)**

Tho' Bacchus may boast. [Song.] *See* SHIELD (W.)

Tho' Baucis and I. [Song.] *See* BAUCIS AND PHILEMON.

Tho' Begging is an honest trade. *A Song in praise of Begging, or the Beggars rival'd.* [Words by E. Ward, Music ascribed (in 'Apollo's Cabinet') to Mr. Eaton.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (432.)**

[Another edition.] Tho' Begging is an honest trade. *A Song in praise of Begging, etc.* [*London*, 1715?] *s. sh.* fol. **G. 312. (31.)**

Tho' bold De-Grass long made his brag. *Huzza! for Old England*, or the glorious event of the 12th of April, 1782. [Song.] Sung...at Sadlers Wells. *Longman & Broderip: London*, [1782.] fol. **G. 312. (156.)**

Tho' Chloe's out of fashion. *The Nonpariel.* A New Song. [By W. Boyce.] [*London*, 1749.] 8°. **157. l. 11.**

London Magazine, 1749, *p.* 281.

Tho' Chloe's out of Fashion. *The Nonpariel.* [Song.] Sung by Mr. Beard at Ranelagh. [Music by W. Boyce.] [*London*, 1750?] *s. sh.* fol. **G. 316. c. (35.)**

Tho' cruel you seem to my Pain. Ballad. *See* CAREY (H.)

Tho' Cynthia, with a wat'ry eye. *On Wet Weather.* [Song.] Sung by Mr Lowe, at Mary bone Gardens. [*London*, 1767.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XLI., p. 262.

Tho' Cynthia with a wat'ry Eye. *On Wet Weather.* [Song.] Sung by Mr. Lowe at Marybone Gardens. [*London*, 1770?] *s. sh.* fol. **G. 312. (161.)**

Tho' deck'd in beauty's bright arrays. Song. *See* HUDSON (R.)

Tho' envious old Age seem in part to impair me. [Song.] *See* APOLLO AND DAPHNE.

Tho' far from Field Sports. *The London Hunt.* [Song.] The Words by G. A. Stevens. *P. H*[*odgson: London*, 1780?] *s. sh.* fol. **G. 312. (139.)**

Though Fate, my Girl. Canzonet. *See* STEVENSON (*Sir* J. A.)

THOUGH. Tho' form'd by the tenderest Care of young Love. *A new Song.* [*London,*] 1756. 8°. **158. l. (1.)**

London Magazine, 1756, *p.* 239.

Though Gold and Silk their Charms unite. *The Gold and Silk Net-work Purse.* [Song.] Written by Doctor Johnson, adapted to a popular Scottish Air. [*London*, 1800.] *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, Sept., 1800.

Tho' Grief had nipped her early bloom. Ballad. *See* Ross (J.)

Tho' here at Bath you make a Route. *Wit Preferable to Beauty.* [Song, music by J. F. Lampe.] [*London*, 1730?] *s. sh.* fol. **G. 312. (87.)**

Tho' I have long lov'd you in vain. *Damon's Complaint.* [Song.] [*London*, 1720?] *s. sh.* fol. **G. 316. g. (64.)**

Tho' Jockey su'd me long. Song. *See* Byron (W.) *4th Baron Byron.*

Though jocund May returns again. Song. *See* Morgan ( )

Tho' keen the wind, and dark the night. *Mary!* A favorite Ballad, with an Accompaniment for the Harp or Piano Forte . . . The Words by Mrs. Opie. [Music by E. S. Biggs.] *Printed for R. Birchall: London*, [1795?] fol. **G. 805. h. (44.)**

Tho' Mars, still Friends to France. *Britain's Maritime Power.* [Song.] Writ in honour of Admiral Hawke's late Victory over the French. The Words by Mr. Lockman. Sung by Miss Gambarini, at her Concert, in Bath. [*London*, 1759?] *s. sh.* fol. **G. 316. c. (36.)**

[Another edition.] Tho' Mars still friend to France. *Britain's Maritime Power, etc.* [*London*, 1760?] *s. sh.* fol. **G. 312. (24.)**

Tho' Mirth our Object. [Glee.] *See* Webbe (S.) *the Elder.*

Tho' over all Mankind. Song. *See* Leveridge (R.) [*Caligula.*]

Tho' Phillis you scorn my address. Song. *See* Popely (W.)

Tho' pity I cannot deny. Song. *See* Pleyel (I. J.) [*10. Vocal Music.*]

Tho' pleasure swell the Jovial Cry. Song. *See* Storace (S.) [*Mahmoud.*]

Tho' Prudence may press me. [Song.] *See* Deserter.

Tho' rude Rebellion rears its Head. Song. *See* Lampe (J. F.)

Tho' Silvia's cruel as she's fair. Song. *See* Turner (W.)

Tho' still so Young and scarce Fifteen. *The Little Coquette.* [Song.] Sung by Miss Jameson at Vauxhall. *H[enry] T[horowgood: London*, 1770?] *s. sh.* fol. **G. 312. (136.)**

THOUGH. Tho' the fate of Battle on tomorrow wait. *The Tobacco Box or Soldier's Pledge of Love.* A favorite Dialogue. *L[ongman] & B[roderip: London*, 1785?] fol. **G. 297. (16.)**

[Another copy.] **H. 1994. b. (84.)**

Tho' the winds are whistling round me. Rondo. *See* Smith (T.)

Tho' weak my strains away my fears. *Ward Associations.* A New Song written . . . by a Member of the South East District of Loyal London Volunteers, *etc.* *T. Jones & Co.: London*, [1797?] fol. **G. 376. (52.)**

Tho' Winter's rude prospects. *Delia.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. f. (51.)**

Tho' Wisdom will preach about joy. *A New Drinking Song.* The Words by G. A. Stevens. *I[ohn] R[utherford: London*, 1780?] *s. sh.* fol. **G. 316. (141.)**

Tho' Women by frail Men are scorn'd. *Advice to the Sex, or an Answer to the Caution*, [words] by a Lady. [Song.] [*London*, 1740?] *s. sh.* fol. **G. 312. (184.)**

Tho' you make no return to my passion. Song. *See* Purcell (H.) [*2. c. The Maid's Last Prayer.*]

THOUGHTFUL. The Thoughtfull Lover. [Song.] *See* Wherever. Wherever I am, and whatever I do. [1730?] *s. sh.* fol. **G. 313. (163.)**

Thoughtful nights, and restless waking. *To Myra.* [Song.] The words by Lord Lansdown. *I[ohn] F[entum: London*, 1780?] *s. sh.* fol. **G. 312. (162.)**

THOUSAND. A Thousand Nymphs Philander saw. *The Scornfull Lover.* A new Song. [*London*, 1705?] *s. sh.* fol. **G. 306. (29.)**

THRAENE. Thräne der Wehmuth gleite. *Gesang bei Charlotte Corday's Urne*, für's Clavier oder Pianoforte mit willkührlicher Begleitung einer Flöte, Violine und Violoncells. [Separate Parts.] [*Leipzig*? 1793.] *obl.* fol. **E. 600. x. (12.)**

THREE. Three Days and Nights my Polly. *The Serenade, or Love-sick Polly.* [Song, adapted from 'Tre giorni son che Nina' in V. Ciampi's 'Tre Cicisbei Ridicoli.'] The Words by Mr. Macknol. [*London*, 1750?] *s. sh.* fol. **G. 312. (83.)**

[Another edition.] Three Days and Nights my Polly. *The Serenade, or Love-sick Polly, etc.* *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 62. [1760?] fol. **G. 433.**

THREE. Three Gents 'tis said. *Made on three Sportsmen who shot a Robin Red Breast.* [Song.] *Printed for the Proprietor: London,* [1780?] fol.
H. 1601. b. (102.)

The three Goddesses.
See BARRETT (J.) *Organist.*

The 3 Jovial Welshmen. [Song.]
See THERE. There was 3 Jovial Welshmen. [1725?] *s. sh.* fol.
H. 1994. b. (82.)

The Three Kings. [Song.] *See* OLD. Old Time is my Name. [1780?] *s. sh.* fol.
G. 310. (234.)

Three Lads contended for my heart. *When Briton's Silver Trumpet sounds.* [Song.] Sung by Mrs. Wrighten at Vauxhall. [*London,* 1775?] *s. sh.* fol.
G. 312. (222.)

Three rosy fac'd Topers as ever was known. *Law Phisick & Divinity.* [Song.] *C[harles and] S[amuel] T[hompson: London,* 1770?] *s. sh.* fol.
G. 316. (142.)

Three rosy fac'd Topers as ever was known. *Law, Physic and Divinity.* A New Song. [*London,* 1772.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. LI., p. 39.

Three Sally's of London Town. *The Three Sallys of London.* [Song.] [*London,* 1724?] *s. sh.* fol. **H. 1601. (464.)**

Three Weeks after Marriage. Song.
See HOOK (J.)

THREE AND THE DEUCE. The Three and the Deuce. Musical Entertainment. *See* STORACE (S.)

THREE OLD WOMEN WEATHERWISE. The Three Old Women Weather Wise. [Songs in the Interlude.] As Performed at the Theatre Royal Drury Lane. [Words by G. S. Carey.] *J. J[ohnston: London,* 1770.] fol.
G. 310. (238.)

Three Old woman [*sic*] Weatherwise, an Interlude ... With Three Songs ... the Words by G. S. Carey. *J. Bland: London,* [1785?] fol. **G. 796. (35.)**

THREE WEEKS AFTER MARRIAGE. When first the dear Youth passing by. *The Favorite Song.* Sung by Miss Brown in Three Weeks after Marriage. [Words by A. Murphy.] *P. E[vans: London,* 1777?] *s. sh.* fol.
G. 313. (185.)

THRICE. Thrice happy the Nations that Shakespear has charm'd.
See HARLEQUIN'S INVASION.

Thrice happy the Nations. [Song, from 'Harlequin's Invasion.' Words by D. Garrick, music by W. Boyce.] *P. H[odgson: London,* 1775?] fol.
G. 316. (143.)

THRICE. Thrice welcome sweet May. *May.* [Song.] Sung by Mr. Vernon. *S[amuel and] A[nn] T[hompson,* 1779?] *s. sh.* fol. **G. 312. (146.)**

THROUGH. Thro' black boy Alley t'other day. *The Hunt for the Jazey or Nancy my Wig is found.* [Song, to the tune of 'Gramachree Molly.'] *Bailey: [London,* 1780?] *s. sh.* fol.
G. 312. (220.)
This is the second part of 'Nancy I have lost my Wig.'

Through Groves and Flow'ry Fields. Song. *See* LINLEY (F.)

Through my Life I protest. *Happy Delia.* [Song.] The Words by Mr. Ingledew. [*London,* 1770?] *s. sh.* fol.
G. 312. (159.)

Thro' the valleys and dales. *Hunting Song.* *P. H[odgson: London,* 1780?] *s. sh.* fol.
G. 312. (149.)

Thro' the wood laddie, a Favorite Scotch Air, with Variations for the Harpsichord, *etc.* *Longman, Lukey and Broderip: London,* [1778?] fol.
g. 271. b. (43.)

Through the Wood Laddie. [Song.]
See AS. As early I walk'd on the first day of May. [1720?] *s. sh.* fol.
G. 306. (48.)

Thro' the wood, Laddie. [Song.]
See O. Oh Sandy, why leav'st thou thy Nelly, *etc.* [1765.] 8°. **P.P. 5441.**

Through the Wood, Laddie. [Song.]
See O. O Sandy why leav'st thou thy Nelly, *etc.* [1765.] 8°. **158. l. 10.**

Through the Wood, Laddie. [Song.]
See O. Oh Sandy why leaves thou thy Nelly, *etc.* [1765?] *s. sh.* fol.
G. 310. (232.)

Thro' Waves & Wind. [Song.]
See FAIR AMERICAN.

Through Yonder Glade and verdant Lawn. *The Timorous Fair.* [Song, words translated from Horace.] [*London,* 1770?] fol. **G. 312. (209.)**

THROUGHOUT. Throughout this Grove 'tis Nature's Care. *A New Song* Set by an Eminent Master. [*London,* 1730?] *s. sh.* fol. **G. 312. (35.)**

THROW. Throw an apple up a hill. Song. *See* HAWKINS (A.)

THRUSH. The Thrush. [Song.]
See ARNE (M.)

THUBÉ ( ) Aimable Philosophie. *Couplet, etc.* [*Paris,*] 1779. 8°.
297. f. 30.
Mercure de France, Feb. 1, 1779.

THUMOTH (Burk) Twelve Scotch, and twelve Irish Airs with Variations Set for the German Flute Violin or Harpsichord. (Twelve English and Twelve Irish Airs with Variations . . . Book the Second.) 2 pts. *Printed for John Simpson: London*, [1745?] 8°. **e. 341. b.**

[Another copy. Book I.] **e. 341.**

Forty Eight English, Irish and Scotch Airs with Variations, set for the Ger.-Flute, Violin, or Harpsichord. *Printed for S. A. and P. Thompson: London*, [1785?] 4°. **e. 341. a.**

Six Solos for a German Flute, Violin or Harpsichord ... The Three last by Sig. Canaby. *J. Tyther: London*, [1740?] fol. **g. 526.**

THURNMAYER (Johann) *Aventinus. Begin.* Illustrissimo Principi Arionisto Utriusque Boiariae Duci Dedicatum. (Musicae Rudimenta Admodum Breuia, *etc.*) MS. NOTES. *Excusa in officina Millerana: Augustæ Vindelicorũ*, 1516. 4°. **K. 1. h. 15.**

17 *leaves, without pagination.*

THURSDAY. Thursday in the Morn. *Russel's Triumph* [Song, the music by S. Akeroyde.] [*London*, 1730?] *s. sh.* fol. **G. 312. (84.)**

In D'Urfey's 'Pills' and other collections this song is attributed to Akeroyde.

[Another edition.] Thursday in the Morn. *Russells Triumph*, [Song, music by S. Akeroyde.] [*London*, 1765?] *s. sh.* fol. **Add. MS. 23,673. fol. 112, 113.**

[Another edition.] Thursday in the Morn. *Russel's Triumph.* [Song, music by S. Akeroyde.] [*London*, 1770?] *s. sh.* fol. **H. 1994. b. (85.)**

THUS. Thus balmy Sleep. Air. *See* Sanderson (J.) [*Cora.*]

Thus Damon knock't at Celia's Door. Song. *See* Leveridge (R.)

Thus Damon knock'd at Celia's Door. Song. *See* Purcell (D.) [*The Constant Couple.*]

Thus let departing Winter sing. Song. *See* Blow (J.) [*New Year's Ode, 1693.*]

Thus mighty Eastern Kings. *A Free Mason's Song*, with its Chorus, set by a Brother, *etc.* *Engrav'd by T. Cross:* [*London*, 1725.] *s. sh.* fol. **H. 1601. (469.)**

Thus sung the fair maid. *The Banks of the Dee.* Being the continuation of the Song beginning "It was Summer" ... [written] by B. B. *Sk*[*illern: London*, 1780?] *s. sh.* fol. **G. 312. (189.)**

THY. Thy absence, Delia, from my Bow'r. Song. *See* Broderip (R.)

Thy blue waves O Carron. Ballad. *See* Ross (J.)

THY. Thy fatal Shafts unerring move. [Song.] With an Accompaniment for the Harpsicord or Piano Forte. *L*[*ongman*] *& B*[*roderip: London*, 1785?] fol. **G. 312. (203.)**

[Another setting.] Thy fatal Shafts unerring move. [Song.] *See* Hayes (P.)

[Another setting.] Thy fatal Shafts unerring move. Air. *See* Oswald (J.)

Thy Father, away. [Song.] *See* Artaxerxes.

Thy Genius lo! Song. *See* Purcell (H.) [*The Massacre of Paris.*]

THYRSIS. Thyrsis. Glee [begins: 'Thyrsis when he left me']. *See* Callcott (J. W.)

Thyrsis. [Song, begins: 'In pity Thyrsis.'] *See* Hudson (R.)

Thirsis a Youth of the Inspired Train. Song. *See* Hart (P.)

Thyrsis afflicted with Love and Despair. Song. *See* Haendel (G. F.) [*2. Arrangements. b. Instrumental. Minuets. Walsh's Collection, p. 32.*]

Thyrsis unjustly you complain. *The Swain reprov'd.* [Song, words by Sir C. Sedley.] [*London*, 1750?] *s. sh.* fol. **G. 312. (165.)**

TI. T' amo si sarai. [Duet.] *See* Haendel (G. F.) [*Riccardo Primo.*]

Ti consola amato. [Song.] *See* Gazzaniga (G.)

Ti lascio mio bene. Rondo. *See* Bianchi (F.)

Ti riverisco. Air. *See* Paisiello (G.) [*I Zingari in Fiera.*]

TIBALDI (Giovanni Battista) Tibaldi's Sonata's or Chamber Aires in three Parts for two Violins and a Through Bass ... Opera Prima. [Separate Parts.] *Printed for I. Walsh, I. Hare and P. Randall: London*, [1710?] fol. **h. 22.**

Tibaldi's Sonatas in Three parts for two Violins and a Through Bass ... Opera 2ª. [Separate Parts.] *Printed for I. Walsh and I. Hare: London*, [1715?] fol. **i. 85.**

See Albinoni (T.) Sonate a Violino Solo e Basso Continuo . . e uno Suario ò Capriccio a l' imitatione del Corelli del Sig. Tibaldi. [1720?] fol. **g. 422. i. (1.)**

See M., R. Medulla Musicæ; Being a Choice Collection of Airs ... from the Works of.. Tibaldi, *etc.* [1727?] 8°. **c. 25.**

TIBBS (Thomas) Richmond Hill. [Song.] The Words by Mr. Cross. [*London*, 1760?] *s. sh.* fol. **G. 305. (66.)**

TIBBS (William) Eight Songs in Score. Arranged for the Voice and Piano Forte ... The Words by Shenstone, &c. *Printed for the Author: Richmond*, [1797?] fol. **G. 368. (15.)**

[Another copy.] **G. 327.**

TIBURTINO (Giuliano) *See* Buonaugurio (G.)

TIE. The Tye Wig Volunteers. [Song.] *See* Dibdin (C.) [*The General Election.*]

TIEBOUT (Cornelius) *See* Amphion. Amphion, or the Chorister's Delight, *etc.* [Compiled by J. Burger Jun^{r} and C. Tiebout.] [1780 ?] *obl.* 4°. **A. 828.**

TIGHT. The tight Irish Boy. Song. *See* Reeve (W.) [*Honest Thieves.*]

TIGRANE. The Favourite Songs in the Opera Tigrane. [A Pasticcio. Full Score.] *R. Bremner: London*, [1767.] fol. **G. 180. d. (3.)**

The only composer named in this work is P. Guglielmi.

[Another copy.] **G. 760. f. (9.)**

TIGRINI (Oratio) Il Compendio della Musica nel quale breuemente si tratta dell' Arte del Contrapunto, diuiso in quatro Libri, *etc.* *Appresso Ricciardo Amadino: Venetia*, 1588. 4°. **557*. c. 15. (1.)**

Il Compendio della Musica ... Di nouo... corretto, & Ristampato. *Appresso Ricciardo Amadino: Venetia*, 1602. 4°. **557*. c. 18. (6.)**

TILLIÈRE (Joseph Bonaventure) Méthode pour le Violoncelle, *etc.* *Chez M^{r} Bailleux: Paris*, [1780 ?] fol. **g. 514. a. (1.)**

TIMBRELL (Francis) The Divine Musick Scholar's Guide, with the Famous Mr. Tho. Revenscroft's Psalm tunes in four parts, Corrected & newly Reviv'd. To which is added a Choice Collection of new Psalm tunes, Hymns & Anthems ... Likewise ... all the Old common Psalm tunes ... Also Rules & Directions for Playing on the Spinnet, Harpsicord, or Organ, *etc.* [*London* ? 1725 ?] *obl.* 4°. **A. 980.**

The composers named are: T. Ravenscroft, James Green, W. Wheal, E. Blanks, R. King, R. Allison, J. Playford, J. Bishop, J. Douland, G. Farnaby, W. Lawes, E. Johnson, J. Hilton, T. Tallis, Tho. Clarke, W. Croft, M. Wise and Fra. Hicks.

TIME. Time. [Song.] *See* Pleyel (I. J.)

Time and Care. [Song.] *See* Smart (T.)

Time anticipated. [Song.] *See* Leveridge (R.)

Time has not thin'd my flowing Hair. Canzonet. *See* Jackson (W.) *of Exeter.* [*12 Canzonets. Op. 9. N^{o} 1.*]

Time made Prisoner. Song. *See* One. One Ev'ning good Humour took Wit as his Guest. [1780 ?] *s. sh.* fol. **G. 310. (250.)**

TIME. Tyme to pas with goodly sport. [Three-part Song.] *See* Interlude. A new interlude...of the iiij. elements, *etc.* [1539 ?] 8vo. **Case 39. b. 17.**

TIMELY. Timely Caution. [Song.] *See* Arne (T. A.)

TIMIDE. Une timide Bergère. *Vaudeville.* [*Paris,*] 1755. *s. sh.* 8°. **298. c. 25.**

Mercure de France, October, 1755.

TIMIDITÉ. La Timidité. [Song.] *See* Je. Je voudrois bien vous raconter. [1780 ?] 8°. **B. 362. c. (18.)**

TIMIDO. Timido Pellegrin. [Song.] *See* Ormisda.

TIMMS (I.) Admiral Keppel Triumphant. [Song.] The Words and Music by I. Timms of Dartford. *S[amuel and] A[nn] T[hompson: London*, 1778.] *s. sh.* fol. **G. 314 (87.)**

TIMOROUS. The Timorous Friar [Song.] *See* Through. Through Yonder Glade and verdant Lawn. [1770 ?] fol. **G. 312. (209.)**

The Tim'rous Lover. [Song.] *See* Hook (J.)

TINCTORIS (Joannes) Terminorum Musicæ Diffinitorium. [*Gerardus de Lisa, de Flandria: Treviso*, 1475.] 4°. **166. e. 21.**

15 *leaves, without pagination or place of imprint, 28 lines to the full page.*

TINDAL (William) Eight Ancient English, Spanish and Scotch Ballads, with two Glees for four Voices...with an Accompaniment for the Piano-Forte, Violin, or Flute...Op. 5. *H. Wright: London*, [1800 ?] fol. **H. 70. (2.)**

Six Vocal Pieces for Two, Three & Four Voices, accompanied. The Words selected from Shakespeare, Gray, and Guarini... Op. 1ma. *Wright & C^{o}: London*, [1783.] fol. **H. 70. (1.)**

TINK. Tink a tink. [Duet.] *See* Kelly (M.) [*Blue Beard.*]

TINKER. The Tinker. [Song.] *See* I. I'll tell you my Neighbours. [1780 ?] *s. sh.* fol. **G. 309. (117.)**

The Tinker. Song [begins: 'My Father was a Tinker's Son']. *See* Reeve (W.) [*Merry Sherwood.*]

TINKLING. The tinkling Guitar. [Song.] *See* Arne (T. A.)

TINT. The Tint on the Cheek of my Love. [Song.] *See* Carter (C. T.)

TINTI (Salvadore) Sei Quartetti. Tre per due Violini, Viola, e Violoncello, e tre per Flauto, o Violino Secondo, *etc.* [Separate Parts.] *Firenze*, [1780 ?] fol. **h. 2840.**

TIPPET. The Tippet. Song. *See* In. In low'ring Clouds the Day was drest, *etc.* [By W. Defesch.] [1750.] 8°.
P.P. 5438. z.

The Tippet. [Song.] *See* In. In low'ring Clouds, the Day was drest, *etc.* [By W. Defesch.] [1750?] *s. sh.* fol.
G. 309. (13.)

TIPPLER. The Tipler's Wish. [Song.] *See* Digard (D.)

TIPPLING. The Tippling Philosophers. Two-part Song. *See* Diogenes. Diogenes surly and proud. [1780?] *s. sh.* fol.
G. 307. (169.)

[Another setting.] The Tippling Philosophers. [Song.] *See* Leveridge (R.)

The Second Part of The Tipling Philosophers. [Song.] *See* Yoslington ( )

TIPPOO. Tippoo's Defeat. Duet and Chorus. *See* Arne (T. A.) [*Alfred. Rule Britannia.*]

TIPPOO SAIB. Tippoo Sahib. Musical Entertainment. *See* Reeve (W.)

TIPSY. The Tipsey Hibernian. Song. *See* Reeve (W.)

TIRCIS. Tircis disoit à la jeune Lisette. *Air tendre.* [*Paris,*] 1729. *s. sh.* 4°.
298. a. 4.

Mercure de France, March, 1729.

Tircis, s'il n'est qu'un tems pour plaire. *Chanson en Duo.* [*Paris,*] 1754. *s. sh.* 4°.
298. c. 18.

Mercure de France, June, 1754.

Tircis voyant que sa Lisette. Chanson. *See* D. . .et ( ) *M^lle.*

'TIS. 'Tis a Maxim I hold. *Make Hay whilst the Sun shines.* A New Song [by R. Hudson]. [*London,* 1772.] 8°.
P.P. 5438. z.

Universal Magazine, Vol. L., p. 267.

'Tis Archery. [Glee.] *See* Webbe (S.) *the Elder.*

'Tis Beauty commands me. A much admir'd New Song, *etc.* *John Lee: Dublin,* [1780?] fol. **H. 1601. a. (62.)**

'Tis done, Urania. Song. *See* King (R.)

'Tis Health that gives Birth. Glee. *See* Callcott (J. W.)

'Tis in vain for succour calling. Song. *See* Shield (W.) [*The Woodman.*]

'Tis Love that always strikes the Fire. Song. *See* King (R.)

'Tis Love that murmurs in my Breast. Glee. *See* Stevenson (*Sir* J. A.)

'Tis Masonry unites mankind. *'Tis Masonry.* A new Song. [*London,* 1761.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXVIII., p. 152.

'TIS. 'Tis Nature's Voice. Song. *See* Purcell (H.) [*Ode for St. Cecilia's Day. 1692.*]

'Tis not Age's sullen Face. Song. *See* Haendel (G. F.) [*Susanna.*]

'Tis not Belinda's iv'ry Neck. *Belinda's Virtue.* A New Song. [By R. Hudson.] [*London,* 1766.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXXVIII., p. 377.

'Tis not in Sinew nor in Bone. Song. *See* Arne (T. A.) [*Tom Thumb.*]

'Tis not Love. [Song.] *See* King (M. P.)

'Tis not the liquid brightness of those Eyes. Song. *See* Festing (M. C.)

'Tis not Wealth. Song. *See* Love in a Village.

'Tis only thee dear Sally. *Dear Sally,* a new Song. *Engraved by T. Cross ... Printed for D. Pratt:* [*London,* 1690?] *s. sh.* fol. **I. 530. (155.)**

'Tis Pity to die an Old Maid. Song. *See* Willson (J.)

'Tis pleasant to sing. [Hymn.] *See* Perkins (R.)

'Tis rumour'd the French will soon visit our coast. *The French Invaders,* a New Song. [*London,* 1759.] 8°.
P.P. 5438. z.

Universal Magazine, Vol. XXV., p. 141.

'Tis said we young Ladies. *The Flirtation Answer'd.* [Song.] [*London,* 1760?] *s. sh.* fol. **G. 316. f. (24.)**

'Tis Sev'n long Years and more. *The Slave.* [Song.] *Printed for W. Cope: London,* [1795?] fol. **G. 356. (48.)**

'Tis sultry Weather. Dialogue. *See* Clarke (J.) [*The Island Princess.*]

'Tis Taste now to travel. [Song.] *See* Yates (W.)

'Tis the Genius of Britain, ye Britons that calls. *The Year* 1762. [Song.] Sung by Mr. Andrews at Sadlers Wells. [*London,* 1762.] *s. sh.* fol. **G. 312. (181.)**

'Tis thy will, and I must leave thee. Song. *See* Biggs (E. S.)

'Tis time enough yet. [Song.] *See* Term. A Term full as long as the Siege of old Troy, *etc.* [1760?] *s. sh.* fol.
H. 1994. (62.)

'Tis true, my Celia, thou art fair. Song. *See* Atfield (J.)

'Tis true that ills attend on man. *Then why should we be pining, O?* [Song.] [*London,* 1790?] *s. sh.* fol.
G. 316. (140.)

'Tis true the Law I do profess. *Lawful Love.* [Song.] [*London,* 1780?] *s. sh.* fol.
G. 312. (170.)

'Tis true, when first the rosy Dawn. Song. *See* Hayes (P.)

'TIS. 'Tis vain to shun Philander's Pow'r. Song. *See* HART (P.)

'Tis Wine that inspires. *The Excellency of Wine.* [Song, written] By Mr. Baker. Set for the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 303. (51.)**

'Tis you Sir. *The Bad fellow.* A Favourite Catch [By W. Bates]. [*London*, 1790?] *s. sh.* fol. **G. 312. (147.)**

TISCHER (JOHANN NIKOLAUS) Musicalische Zwillinge in zwey Concerten eines Thons...vor das Clavier oder Harmonischer Freude auf klingender Saite, erste (-sechte) Frucht, *etc.* 6 pts.
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Wanting Part III.

TISSIER ( ) L'Amour, dans les yeux de Thémire. *Romance.* Paroles de M. de Launay, *etc.* [*Paris*,] 1774. 8°. **298. e. 29.**
Mercure de France, May, 1774.

[Another edition.] L'Amour, dans les yeux de Thémire. *Romance.* Paroles de M. de Launay, *etc.* [*Paris*,] 1774. 8°. **298. e. 31.**
Mercure de France, August, 1774.

Depuis longtems votre absence. *Chanson, etc.* [*Paris*,] 1774. *s. sh.* 8°. **298. e. 31.**
Mercure de France, Sept., 1774.

Inspiré par son humeur noire. *Chanson.* Les paroles sont de M. de Launay. [*Paris*,] 1774. 8°. **298. e. 27.**
Mercure de France, Feb., 1774.

[Another edition.] Inspiré par son humeur noire. *Air, etc.* [*Paris*,] 1778. *s. sh.* 8°. **297. f. 19.**
Mercure de France, Jan., 1778.

Le Petit Ménage. [Song.] Avec Accompagne^mt de Guithare, *etc.* [*Paris*, 1780?] 8°. **B. 362. b. (179.)**

Qu'elle est belle, la Nature. *Aria.* Paroles de M. de Launay, *etc.* [*Paris*,] 1774. 8°. **298. e. 32.**
Mercure de France, Oct., 1774.

[Another edition.] Qu'elle est belle, la nature! *Aria.* Parolles de M^r de Launay. [*Paris*,] 1777. *s. sh.* 8°. **297. f. 12.**
Mercure de France, March, 1777.

Que le plaisir est peu de chose. *Chanson.* Paroles de M. Delaunay, *etc.* [*Paris*,] 1775. 8°. **298. e. 39.**
Mercure de France, August, 1775.

Si Mathurin dessus l'herbette. *Ariette* avec Accompagne^mt de Guithare, *etc.* [*Paris*,] 1779. 8°. **B. 362. b. (177.)**

See ALBANESE ( ) La Comtesse de Saulx. Romance . . . avec accompagnement de Guithare par M^r Tissier. 1779. 8°. **B. 362. a. (111.)**

TISSIER ( ) *See* DES. Des Bergères du Hameau . . . Avec Accompagne^mt de Guithare, par M^r Tessier, *etc.* 1779. 8°. **B. 362. e. (104.)**

See TÊTE À PERRUQUE. Sur toute la Nature on voit regner l'amour. *Chanson* . . . avec Accompagnement de Guithare par M^r Tissier, *etc.* 1779. 8°. **B. 362. b. (201.)**

TIT. Tit for Tat. Song [begins: 'If a Gentleman is kind']. *See* HOOK (J.) [*The Fool.*]

Tit for Tat. [Song, begins: 'Young Colin t'other day.'] *See* HUDSON (R.)

Tit for Tat. [Song.] *See* SURLY. A Surly, sottish, peevish Booby, *etc.* [1740?] *s. sh.* fol. **G. 316. d. (36.)**

Tit for Tat. [Song.] *See* YOUNG. Young Strephon woo'd me long before. [1770?] *s. sh.* fol. **G. 316. (170.)**

TITELOUZE (JEAN) Hymnes de l'Église pour toucher sur l'orgue, avec les fugues et recherches sur leur plain-chant, *etc.*
Pierre Ballard: Paris, 1624. *obl.* fol. **K. 10. a. 12.**

TITIUS (ERHARD) Ach du hoch betrübtes Sachsen. Aria à 5. [Funeral Ode for Johann Georg II, Elector of Saxony.] *Verlegts J. C. Mieth . . . Druckts M. Hartmann: Dressden und Zittau*, 1681. 4°. **10704. bbb. 51.**
Part of C. Weise's 'Zittauishe Andacht,' etc.

TITO MANLIO. The Favourite Songs in the Opera call'd Tito Manlio. *Printed for I. Walsh: London*, [1756.] fol. **G. 206. g. (5.)**
By Abbos and Lampugnani.

Tito Manlio. [Opera.] *See* COCCHI (G.)

TITON ET L'AURORE. Vôtre cœur aimable Aurore. *Romance de Titon et l'Aurore.* [Opera, by J. J. Cassanea de Mondonville.] [*Paris*,] 1753. *s. sh.* 4°. **298. c. 13.**
Mercure de France, May, 1753.

TITUS TELL-TROTH. Titus Tell-Troth. Song. *See* HAIL. Hail to the Knight of the Post, *etc.* 1682. *s. sh.* fol. **Case 38. i. 25. (6.)**

TITZ (AUGUST FERDINAND) Trois Duos a Deux Violons avec Romance & Rondeaux, *etc.* [Separate Parts.] *Chez C. Torricella:* [*Vienna*? 1790?] fol. **h. 1668.**

TO. To a beautiful young Lady playing on the Organ. [Song.] *See* WHEN. When fam'd Cecilia on the organ play'd, *etc.* [1748.] 8°. **249. c. 18.**

To a Lady curling her hair. [Song.] *See* DEFESCH (W.)

TO. To a Lady who endeavour'd to conceal her Love. [Song.] *See* In. In vain, dear Chloe, *etc.* [1775?] *s. sh.* fol. **G. 309. (137.)**

To a Nightingale. [Song.] *See* Haendel (G. F.) [*Alcina. Overture. Musette.*]

To a Statesman if you for a Favour apply. *Call again.* A New Song. [*London*, 1773.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. LII., p. 147.

To a Young Lady of Eighteen courted by a Man of Threescore. [Song.] *See* Markwell ( )

To a young Lady richly drest. [Song.] *See* Larken ( )

To all ye Ladies, now in Town. Glee. *See* Holder (J. W.)

To all you Ladies now at Land. Song. *See* Callcott (J. W.)

To Amanda. [Song.] *See* Howard (S.)

To an Arbor of Woodbine. [Song.] *Sung by Mr. Beard.* [In Robin Hood, words by M. Mendez, music by C. Burney.] [*London*, 1751.] *s. sh.* fol. **G. 312. (74.)**

To an Arbor of Woodbine. *A New Song.* [By C. Burney.] [*London*, 1754.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XV., p. 323.

To an Arbor of Woodbine, *etc.* [By C. Burney.] [*London*? 1755?] *s. sh.* fol. **G. 316. h. (27.)**

To an Arbor of Woodbine. [Song.] *Sung by Mr. Beard.* [By C. Burney.] [*London*, 1755.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, March, 1755.

To an Arbor of Woodbine ye both shall be led, *etc.* [C. Burney.] [*London*, 1756.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, March, 1756.

To Anacreon in Heav'n. *The Anacreontic Song* as Sung at the Crown and Anchor Tavern...The Words by R. Tomlinson, *etc.* [Music by J. S. Smith.] *Longman and Broderip:* [*London*, 1780?] fol. **G. 383. i. (38.)**

To Anacreon in Heav'n. *The Anacreontic Song.* As Sung at the Crown and Anchor Tavern...London, *etc.* [Music by J. S. Smith.] *Anne Lee:* [*Dublin*, 1780?] *s. sh.* fol. **H. 1601. a. (40.)**

To Arms. [Duet.] *See* Purcell (H.) [*Bonduca.*]

To Arms, to Arms. *The Oracles for War ...*To a New Play-House Tune. *S. Deacon:* [*London*, 1690?] *s. sh.* fol. **1876. f. 1. (37.)**
The tune is represented by a meaningless succession of musical notes.

To banish Life's Troubles. Song. *See* Stevens (R. J. S.)

TO. To Bath a gallant Lover came. *Damon's Mistake.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 312. (27.)**
[Another copy.] **G. 305. (102.)**

To be Lordly whether he ride or run. *Be Lordly Willie.* A Song [written] by Mr. Mitchell. [*London*, 1720?] *s. sh.* fol. **H. 1601. (461.)**

To be sure I woud. [Song.] *See* Agreeable Surprise.

To Bettsy's Praise I tune the Lyre. *On Miss Betsy Ball.* A new Song, *etc.* *Printed for C. Schuchart:* [*London*, 1750?] *s. sh.* fol. **G. 312. (225.)**
[Another edition.] To Bettsy's Praise I tune the Lyre. *On Miss Betsy Ball, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. f. (44.)**

To Celia. Song for two Voices. [Begins: 'If the quick spirit.'] *See* Bride (R.)

To Celia. [Song.] *See* Drink. Drink to me only with thine Eyes, *etc.* [1765?] *s. sh.* fol. **G. 307. (150.)**

To Celia. [Song, begins: 'Why, cruel creature.'] *See* Flackton (W.)

To Celia. [Song.] *See* If. If I my Celia could perswade. [1750?] *s. sh.* fol. **G. 309 (126.)**

To Celia. Song [begins: 'Forgive, thou fairest of thy kind']. *See* Turner (E.)

To Cælia thus fond Damon said. *Damon to Cælia.* A New Song. Sung by Mr. Lowe at Marybon Gardens. [*London*, 1750.] 8°. **157. l. 12.**
London Magazine, 1750, *p.* 469.

To Cælia thus fond Damon said. *A new Song.* Sung by Mr. Lowe at Marybon-Gardens. [*London*, 1750?] *s. sh.* fol. **G. 311. (101.)**

[Another edition.] To Cælia thus fond Damon said. *A New Song, etc.* [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (86.)**

[Another edition.] To Cælia thus fond Damon said. *Damon to Cælia.* [Song.] Sung by Mr. Lowe at Marybon Gardens. *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 45. [1760?] fol. **G. 433.**

To Chace o'er the Plain the Fox or the Hare. *The Joys of Hunting.* [Song.] Sung by Mr. Vernon at Vauxhall. *Sk[illern:* *London*, 1780?] fol. **G. 312. (199.)**

To Chloe. [Song.] *See* Ah. Ah cruel Nymph, *etc.* [1760?] *s. sh.* fol. **G. 316. d. (20.)**

To Chloe. [Song, begins: 'O lovely Maid.'] *See* Defesch (W.)

To Chloe. [Song.] *See* When. When fond, you Damon's charms recite, *etc.* [1754.] 8°. **250. c. 1.**

TO. To Chloris. Song. *See* COME. Come Chloris, leave thy wand'ring Sheep, *etc.* [1755.] 8°. **157. l. 17.**

To Chloris all soft Charms agree. Song. *See* ELFORD (R.)

To Cloe. Song. *See* DEAR. Dear Cloe is my sole delight, *etc.* [1715?] *s. sh.* fol. **H. 1601. (125.)**

To Cloe. Song. *See* WHEN. When e'er, my Cloe, I begin. [1745?] *s. sh.* fol. **G. 316. f. (61.)**

To Convent Streams. [Song.] *See* BUSWELL ( )

[Another setting.] To Convent Streams. Song. *See* COURTEVILLE (R.)

To court me young Colin came many a mile. *Young Colin.* [Song.] Sung by Mrs. Weichsell at Vauxhall 1779. [*London*, 1779.] *s. sh.* fol. **G. 312. (230.)**

To Crassius on his Marriage with Stella. [Song.] *See* WHY. Why should the gen'rous Youth restrain. [1740?] *s. sh.* fol. **G. 313. (237.)**

To Cullies and Bullies of Country and Town. *A Song* the words by Mr. D'urfey, to a Tune made by a Person of Quality and exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **G. 304. (152.)**

To Cupid. [Song.] *See* SWEET. Sweet Tyrant Love, *etc.* [1740?] *s. sh.* fol. **G. 316. e. (124.)**

To Cynthia then our homage pay. [Duet.] *See* PURCELL (D.) [*The World in the Moon.*]

To dear Amaryllis. Song. *See* SHEPHERD'S LOTTERY.

To Delia. [Song.] *See* HOWARD (S.) [*The Amorous Goddess. Overture. Musette.*]

To ease his heart. *The Spinning-Wheel:* a new Song. [*London*, 1762.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXXI., *p.* 45.

To ease my heart. *Love's Force on the Heart.* A favourite Song by the Author of the Busy Bees [E. Harwood]. *J. B. Pye: Liverpool*, [1785?] fol. **H. 1653. (32.)**

To excel in Bon Ton as Genius and Critic. *The Connoisseur.* [Song.] The Words by G. A. Stevens. *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 312. (237.)**

To fair Fidele's grassy Tomb. [Song.] *See* ARNE (T. A.)

To Fanny Fair I would impart. *Fanny.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 303. (59.)**

To Fanny fair I would impart. *Fanny.* A new Song. [*London*, 1754.] 8°. **157. l. 16.**

London Magazine, 1754, *p.* 470.

TO. To Favonius. [Song.] *See* FAVONIUS. Favonius come. [1760?] *s. sh.* fol. **G. 316. a. (23.)**

To find my Tom of Bedlam. *Mad Maudlin.* A Favorite Mad Song, with an Accompaniment for the Piano Forte or Harp, the Music...by a Lady of Fashion. *Preston, for the Proprietor: London*, [1790?] fol. **G. 800. m. (57.)**

To fix a Woman's Mind. Song. *See* ITALIAN.

To Flavia. [Song.] *See* ALCOCK (J.) *Doctor in Music.*

To fly like a Bird from Grove to Grove. *The Prudent Fair.* A Favourite Song. Sung by Miss Jameson at Vauxhall. *I[ohn] R[utherford: London*, 1775?] *s. sh.* fol. **G. 312. (103.)**

[Another edition.] To fly like bird from grove to grove. *The Prudent Fair, etc. R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (53.)**

To Fortune lost, my Native Shore. Song. *See* ATTWOOD (T.)

To Freedom dedicate the Day. *The Middlesex Freeholders' Resolution.* [Song.] [*London*, 1768.] *s. sh.* fol. **G. 312. (227.)**

To gentle Strephon tell your Grief. Song. *See* LEVERIDGE (R.) [*The Quacks.*]

To George and Charlott. [Duet.] *See* HAENDEL (G. F.) [*Judas Maccabæus. See the conqu'ring hero.*]

To Handel's pleasing Notes as Chloe sung. *Song on a Goldfinch* flying out at the Window while a Lady was playing & singing Dear Liberty. [*London*, 1730?] *s. sh.* fol. **G. 312. (100.)**

To Handel's pleasing notes as Chloe sung. *On a Goldfinch flying away while a Lady was playing Dear Liberty.* A New Song. [*London*, 1756.] 8vo. **P.P. 5438.**

Literary Magazine, Vol. I., *p.* 480.

To Hanover from Edinbro'. *The Loyal Highland Lass.* A Scotch Song. [*London*, 1715?] *s. sh.* fol. **G. 312. (92.)**

To heal the Smart a Bee had made. *The Bee.* A New Song sung by Mr. Lowe. [*London*, 1760?] *s. sh.* fol. **H. 1994. b. (87.)**

[Another edition.] To heal the Smart a Bee had made. [Song.] *See* MOTHER SHIPTON.

To Health. [Song.] *See* HUDSON (R.)

To hear the jar of noisy War. *The Hat and Feather.* [Song.] Words by Mr. Dobey. *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 312. (102.)**

To Horse, brave boys of Newmarket. *Newmarket Horse Race.* [Song, words by T. D'Urfey.] [*London*, 1720?] *s. sh.* fol. **G. 312. (59.)**

[Another copy.] **G. 315. (106.)**

TO. To keep my gentle Jessy. Quartetto. *See* ARNE (T. A.) [*The Merchant of Venice.*]

To little or no Purpose. *The Rambling Lady's Passion fixt.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. f. (17.)**

To Lordings proud I tune my Song. *Duke upon Duke, &c.* [Song. Words by J. Swift, music by H. Holcombe.] [*London*, 1723.] fol. **1876. f. 1. (94.)**

This song was written on a quarrel between Lord Lechmere and Sir John Guise.

To love and to languish. Song. *See* HART (P.)

To love thee O my Emma. Glee. *See* CROTCH (W.)

To Lysander. [Song.] *See* DEFESCH (W.)

To make me feel a virgin's charms. *A New Song*, sung at Mary-le-Bon Gardens. [By W. Defesch.] [*London*, 1752.] 8°. **P.P. 5438. z.**

Universal Magazine, *Vol. X.*, *p.* 30.

To make me feel a virgin's charms. *A New Song.* Sung at Marybone Gardens. [By W. Defesch.] [*London*, 1751.] 8°. **157. l. 13.**

London Magazine, 1751, *p.* 517.

To make me feel a Virgin's Charms. [Song.] *See* DEFESCH (W.)

To make the Man kind. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. c. (37.)**

To make the man kind. *A Song, etc.* [*London*, 1753.] 8°. **249. c. 23.**

Gentleman's Magazine, *Vol. XXIII.*, *p.* 581.

To make the most of fleeting time. *Now or Never.* [Song.] Sung by Mr. Vernon. [By J. Hook.] [*London*, 1775.] *s. sh.* fol. **G. 312. (228.)**

No. 1 *of Hook's Vauxhall Songs for* 1775.

To make the wife kind. *The Happy Happy He.* A New Song. [*London*, 1748.] 8°. **157. l. 10.**

London Magazine, 1748, *pp.* 472–3.

To make the wife kind. *A New Song*, sung at Ranelagh-house. [*London*, 1748.] 8°. **249. c. 18.**

Gentleman's Magazine, *Vol. XVIII.*, *p.* 468.

To make the Wife kind. *The Happy Happy He.* A new Song sung at Ranelaugh. [*London*, 1765?] *s. sh.* fol. **G. 316. f. (21.)**

[Another edition.] To make the Wife kind. *A New Song.* [*London*, 1765?] *s. sh.* fol. **H. 1994. b. (88.)**

[Another edition.] To make the Wife kind. *The happy happy He, etc.* [*London*, 1770?] *s. sh.* fol. **I. 530. (156.)**

TO. To me a Smiling Infant came. Song. *See* AMBROSE (J.)

To me your attention ye Batchelors give. *Advice to the Batchelors.* [Song.] The words by G. C. D'Almaine. [*London*, 1780?] fol. **H. 2818. c. (49.)**

No. 3 *of the 'Feast of Apollo.'*

To meet with contentment. *The Contentment.* [Song.] [*London*, 1756.] 8°. **P.P. 5438. z.**

Universal Magazine, *Vol. XVIII.*, *p.* 80.

To melancholy thoughts a prey. *The Desponding Shepherd.* [Song.] [*London*, 1752.] 8°. **249. c. 22.**

Gentleman's Magazine, *Vol. XXII.*, *p.* 528.

To Miss E— M—. [Song.] *See* WHILST. Whilst Celia's Eyes. [1740?] *s. sh.* fol. **G. 316. f. (77.)**

To Mr. H[enr]y C[a]rey Ballad maker, and Ballad setter. [Song.] *See* To. To please y^r^ Friends, *etc.* [1725?] *s. sh.* fol. **I. 530. (158.)**

To Myra. [Song.] *See* THOUGHTFUL. Thoughtful nights, and restless waking, *etc.* [1780?] *s. sh.* fol. **G. 312. (162.)**

To Nancy: persuading Him to visit Clifton-Wells. [Song.] *See* BOYCE (W.)

To Old Satan in Hell. *Satan's Visit to the Jacobin Club*, or *Britannia Triumphant.* A new ... Song, written by E. Nairne, *etc.* [To the air of "To Anacreon in Heaven" composed by J. S. Smith.] *Longman and Broderip, for the Author : London*, [1795.] fol. **G. 376. (57.)**

To Phillis. [Song.] *See* PHILLIS. Phillis why shou'd we delay. [1760?] *s. sh.* fol. **G. 311. (21.)**

To Phyllis and Chloe. *Bacchus triumphant, or, The Lover's Adieu to the Fair Sex.* A new Song. [*London*, 1755.] 8°. **157. l. 17.**

London Magazine, 1755, *p.* 388.

To play upon a Viol. *The Maid's Lesson*, being Instructions for a Young She Beginner. A Spick and Span New Song. [*London*, 1710?] *s. sh.* fol. **H. 1601. (451.)**

[Another edition.] To play upon a Viol, *etc.* [*London*, 1710?] *s. sh.* fol. **Gren. 559. (18.)**

To please y^r^ Friends, y^r^ work defies. *To Mr. H[enr]y C[a]rey* Ballad maker, and Ballad setter, *etc.* [Song.] [*London*, 1725?] *s. sh.* fol. **I. 530. (158.)**

To proclaim King George the Second. *A Song* on Proclaiming his Majesty King George the Second. [*London*, 1727.] *s. sh.* fol. **G. 312. (7.)**

To rival the Miser. *I'll laugh and be fat.* [Song.] Sung by Mr. Vernon. [*London*, 1790?] fol. **G. 808. g. (31.)**

TO. To Rodocleas. [Song.] *See* I. I search'd the Fields of Ev'ry kind, *etc.* [1771?] *s. sh.* fol. **G. 309. (127.)**

To Sacharissa. Song. *See* HAYES (H.)

To see thee so gentle. Song. *See* KELLY (M.)

To shun bright Sol's meridian heat. *The Sleeping Fair;* A New Song. The Words by Mr. T. Crick. [*London*, 1757.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXI., p. 128.

To Silvia. Song. *See* WHEN. When Silvia first I saw. [1740?] *s. sh.* fol. **G. 316. f. (73.)**

To Silvia's Charms a Captive made. Song. *See* WELDON (J.)

To sing of Love's Passion. Song. *See* HAYDN (F. J.) [*2. Vocal Works. b. XII. Lieder. Th. 1. An Iris.*]

To some petty Sinner go wheedle and whine. *A drinking Song.* [*London*, 1760?] *s. sh.* fol. **G. 316. (144.)**

To soothe my Cloe's pensive grief. Song. *See* GRANOM (L. C. A.)

To speak, my muse, sweet Charlotte's praise. Song. *See* HUDSON (R.)

To speer my Love, with glances fair. *To the Greenwood gang with me*, a favourite New Song [by J. Hook] sung by Miss Francis. *John Lee: Dublin*, [1790?] *s. sh.* fol. **H. 1601. a. (75.)**

To suck the flow'r sweet. *The Fatal Wound.* A New Song. [*London*, 1769.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLV., p. 209.

To Sylvia. Three part Song. *See* FAIR. Fair Son of Venus. [1740?] *s. sh.* fol. **H. 1994. b. (20.)**

To Sylvia. [Song, begins: 'If truth can fix.'] *See* HOWARD (S.)

[Another setting.] To Sylvia. [Song, begins: 'If truth can fix.'] *See* LAMPE (J. F.)

[Another setting.] To Sylvia. [Song, begins: 'If truth can fix.'] *See* RUSSEL (D.)

To Sylvia. [Song.] *See* WHAT. Whats Celias Shape, *etc.* [1770?] *s. sh.* 4°. **I. 530. (172.)**

To take in good part the squeeze of the hand. *The Cock and a Bull.* [Song.] Sung by Mr. Beard at Ranelagh. [*London*, 1756.] 8°. **158. l. 1.**
London Magazine, 1756, *p.* 348.

To take in good part, the squeeze of the hand. *A Cock and a Bull*, [song] as Sung by Mr. Beard at Ranelagh. *I. Walsh:* [*London*, 1756?] *s. sh.* fol. **G. 312. (76.)**

TO. To take in good part the squeeze of the hand. *A Cock and a Bull*, [Song,] as sung by Mr. Beard at Ranelagh. [*London*, 1757.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XX., p. 132.

To the conscious Groves I hie me. *A Favorite Song* sung at Ranelagh. *L[ongman] & B[roderip: London*, 1785?] fol. **G. 312. (201.)**

To the Copse lead along. [Song.] *See* WENNINGTON (W.)

To the Genius of England. [Song.] *See* WHILE. While Gallia does with Threats invade. [1780?] *s. sh.* fol. **G. 313. (215.)**

To th' Gin Shop let us go. *The Basket Women.* [Song.] The Words by A. Bradley. [*London*, 1720?] *s. sh.* fol. **G. 305. (196.)**

[Another edition.] To the Gin Shop let us go. *The Basket Women, etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (465.)**

To the Greenwood gang wi' me. Song. *See* HOOK (J.)

To the Greenwood gang with me. Song. *See* TO. To speer my Love, with glances fair, *etc.* [By J. Hook.] [1785?] *s. sh.* fol. **H. 1601. a. (75.)**

To the Hundreds of Drury I write. *The Boman Priggs Farewell.* [Song.] [*London*, 1750?] *s. sh.* fol. **I. 600. (113.)**

To the Maid I love best. Song. *See* HOOK (J.)

To the Nightingale. [Song.] *See* WORGAN (J.)

To the restless Main we'll bend our Sails. Song. *See* HOOK (J.)

To the sweet chanting warbling Throng. *Jeany's Complaint.* A favourite Scotch Song, sung at Bath. [*London*, 1774.] *s. sh.* 4°. **159. n. 6.**
London Magazine, Dec., 1774.

To the sweet Chanting, Warbling Throng. *Jeany's Complaint.* A Favorite Scotch Song, *etc.* *G[eorge] S[mart: London*, 1785?] *s. sh.* fol. **G. 312. (104.)**

To the Wood Robin Red Breast is flown. *Peggy.* [Song.] Sung by Mrs. Dennis at Sadlers Wells. [*London*, 1760?] *s. sh.* fol. **G. 312. (232.)**

To the wood robin redbreast is flown. *Peggy;* a New Song. [*London*, 1763.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXII., p. 213.

To the Words that I sing. Song. *See* ARNE (T. A.)

To thee my little blooming Fair. *Wine more powerfull than Love.* A Song. [*London*, 1715?] *s. sh.* fol. **G. 316. g. (68.)**

TO. To thee O! Gentle Sleep. [Glee.] *See* DANBY (J.)

[Another setting.] To thee, O gentle Sleep. Song. *See* ELFORD (R.) [*Tamberlain.*]

[Another setting.] To thee oh! gentle Sleep. [Song.] *See* TAMERLANE.

To thine altar O love. *Love.* A favorite Song. *P. H[odgson: London,* 1780?] *s. sh.* fol. **G. 312. (101.)**

To think of one's Follies sometimes is but Right. *The four Misses.* [Song.] *Sk[illern: London,* 1780?] *s. sh.* fol. **G. 312. (177.)**

To thy Cliffs rocky Seaton adieu. *Adieu to Seaton Cliffs.* [Song.] ... The Words & Melody ... by a Gentleman of Oxford, at whose request D[r] P. Hayes added a Bass and the Accompaniments. [Full Score.] *Printed for the Author... by S. A. & P. Thompson: London,* [1785?] fol. **G. 810. (63.)**

To Tom Paine in France. *True Justice, or The Reward of a Traitor.* A Song on the Times. [To the tune of 'To Anacreon in Heaven,' composed by J. S. Smith.] *R. Firth: Oxford,* [1795?] fol. **G. 360. (51.)**

To Tom Paine in Hell. *The knave's Necklace,* or, Every Rogue a Halter. A New Anacreontic, the Words by a Gentleman, Sung ... to the Tune of "To Anacreon in Heaven" [composed by J. S. Smith], *etc. Printed for P. Jung: London,* [1795?] fol. **G. 360. (52.)**

To touch your Heart. Song. *See* COURTEVILLE (R.)

To welcome Mirth and harmless Glee. Duett. *See* SHAW (T.) [*The Stranger.*]

To woo me and win me. *Collin's Success.* A Song [by W. Defesch]. [*London,* 1754.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XV., p. 72.

To Woods and Dells where Echo dwells. Ballad. *See* BLEWITT (J.)

To yonder Beeches friendly Shade. [Recitative and Song.] *Sung by Mr. Andrews.* At Sadlers Wells. [*London,* 1765?] *s. sh.* fol. **G. 312. (231.)**

To yonder sweet delicious shade. Song. *See* KING (R.)

To you fair Ladys now at Land. *A Ballad* by the late L[d] Dorset when at Sea never before printed. [*London,* 1707?] *s. sh.* fol. **G. 305. (180.)**

[Another copy.] **G. 312. (1.)**

[Another copy.] **G. 315. (105.)**

[Another edition.] To you fair Ladys now at Land. *A Ballad* by the L[d] Dorset when at Sea. [*London,* 1707?] *s. sh.* fol. **H. 1601. (428.)**

TO. To you fair Nymph I tune the Lyre. *Lovely Peggy.* An Imitation. [Song.] [*London,* 1780?] fol. **G. 312. (200.)**

To Zephyrus. [Song.] *See* HOWARD (S.) [*The Amorous Goddess. Overture. Minuet.*]

TOAST. The Toast. [Song.] *See* COME. Come let's hae mair Wine. [1750?] *s. sh.* fol. **G. 316. d. (97.)**

The Toast. Glee [begins: 'Fill, fill the Glasses']. *See* BECKETT (J.)

The Toast. A Catch [begins: 'Give the toast']. *See* DENNIS (W.)

The Toast. Song. *See* LET. Let Poets boast of Egypt's Queen, *etc.* [1756.] 8°. **158. l. 1.**

Toast All. [Song.] *See* DINNER. Dinner o'er and Grace said. [1790?] *s. sh.* fol. **G. 307. (156.)**

TOBACCO. The Tobacco Box, or Soldier's Pledge of Love. *See* THOUGH. Tho' the fate of Battle on to-morrow wait. [1785?] fol. **G. 297. (16.)**

Tobacco is an Indian Weed: *Tobacco. A Song, etc. L[ongman] L[ukey: London,* 1775?] *s. sh.* fol. **G. 316. h. (1.)**

[Another setting.] Tobacco is an Indian Weed. 3 Part Song. *See* WESLEY (S.)

Tobacco's the weed. *Tobacco's the Theme.* [Song.] *J. Welcker: [London,* 1780?] *s. sh.* fol. **G. 312. (138.)**

TOBERNE. Toberne, ou le Pêcheur Suédois. Opéra. *See* BRUNI (A. B.)

TOBY. Toby reduc'd. Song. *See* DEAR. Dear Tom this brown jug, *etc.* [1754.] 8°. **250. c. 1.**

TOC. Toc, toc, ouvrez, s'il vous plait. *Le Bouquet du Mois de May.* Rondeau avec Accompag[t] de Guitare pr. Alberti. *Chez M. Camand: Paris,* [1780?] 8°. **B. 362. a. (136.)**

[Another copy.] **B. 365. g. (35.)**

TOD ABELS. Der Tod Abels. Ein musikalisches Drama. *See* ROLLE (J. H.)

TOD JESU. Der Tod Jesu. Kantate. *See* GRAUN (C. H.)

Der Tod Jesu. Kantate. *See* KREUSSER (G. A.)

TO-DAY. To Day. [Trio, begins: 'This Day we graft on yesterday.'] *See* BORTOLAZZI (B.)

To Day. Song. *See* LET. Let those who wou'd wish to hear reason. [1770?] *s. sh.* fol. **G. 310. (57.)**

TODINO (CESARE) *See* L'ARPA (G. L. di). Canzon Napolitane . . . Libro Secondo. Di L'arpa. Cesaro Todino, *etc.* 1566. 8°. **A. 247.**

TODTEN DANTZ. Todten Dantz oder: Klaglied, gesungen, nach dem...Hintritt, der ... Kayserin Leopoldinae, *etc.*
See ALLE. All Menschen herkommen auss Erden, *etc.* [1649.] 12°.
11517. b. 36. (2.)

TOEPFER. Der Toepfer. Oper.
See ANDRÉ (J.)

TOESCHI (CARLO GIUSEPPE) Six Quartettos for a Violin and German Flute, Tenor and Violoncello obligato ... Opera Prima. [Separate Parts.]
Welcker: London, [1770?] fol.
g. 413. (16.)

Six Quatuor Dialogués à 4. et cinq Instruments. Pour un Violon, Flutte, Alto et Basse ... Mise au jour par M^r de la Chevardiere. Gravés par Le S^r Hue. [Separate Parts.]
Chés M^r De la Chevardiere: Paris, [1775?] fol. **g. 417. d. (1.)**

Six Symphonies. Dont les 4. premières peuvent se jouer à 8. et en Quatuor et les deux autres à grand Orchestre obligé ... Gravées par M^lle Vandome. [Separate Parts.] *Chez M^r de la Chevardiere: Paris*, [1770?] fol. **g. 391. a. (1.)**

Sinfonia a più Stromenti Obligati ... Prima. [Separate Parts.]
Au Bureau d'Abonnement Musical: Paris, [1775?] fol. **g. 474. (31.)**

Sinfonia a più Stromenti Obligati ... Seconda. [Separate Parts.]
Au Bureau d'Abonnement Musical: Paris, [1775?] fol. **g. 474. (32.)**

Six Conversation Sonatas for two Violins and a Bass. [Separate Parts.] *Welcker: London*, [1770?] fol. **h. 2851. d. (9.)**

Six Sonates à Deux Violons ... Oeuvre Second. [Separate Parts.]
Chez J. J. Hummel: Amsterdam, [1760?] fol. **g. 391. (2.)**

Six Duetts for two Violins. [Op. 2. Separate Parts.] *Printed for R. Wornum: London*, [1770?] fol. **g. 391. (1.)**

TOESCHI (GIOVANNI BATTISTA) Six Sonates en Trio pour deux Violons et Basse, *etc.* [Separate Parts.]
Chez M. de la Chevardiere: Paris, [1775?] fol. **h. 2851. a. (4.)**

TOESCHI (JOSEPH). *See* TOESCHI (C. G.)

TOGETHER. Together let us range the Fields. A Favorite Duett [by W. Boyce], sung by Mr. Harrison and Mrs. Billington, *etc. Bland & Weller: London*, [1790?] fol.
H. 2826. b. (54.)

TOGLITI. Togliti agli occhi miei. Duet.
See BIANCHI (F.) [*Ines de Castro.*]

TOI. Toi, dont le bras tirannicide. Hymne.
See RIGEL (H. J.)

Toi que j'aimai, que j'aime encore. *Adieux de la Présidente de Tourvel au Chevalier de Valmont.* Avec Accomp^t de Guittare. [Song.] *Chez Imbault: Paris*, [1790?] 8°.
B. 362. a. (109.)

Toi qui d'Émile et de Sophie. Hymne.
See GOSSEC (F. J.)

Toi qui prétends du vrai bonheur. *Le Miroir du Siècle.* [Song.] Air: Mon père étoit pot. *Chez les frères Savigny: [Paris*, 1780?] 8°. **B. 362. b. (149.)**

TOILETTE DE VENUS. La Toillette de Venus dressée par l'Amour. [A Collection of Songs.] 1^e(-10^e) Partie.
Chez Madame Boivin: Paris, [1746–7]. 8°.
B. 760.

TOINON ET TOINETTE. Toinon et Toinette, Comédie en deux Actes...meslée d'Ariettes. Représentée pour la première fois ... le 20 Juin 1767 ... avec les Airs notés. [Words by J. A. Jullien Des Boulmiers, music by F. J. Gossec.] *Chez la Veuve Duchesne: Paris*, 1767. 8°.
86. b. 16.
Part of the 'Supplément des Parodies du Théâtre Italien,' etc. tom. 3.

Toinon et Toinette, Comédie en deux Actes en prose [by J. A. Jullien Des Boulmiers], meslée d'Ariettes ... avec la Musique [of the final Vaudeville, by F. J. Gossec]. 1770. *See* RECUEIL. Recueil général des Opéras Bouffon, *etc.* Tom. 1. 1777. 8°. **11735. b. 2.**

TOISON D'OR. La Toison d'Or. Tragédie Lyrique. *See* VOGEL (J. C.)

TOKEN. The Token. Song.
See DIBDIN (C.) [*Castles in the Air.*]

TOL. Tol de rol de rol. [Song.]
See DIBDIN (C.) [*The Sphinx.*]

TOLL. Toll for the Brave! *The Loss of the Royal George.* A favorite Song with an Accompaniment for the Piano Forte. The Words by Cowper. *R. Birchall, for the Author: London*, [1795?] fol.
H. 2830. f. (94.)

Toll toll the Knell. Song.
See STORACE (S.) [*Mahmoud.*]

TOLLET (GEORGE) Tollets Ground [Violin and Ground Bass.] [*London*, 1720?] *s. sh.* fol. **G. 315. (124.)**

TOLLIO (GIOVANNI) *See* TOLLIUS (J.)

TOLLIUS (JAN) Madrigali a Sei Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Girolamo Commelino: [Heidelberg?]* 1597. *obl.* 4°. **A. 352.**

TOLOMEO. Overture in Ptolomy [by G. F. Haendel. Orchestral Parts]. [*Walsh: London*, 1730?] fol. **h. 3211. (7.)**
Some of the parts are in manuscript.

The Favourite Songs in the Opera call'd Tolomeo. No. I. [Short Score.] *Printed for I. Walsh: London*, [1762.] fol. **H. 300. a.**
The composers of the Pasticcio named in this collection are: Cocchi, Galuppi and Ciampi.

Ptolomy. Opera.
See HAENDEL (G. F.) [*Tolomeo.*]

TOLOU (A.) VI. Sonates pour les Musettes et Vielles, avec une Flûte seule . . . Livre Premier. *Gravé par Labassée. Chez l'Auteur: Paris*, 1741. fol. **K. 7. f. 16. (1.)**

TOM. Tom a Bedlam. [Song.]
See FORTH. Forth from my dark and dismall cell, *etc.* [1720?] *s. sh.* fol. **G. 315. (130.)**

Tom o' Bedlam. [Song.]
See BAREFOOT. Bare-Foot and Head-bare, *etc.* [1775?] *s. sh.* fol. **G. 306. (202.)**

Tom loves Mary passing well. *Cross Purposes.* [Song.] Sung [and composed] by Mr. Beard at Ranelaugh Gardens. [The words imitated from Moschus.] [*London*, 1748?] *s. sh.* fol. **I. 530. (157.)**

Tom's Return. Song.
See THOMAS AND SALLY.

TOM CARELESS. Tom Careless. Song.
See HOOK (J.)

TOM HALLIARD. Tom Halliard. Song.
See ABRAMS (H.)

TOM HICKATHRIFT. Tom Hickathrift. [Song.] *See* WHEN. When Richard the first rul'd in this Isle. [1775?] fol. **G. 316. j. (5.)**

TOM JONES. D'un Cerf dix cors j'ai connoissance. [Song.] *De Tom-Jones.* [Opera, words by Poinsinet, music by F. A. Danican Philidor.] *Chez Bignon: [Paris,]* 1769. 8°. **B. 362. c. (113.)**

Je vous obtiens. *Vaudeville* de Tome Jonnes. [Opera, words by Poinsinet, music by F. A. Danican Philidor.] [*Paris*, 1766?] 8°. **B. 362. c. (113*.)**

Tom Jones. Comédie Lyrique.
See PHILIDOR (F. A. DANICAN)

TOM STARBOARD. Tom Starboard. Song. *See* MAZZINGHI (J.) [*The Turnpike Gate.*]

TOM STAYSAIL. Tom Staysail. Song.
See VAUGHAN (T.)

TOM TACKLE. Tom Tackle. [Song.]
See DIBDIN (C.) [*Castles in the Air.*]

TOM THUMB. The Most Celebrated Aires in the Opera of Tom Thumb. [By T. A. Arne.] *Printed for Benjamin Cooke: London*, [1733.] fol. **G. 226. c.**
Engraved by Cross.

To have my bold Actions in soft Musick told. *Tom Thumb.* By Master Arne. In the Opera of Tom Thumb. [By T. A. Arne.] *Printed for J. Simpson: [London*, 1735?] *s. sh.* fol. **H. 1994. c. (12.)**

Tom Thumb. Opera. *See* MARKORDT (J.)

TOM TRUELOVE. Tom Truelove's Knell. [Song.]
See DIBDIN (C.) [*Great News.*]

TOM WILKINS. Tom Wilkins. Entertainment. *See* DIBDIN (C.)

TOMASI (ANTONIO FRANCESCO)
See TOMASI (B.) Quaranta Concerti di Biasio Tomasi . . . Compresi in essi alcuni di Antonio Francesco suo Fratello, *etc.* 1615. 4°. **C. 59.**

TOMASI (BIASIO) Quaranta Concerti di Biasio Tomasi . . . Secondo Libro de Sacri Fiori à 1. 2. 3. 4. 5. 6. 8. voci. Con il Basso Continuo. Compresi in essi alcuni di Antonio Francesco suo Fratello . . . Opera Quarta. Canto. (Tenore.) (Basso.) (Quinto.) (Basso per l' Organo.) 5 pts. *Stampa del Gardano: Venetia*, 1615. 4°. **C. 59.**

TOMBEAU. Le Tombeau d'Eucharis. [Song.] *See* GAVEAUX (P.)

Le Tombeau de Laure. Romance.
See LUSSE (C. de).

TOMBS. The Tombs in Westminster Abbey. [Song.] *See* HERE. Here lies William of Valence, *etc.* [1775?] fol. **G. 308. (146.)**

TOMEONI (FLORIDO) Théorie de la Musique Vocale, ou des dix règles qu'il faut connaître et observer pour bien chanter, *etc.* *Chez l'Auteur: Paris*, An VII [1799]. 8°. **1042. k. 29. (2.)**

TOMICH (FRANCESCO) Three Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Violin and Violoncello, *etc.* [Op. 1.] [Separate Parts.] *Longman and Broderip: London*, [1795?] fol. **g. 161. c. (12.)**

See PLEYEL (I. J.) [*6. String Quartets. Op. I. Nos. 1 and 4; Op. II. No. 4.*] Three Duetts for the Piano Forte . . . adapted by F. Tomich. [1788?] fol. **g. 131. (9.)**

TOMICH (Francesco) *See* Pleyel (I. J.) [*8. Symphonies.*] A Favorite Overture [No. II, in F] ... arranged for the Piano-Forte or Harpsichord with an Accompaniment for the Violin by F. Tomich. [1790?] fol. **g. 147. (10.)**

See Pleyel (I. J.) [*8. Symphonies. No. 9, in E flat.*] A Favorite Overture ... arranged for the Piano-Forte or Harpsichord with an Accompaniment for the Violin by F. Tomich. [1790?] fol. **g. 147. (11.)**

TOMKINS (Thomas) Musica Deo Sacra & Ecclesiæ Anglicanæ: or, Musick dedicated to the Honor and Service of God, and to the Use of Cathedral and other Churches of England, especially of the Chappel-Royal of King Charles the First. Medius. (Contratenor.) (Tenor.) (Bassus.) 4 pts. *William Godbid: London*, 1668. fol. **G. 5.**

Songs of 3. 4. 5. and 6. parts. Cantus. (Tenor.) (Bassus.) (Sextus.) 4 pts. *Printed for M. Lownes, I. Browne, and T. Snodham: London*, 1622. 4°. **K. 3. k. 7.**

TOMLINSON (Kellom) The Art of Dancing explained by Reading and Figures; ... In Two Books. [With 37 plates.] *Printed for the Author: London*, 1735. 4°. **K. 8. k. 7.**
A portrait of the author by F. Morellon la Cave, after R. van Bleeck, dated 1754, *is inserted.*

Six Dances compos'd by Mr. Kellom Tomlinson. Being a Collection of all the Yearly Dances, publish'd by him from the Year 1715 to the present Year, *viz.* I. The Passepied. Round O. II. The Shepherdess. III. The Submission. IV. The Prince Eugene. V. The Address. VI. The Gavot, *etc.* [With 36 plates.] *The Author:* [*London*, 1720.] 4°. **K. 8. k. 6.**
The six original editions, with a general title-page and dedication. In this copy the dances are arranged in reverse order of the dates. The composers named are: Kellom [*Tomlinson*], *Babell and Loeillet.*

TOMORROW. Tomorrow. [Song.] *See* I. I heed not while Life's on the Wing, *etc.* [1775?] *s. sh.* fol. **G. 309. (138.)**

To-Morrow. [Song, begins: 'A bankrupt in trade.'] *See* Kelly (M.)

TON. The Ton. Song. *See* Too. Too long the Rhimesters of the age, *etc.* [1777.] fol. **G. 312. (99.)**

Ton amour, O fille chérie. Air. *See* Azémia.

TON. Ton tems est passé, vieille coquette. [Song, words by] M. du Fresni. [*Paris,*] 1726. *s. sh.* 4°. **297. a. 20.**
Mercure de France, March, 1726.

Ton troupeau, Sylvie. *Air Nouveau.* [*Paris*, 1678.] *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Jan., 1678, *p.* 120.

TONINI (Bernardo) Suonate da Chiesa a Tre. Duo Violini, & Organo, Con Violoncello ad libitum ... Opera Seconda. [Separate Parts.] *Gioseppe Sala: Venetia*, 1697. 4°. **d. 19.**

TONIOLI (Vincenzo) Sei Duetti a Due Violini. [Separate Parts.] *G. Walker: Londra*, [1800?] fol. **h. 2910. c. (7.)**

TONNELIER. Le Tonnelier. Opéra-Comique, mêlé d'Ariettes. Représenté ... le 16 Mars 1765 ... avec la Musique. [Altered from Audinot's 'Le Tonnelier.'] *Chez Duchesne: Paris*, 1765. 8°. **86. b. 16.**
Part of the 'Supplément des Parodies du Théâtre Italien,' etc. Tom. 3.

Le Tonnelier. Opéra Comique en un Acte. Mis en musique par Messieurs * * * ... Gravé par Gerardin. [Words by F. A. Quétant and N. M. Audinot, music by N. M. Audinot. Full Score.] *Chez Le Clerc: Paris*, [1770?] fol. **G. 635.**
Imperfect, wanting pp. 19, 20, 51 *and* 52.

Le Tonnelier, Opéra-Comique meslé d'Ariettes ... Nouvelle édition augmentée ... avec la Musique. [Words by F. A. Quétant and N. M. Audinot, music by N. M. Audinot.] *Chez la Veuve Duchesne: Paris*, [1770.] 8°. **11738. m. 1. (6.)**

Le Tonnelier, Opéra-Comique mêlé d'Ariettes ... Nouvelle édition, Augmentée ... avec la Musique. *See* Recueil. Recueil général des Opéra Bouffons. Tom. 1. 1777. 8°. **11735. b. 2.**

Loin des soucis, des allarmes. [Song.] *Du Tonnelier.* [By N. M. Audinot.] [*Paris*, 1770?] 8°. **b. 362. (19.)**

Quand je vois Fanchette. *Ariette du Tonnelier.* [By N. M. Audinot.] [*Paris*, 1770?] 8°. **B. 362. (16.)**

Un Tonnelier vieux et jaloux. [Song.] *Du Tonnellier.* [By N. M. Audinot.] [*Paris*, 1770?] 8°. **B. 362. (17.)**

TONNOLINI (Giovanni Battista) Salmi a Otto Voci...Con una Lode al Glorioso S. Carlo. Et col Partito delli doi Bassi. Nouamente Composti & dati in luce... Primo Choro. Tenore. (Basso.) 2 pts. *Stampa del Gardano. Appresso Bartholomeo Magni: Venetia*, 1616. 4°. **D. 121.**

TONSOR (Michael) Sacræ Cantiones Plane Nouæ, Quatuor, Quinque et Plurium Vocum, ita compositæ, ut ad omnis generis instrumenta accommodari possint, *etc.* Discantus. (Altus.) (Bassus.) (Quinta et Sexta Vox.) 4 pts.
In Officina Theodorici Gerlachij : Norimbergæ, 1573. *obl.* 4°. **A. 43. a.**

Selectæ Quædam Cantiones Sacræ, Modis Musicis Quinque Vocum recens compositæ ... Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *In Officina Theodorici Gelatzeni : Noribergæ*, 1570. *obl.* 4°. **A. 43.**

TOO. Too late for Redress. *A New Song* ... Sung by Mr. Lowe at Vaux-hall. [*London*, 1749.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. V., p. 184.

Too late for redress. *A Song, etc.* [*London*, 1749.] 8°. **249. c. 19.**
Gentleman's Magazine, Vol. XIX., p. 425.

Too late for redress. *A New Song.* [*London*, 1750.] 8°. **157. l. 12.**
London Magazine, 1750, *p.* 277.

Too late for redress. *A Song.* [*London*, 1750 ?] *s. sh.* fol. **G. 312. (82.)**

[Another copy.] **Add. MSS. 29, 370. f. 4. v.**

Too late for redress. *The Discerning Lover.* A new Song. *See* Chloe. Chloe, or the Musical Magazine, *etc.* [1760 ?] fol. **G. 433.**

Too long a giddy wand'ring youth. *A Song* ... The words by Mr. Boyce. [*London*, 1754.] 8°. **250. c. 1.**
Gentleman's Magazine, Vol. XXIV., p. 331.

Too long the Rhimesters of the age. *The Ton.* A favourite Song. Sung by Mrs. Wrighten at Vauxhall. *W*[*illiam*] *R*[*andall : London*, 1777.] fol. **G. 312. (99.)**

Too long thou Tyrant love Ive borne. Song. *See* H., H.

Too long to the beauty of Delia. *Damon and Delia.* [Song.] *R. Falkener : London*, [1775.] *s. sh.* fol. **H. 1994. a. (157.)**

Too lovely and Fair. [Song.]
See Pirro e Demetrio.

Too lovely fair one I confess. Song.
See Phillips (T.)

TOO CIVIL BY HALF. Too Civil by Half. Farce. *See* Hook (J.)

TOODLE. Toodle Roodle Roo. Song.
See Highland Reel.

TOPHAM (William) Six Sonatas or Solos, for the Flute. With a Through Bass for the Harpsicord. [Separate Parts.] *I. Walsh and I. Hare : London*, [1700 ?] *obl.* fol. **d. 150. (5.)**

[Another copy.] **c. 105. a. (5.)**

TOPHAM (William) Six Sonatas or Solos for the Flute, with a Through Bass for the Harpsicord . . Opera Secunda. [Separate Parts.] *Printed for I. Walsh, I. Hare and P. Randall : London*, [1710 ?] *obl.* fol. **c. 105. a. (6.)**

TOPPING (Michael) Twelve English Songs for a Voice Violin & Harpsichord, *etc.* *Randal & Abel, for the Author : London*, [1767 ?] *obl.* fol. **E. 601. g. (8.)**

TOPSAILS. The Topsails shiver in the wind. [Song.] *See* Arne (M.)

TORELLI (Giuseppe) Concerti Grossi. Con vna Pastorale per il Santissimo Natale . . . Opera Ottaua, *etc.* Violino Primo (Secondo) di rinforzo. (Violino Secondo del Concertino.) (Violone, ò Arcileuto.) 4 pts. *Per Marco Siluani : Bologna*, 1709. fol. **g. 50. a.**

Concertino per Camera a Violino, e Violoncello ... Opera Quarta. [Separate Parts.] *Marino Siluani :* [*Bologna*, 1690 ?] fol. **K. 2. i. 12.**
Etched throughout by C. A. Buffagnotti.

Sinfonie à 2. 3. e. 4. Istromenti . . . Opera Terza. Violino Primo (Secondo). (Alto Violà.) 3 pts. *Per Gioseffo Micheletti : Bologna*, 1687. 4°. **d. 31.**

Sinfonie a Tre e Concerti a Quattro ... Opera Quinta. (Organo.) 2 pts.
Chez Estienne Roger : Amsterdam, [1700 ?] fol. **g. 50. b.**

Sonate a Tre Istromenti con il Basso Continuo. Opera Prima. Violino Primo (Secondo). (Violoncello.) (Organo.) 4 pts.
Per Henrico Aertssens : Anversa, 1695. fol. **g. 50.**
The title-page of the Organ part differs slightly from the others. This volume has been successively in the possession of William Corbett, Sir John Hawkins, and J. S. Smith, and contains the signatures of all three.

See Bernardi (B.) VI. Sonatas ou Concerts à 4, 5 & 6 Parties. Composées par M^rs^ Bernardi, Torelli & autres fameux Auteurs, *etc.* [1710 ?] fol. **g. 914.**

See Bitti (M.) Concerts à 5, 6 & 7 Instrumens ... ; Composez par Messieurs Bitti, Vivaldi & Torelli, *etc.* [1715 ?] fol. **g. 917.**

See Harmonia Mundi. Harmonia Mundi. Consisting of Six ... Sonata's collected out of the ... Works of ... Sign^r^ Torelli, *etc.* [1710 ?] fol. **g. 419.**

See M., R. Medulla Musicæ ; Being a Choice Collection of Airs . . from the Works of ... Torelli, *etc.* [1727 ?] 8°. **c. 25.**

TORMENTING. Tormenting Jealousy begon. Song. *See* WELDON (J.)

TORNI. Torni serena l'alma. Polonoise. *See* WEIGL (J.) [*Gli Amori Marinari.*]

TORNIOLI (MARC' ANTONIO) Canzonette Spirituali a Tre Voci ... Libro Primo. Canto Primo (Secondo). (Basso.) 3 pts. *Appresso Angelo Gardano, & Fratelli : Venetia*, 1607. 4°. **D. 207.**
This work also contains a Canzonet by G. B. Cenni.

TORNO. Torno la mia speranza. Ariett. *See* MAJO (G. F. di)

TORRES MARTINEZ BRAVO (JOSEPH DE) Reglas Generales de Acompañar, en Organo, Clavicordio, y Harpa, con solo saber cantar la parte, ò vn baxo en Canto figurado. Distribuidas en Tres Partes, *etc.* *En la Imprenta de Musica : Madrid*, 1702. 4°. **K. 8. f. 13.**

Reglas Generales de Acompañar... Añadido aora un nuevo Tratado, donde se explica el modo de acompañar las Obras de Musica, segun el estilo Italiano, *etc.* *En la Imprenta de Musica : Madrid*, 1736. *obl.* fol. **7895. aa. 60.**

See MONTAÑOS (F.) Arte de Canto Llano, con Entonaciones de Coro...nuevamente corregidos: Y aora aumentadas...en esta vltima Impression...Por Don J. de Torres, *etc.* 1734. 4°. **557*. d. 29.**

See NASSARE (P.) Fragmentos Musicos ...Sacalos a Luz Don Joseph de Torres, *etc.* 1700. 4°. **1042. k. 6.**

TORTORITI (GABRIELE) Advice to Sylvia, *etc.* [Song.] *Printed for John Tyther : [London*, 1740 ?] *s. sh.* fol. **H. 1994. (63.)**

[Another edition.] Advice to Sylvia. [*London*, 1750 ?] *s. sh.* fol. **G. 316. f. (4.)**

Six Sonatas for two German Flutes or Violins and a Bass. [Separate Parts.] *Printed for I. Walsh : London*, [1745 ?] fol. **g. 241. (8.)**

[Another copy.] **g. 70. c. (7.)**

TORY. A Tory, a Whigg, & a Moderate Man. *The Moderate Man:* [Song,] the words by Mr. Durfey to a pretty French Tune. [*London*, 1705 ?] *s. sh.* fol. **G. 306. (43.)**
In Durfey's songs, the music is said to be by Corelli.

[Another copy.] **G. 304. (1.)**

[Another edition.] A Tory a Whigg & a Moderate Man. *The Moderate Man.* [*London*, 1705 ?] *s. sh.* fol. **H. 1601. (32.)**

TORY. A Tory came late through Westminster-hall. *A New Song* made by a Person of Quality, and sung befor His Majesty at Winchester. To the Tune of, Cook Lawrel. *London*, 1683. *s. sh.* fol. **806. k. 16. (90.)**

TOSI (PIETRO FRANCESCO) Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers ... Translated into English by Mr. Galliard, *etc.* *Printed for J. Wilcox : London*, 1742. 12°. **1042. d. 16.**

Opinioni de' Cantori Antichi, e Moderni o sieno Osservazioni sopra il Canto Figurato, *etc.* *Per Lelio dalla Volpe : Bologna*, 1723. 8°. **1042. d. 56.**

TOSSED. Tossed on a Sea of Doubts and Fears. [Song.] *See* AMATEUR.

TOST. Tost in doubts and fears I rove. *The Rover.* [Song, the music by E. Betts.] [*London* ? 1730 ?] *s. sh.* fol. **G. 312. (34.)**

TOTAL. Total eclipse. Song. *See* HAENDEL (G. F.) [*Samson.*]

TOUCHER. Toucher un cœur, c'est un grand bien. *La Révérence*, mise au jour par Mr. Rayer. [Song.] Air: On compterait les diamants. [*Paris*, 1785 ?] 8°. **B. 362. f. (4.)**

[Another copy.] **B. 362. a. (31.)**

TOUCHSTONE. Vauxhall Watch. [Song.] Sung by Mr. Mahon in the Touchstone. [Words and music by C. Dibdin.] *S. A. & P. T[hompson : London*, 1779.] *s. sh.* fol. **G. 310. (115.)**

The Touchstone. [Opera.] *See* DIBDIN (C.)

TOUJOURS. Toujours grand soin avoit Lisette. *Le Sommeil Interrompu.* Ronde à danser. [Song.] [*Paris*, 1780 ?] 8°. **B. 362. g. (86.)**

Toujours joyeux. [Air.] *See* DEUX JUMEAUX DE BERGAME.

Toujours, tonjours, il est toujours le même. Chanson Nouvelle [Words] De M^r^ De B*** M******. [*Paris*, 1785 ?] 8°.

TOULAIN ( ) Venus me livre la guerre. *Chanson.* Les paroles sont de M***, *etc.* [*Paris*,] 1756. 8°. **298. c. 27.**
Mercure de France, Feb., 1756.

TOUR TO THE LAND'S END. A Tour to the Land's End. Entertainment. *See* DIBDIN (C.)

TOURMENT. Le Tourment de l'Amour. [Song.] *See* POUR. Pour vous plaire, jeune Constance, *etc.* [1785 ?] 8°. **B. 362. f. (47.)**

TOURNER. Tourner ainsi la tête. Air. *See* Prix.

TOURS (Jacob) Three Grand Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin . . . Op. 6. [Separate Parts.] *Printed for J. Bland: London*, [1790?] fol. **g. 418. a. (6.)**

Trois Sonatas, pour le Clavecin ou Piano Forte. Avec un Accompagnement pour un Violon Obligato . . . Op. 3. [Separate Parts.] *Printed for J. Bland: London*, [1785?] fol. **h. 70. b. (9.)**

TOURTERELLE. La Tourterelle. [Song.] *See* Malbrancq ( )

La Tourterelle et les Pigeons. [Song.] *See* Essex (T.)

TOUS. Tous ces Français que loin de nous. *Air de la Suite de la Confédération.* Avec Accomp^{t} de Guittare. *Chez Imbault: Paris*, [1793?] 8°. **B. 362. a. (35.)**

Tous ceux qui n's'ront pas contents. Vaudeville. *See* Nicodème dans la Lune.

Tous les hauts faits qu'on lit déja. Air. *See* Confédération du Parnasse.

Tout [*sic*] les pas d'un discret Amant. Ariette. *See* Femmes Vengées.

TOUT. Tout ce que vois. [Song.] *See* Duv** ( ) *Mademoiselle.*

Tout ce qui dut me rendre heureux. Ariette. *See* Chimène.

Tout dit qu'il faut aimer. Chanson. *See* Lagarde (N. de).

Tout en badinant dit-on. *À une Jeune Fille*, à qui l'Auteur avait pris un Certain Anneau, qu'on appelle J'appartiens. Air: Du Sultan Saladin [by A. É. M. Grétry]. *Chés Camand:* [*Paris*, 1785?] 8°. **B. 362. (67.)**

Tout est changé. Vaudeville. *See* Prevôt d'Exime ( )

Tout est charmant chez Aspasie. *Le Boudoir d'Aspasie.* Chanson. [*Paris*, 1790?] 8°. **B. 362. e. (81.)**

Tout le jour est fait pour l'ouvrage. [Song.] *See* Au Retour.

Tout le village me l'envie. [Song.] *See* Silvain.

Tout mon sang est à la patrie. [Song.] *See* Siège de Thionville.

Tout renaît dans ce beau séjour. Air. *See* T., J.

Tout s'enyvre ici bas. Air. *See* Baudau ( )

Tout votre plaisir, Hortense. Couplets. *See* Sainte-Aldegonde (de) *Count.*

TOUTAIN ( ) Sombre boccage, où regne une profonde paix. *Air.* [*Paris*,] 1738. *s. sh.* 4°. **297. b. 25.**
Mercure de France, Oct., 1738.

TOUTE. Tout fille a son trésor. Romance. *See* Élouis (J.)

Toute ma Vie. Romance. *See* Chapelle (P. D. A.)

TOVAR (Francisco) Libro de musica pratica, *etc. Imprimida . . . por maestre Johan Rosēbach: Barcelona*, 1510. fol. **K. 1. f. 1.**
All the musical notes and clefs are in MS. Fol. xxi. is damaged. Register: four leaves without signature, sig. a, four leaves, b–e in eights. The last leaf blank. 40 lines to the full page.

TOWN. Town and Country. [Song.] *See* As. As town bitten bards bred in fashion & noise, *etc.* [1790?] fol. **G. 809. a. (34.)**

Town and Country. Song. *See* In. In London I never know what to be at, *etc.* [1795?] fol. **G. 808. e. (26.)**

The Town Crier. [Song.] *See* Dibdin (C.) [*Will of the Wisp.*]

The Town Rakes. Song. *See* Purcell (D.) [*The Younger Brother.*]

TOZZI (Vincenzo) Il Primo Libro de' Concenti Ecclesiastici a Due, Tre, Quattro, e Cinque Voci, *etc.* Canto Primo (Secondo). (Alto.) (Tenore.) (Basso.) (Organo.) 6 pts. *Iacomo Fei d'And. F.: Roma*, 1662. 4°. **D. 247.**
There is a second (engraved) title-page to each part-book.

TRABACI (Giovanni Maria) Di Gio. Maria Trabaci . . . Il Secondo Libro de Ricercate, & altri varij Capricci, Con Cento Versi sopra li Otto finali Ecclesiastici, *etc. Gio. Giocomo Carlino: Napoli*, 1615. fol. **K. 4. i. 13.**

Villanelle, et Arie alla Napolitana, à tre, & à quattro voci. Con vn Dialogo nel fine . . . Nouamente . . . composte, & date in luce. Libro Primo. Tenore. *Appresso Gio. Iacomo Carlino: Napoli*, 1606. 4°. **B. 298.**

TRACCOLLO. Tracollo. Intermezzo. *See* Pergolesi (G. B.)

TRACI AMANTI. I Traci Amanti. [Opera.] *See* Cimarosa (D.)

TRACTATUS MUSICES. Tractatus Musices. *See* Compendium Musices.

TRACY ( ) Tracy's Collection of favorite Country Dances for the present Year, with proper Basses & Figures for Dancing. *Hime: Dublin*, [1795?] fol. **g. 270. g. (6.)**

TRADE. Trade's awry, and so am I. *Punchionello.* [Song.] Sung by Mr. Platt at Sadler's Wells. [*London*, 1725?] *s. sh.* fol. **G. 312. (48.)**

TRADING. The Trading D—chesses or Female Canvassers. [Trio.] *See* We. We be three gay Duchesses, *etc.* [1784.] fol. **G. 808. f. (48.)**

TRAEG (Andreas) Fantaisie pour une Flute ... Op. 2. *Chez Iean Traeg: Vienne*, [1800?] fol. **g. 71. (25.)**

TRAETTA (Tommaso) Antigono. Overture. [P. F.] [*R. Bremner: London*, 1776.] fol. **g. 272. u. (27.)**

Printed from the plates of "The Favourite Songs in ... Antigono," a pasticcio, by Traetta, Hasse and Vento.

Six Italian Duets with a Bass for the Harpsichord ... The Words from Metastasio. *Peter Welcker: London*, [1770?] *obl.* fol. **E. 600. l. (11.)**

Who gave the Sun his light, a Hymn to the Creator, written to a celebrated Melody of Trajetta's by Mrs. Opie, harmonized and arranged with an Accompaniment for the Piano Forte, by Mr. Biggs. *R. Birchall: London*, [1800?] fol. **H. 1662. (53.)**

TRAGÉDIES SAINTES. Tragédies Sainctes. Dauid combattant. Dauid triomphant. Dauid fugitif. Par Louis Des-Masures Tournisien. [With Hymns for four voices.] *Par Nicolas Soolmans: Anuers*, 1582. 8°. **839. b. 32.**

TRAGICAL. The Tragical History of the Life and Death of Billy Pringle's Pig. [Song.] *See* Geminiani (F.)

TRAITÉ. Traité Critique du Plain-Chant, usité aujourd'ui dans l'Eglise, *etc.* [By — Cousin de Contamine.] *Chez P. G. L. Mercier: Paris*, 1749. 12°. **786. c. 28.**

Traité de la Musette, avec une nouvelle Methode, pour apprendre de soy-mesme à jouer de cet Instrument, *etc.* [By C. E. Borjon.] *Chez I. Gerin, & B. Riviere: Lyon*, 1672. fol. **7895. f. 7.**

Traicté de Musique, contenant une sommaire instruction pour methodiquement pratiquer la composition. *Pierre Ballard: Paris*, 1616. 4°. **556. c. 28.**

[Another edition.] Traicté de Musique, *etc.* *Pierre Ballard: Paris*, 1617. 4°. **557*. d. (6.)**

Traité du Contrepoint. [Interleaved with examples in MS. By P. Signoretti.] [*Paris*, 1765?] 4°. **557*. e. 19.**

Traité du Mélo-Drame ou Réflexions sur la Musique Dramatique. [By L. Garcin.] *Chez Vallat-la-Chapelle: Paris*, 1772. 8°. **1042. h. 8.**

[Another copy.] **786. c. 29.**

—— *See* Observations. Observations sur un ouvrage nouveau [by L. Garcin] intitulé: Traité du Melo-Drame, *etc.* [By François Jean, Marquis de Chastellux.] 1771. 8°. **839. d. 10.**

TRAITÉ. Traité Théorique et Pratique du Plain-Chant, appellé Grégorien, *etc.* [By L. Poisson.] *Chez P. N. Lottin, & J. H. Butard: Paris*, 1750. 8°. **1042. l. 4.**

TRAITÉ NUL. Le Traité Nul. Opéra. *See* Gaveaux (P.)

TRAJETTA (Tommaso) *See* Traetta.

TRANQUIL. The Tranquil Thatch. Ballad. *See* Suett (R.)

TRANSFORMATION. The Transformation. Song. *See* Of. Of all the Animals on Earth I see. [1730?] *s. sh.* fol. **G. 310. (174.)**

TRANSILVANO. Il Transilvano. Dialogo. *See* Diruta (G.)

TRANSIT. The Transit of Venus. [Song.] *See* Come. Come ye lads and lassies with speed. [1774?] *s. sh.* fol. **G. 307. (125.)**

TRANSPORTING. Transporting Charmer. Song. *See* Floridante. Finche lo strale.

TRAUER-LIED. Trauer-Lied, Bey seeligen Absterben ... Dess ... Herrn Johann Wolffgang Grünewalds. *See* Ach. Ach Traurigkeit, *etc.* 1684. 4°. **12301. dd. 6. (16.)**

TRAUMBILD. Das Traumbild. [Song.] *See* Mozart (W. A.)

TRAVELLER. The Traveller. Song. *See* Amateur.

A Traveller stopt at a Widow's Gate. Song. *See* Storace (S.) [*The Iron Chest.*]

TRAVELLERS IN SWITZERLAND. The Travellers in Switzerland. Comic Opera. *See* Shield (W.)

TRAVENOL (Louis) *See* D * * *. Histoire du Théâtre de l'Académie Royale de Musique ... Seconde Edition, *etc.* [By L. Travenol and J. Durey de Noinville.] 1757. 8°. **1042. h. 3.**

TRAVERIA (Daniel) Ensayo Gregoriano, ó Estudio Pratico del Canto-Llano e Figurado en Metodo facil ... Dividido en tres Partes, *etc.* *En la Imprenta de la Viuda de Don Joachin Ibarra: Madrid*, 1794. 4°. **C. 348.**

[Another copy.] **C. 348. a.**

TRAVERS (John) The Whole Book of Psalms, for one, two, three, four and five Voices with a Thorough Bass for the Harpsichord, *etc.* 2 vols. *Printed for J. Johnson: London*, [1750?] fol. **G. 104.**

TRAVERS (JOHN) Bright Author of my present Flame. [Song, the words by A. Robertson of Struan.] Sung by Mr. Lowe, *etc.* [*London*, 1750?] fol. **G. 305. (103.)**

[Another copy.] **G. 306. (174.)**

[Another copy.] **G. 315. (143.)**

[Another edition.] Bright Author of my present Flame, *etc.* [*London*, 1750?] fol. **G. 316. d. (51.)**

Eighteen Canzonets, for Two, and three Voices: (The Words chiefly by M. Prior), *etc.* *John Simpson, for the Author: London*, [1745?] fol. **G. 805. e. (1.)**

Eighteen Canzonets, *etc.* *John Johnson, for the Author: London*, [1750?] fol. **G. 385. (1.)**

—— [No. 1.] I like a Bee. Canzonette for Two Voices. [*London*, 1760?] *s. sh.* fol. **G. 309. (129.)**

—— [No. 1.] I like a Bee. Canzonette for Two Voices. [*London*, 1775?] *s. sh.* fol. **H. 1994. a. (33.)**

—— [No. 4.] Bibo. A Favourite Canzonet for Two Voices. *R. Falkener: London*, [1775?] fol. **H. 1994. a. (132.)**

—— [No. 4.] Bibo. A favourite Canzonett for 2 Voices. *Longman, Clementi & Co.: [London*, 1780?] fol. **G. 805. g. (56.)**

—— [No. 5.] I my dear was born to day, *etc.* *Printed for J. Bland: London*, [1780?] fol. **G. 309. (104.)**

—— [No. 7.] Says Pontius in rage, *etc.* *Printed for J. Bland: [London*, 1780?] fol. **G. 311. (115.)**

—— [No. 7.] Says Pontius in rage. *Canzonet.* [*London*,] 1792. *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, March, 1792.

—— [No. 12.] Haste, my Nanette, *etc.* *Bland & Weller: London*, [1795?] fol. **G. 295. (3.)**

On Windsor Castle. *See* HAIL. Hail Windsor crown'd with lofty Tow'rs, *etc.* [By J. Travers.] [1742?] *s. sh.* fol. **G. 305. (130.)**

Plenty, Mirth, and gay Delights. *A favourite Two Part Song.* [*London*,] 1789. *s. sh.* 4°. **P.P. 5141.**

Lady's Magazine, June, 1789.

Plenty, Mirth and gay Delight. *See* PLENTY. Plenty, Mirth, *etc.* [By J. Travers.] [1725?] *s. sh.* fol. **G. 316. e. (118.)**

XII. Voluntaries for the Organ or Harpsichord, *etc.* *Printed for C. & S. Thompson: London*, [1770?] *obl.* fol. **e. 174. h. (9.)**

When Vernal Airs perfume the Fields. *A Favourite Song . . .* Sung by Miss Formantel. [*London*, 1760?] fol. **G. 316. (145.)**

TRAVERS (JOHN) *See* APOLLONIAN HARMONY. Apollonian Harmony: a Collection of . . . Glees . . . by . . . Travers, *etc.* [1790?] 8°. **E. 255.**

See CATCHES. A Second Collection of Catches by . . . Dr. Arne, . . . Mr. Travers, *etc.* [1766?] *obl.* 4°. **A. 756. a. (2.)**

See CATCHES. Three Catches, *etc.* [By J. Travers, *etc.*] [1775.] *s. sh.* 4°. **P.P. 5141.**

See CORFE (J.) Nine Vocal Trios arranged from . . . Airs and Duetts of . . . Travers, *etc.* [1800?] *obl.* fol. **F. 607. z. (1.)**

See VOLUNTARIES. A Collection of Voluntaries . . . by Dr. Green, Mr. Travers & . . . other . . . Masters. Book I., *etc.* [1777?–1780?] *obl.* fol. **e. 1089.**

See WILLOUGHBY (R.) Sacred Harmony . . . selected from the Works of . . . Travers, *etc.* [1795?] *obl.* 4°. **A. 1095.**

TRAVERSA (GIOACCHINO) Six Quatuors Concertans pour deux Violons, Alto et Basse. Dédiés à Monsieur le Baron de Bagge, *etc.* [Separate Parts.] *Chez Mr Le Duc: Paris*, [1780?] fol. **g. 428. a. (1.)**

Six Quatuors Concertants pour Deux Violons, Alto et Basse; dediés à . . . Monseigneur Charles Eugène de Lorraine Prince de Lambese, *etc.* [Separate Parts.] *Chez le Sr Sieber: Paris*, [1785?] fol. **g. 428.**

Six Quatuor Dialogués pour Deux Violons, Alto et Basse, composés sur des Airs connus . . . Gravés par Le Roy l'ainé. [Separate Parts.] *Chez M. de la Chevardière: Paris*, [1775?] fol. **g. 428. a. (2.)**

TREACHEROUS. The Treacherous Fair. [Song.] *See* HUDSON (R.)

TREATISE. A Short Treatise on Harmony. Containing the Chief Rules for Composing in Two, Three and Four Parts. Dedicated to all Lovers of Musick, by an Admirer of This Noble and Agreeable Science [i.e. J. C. Pepusch]. *J. Watts: London*, 1730. *obl.* 8°. **785. a. 8.**

This treatise was written by Dr. Pepusch for the use of his pupil James, Lord Paisley (afterwards Earl of Abercorn), and published without the knowledge of the author.

[Another copy. MS. NOTES, *etc.*, by Joshua Steele.] **785. a. 9.**

A Treatise on Harmony . . . Dedicated to all Lovers of Musick, by an Admirer of this Agreeable Science [i.e. J. C. Pepusch]. The Second Edition, Alter'd Enlarg'd, and Illustrated by Examples in Notes, *etc.* *W. Pearson: London*, 1731. *obl.* 8°. **785. a. 10.**

[Another copy.] **785. a. 11.**

[Another copy.] **53. a. 25.**

TREATISE. A Treatise on the Theory and Practical System of Music. To which is added ... a few Observations on Minor Keys, *etc.* . *G. Cawthorn: London*, 1798. 8°. **1042. k. 22. (4.)**

[Another copy.] **1042. k. 23. (3.)**

A Treatise on the Transposition of Music, with a new-invented circular Sliding Scale, *etc.* *Printed for the Author: London*, [1785?] 8°. **557*. c. 19. (12.)**

TREATY. The Treaty of Commerce. [Song.] *See* TROTH. Troth Mister Bull, *etc.* [1785.] fol. **G. 312. (244.)**

TRÉBUCHET. Le Trébuchet. [Song.] *See* LISON. Lison guettoit une fauvette. [1780?] 8°. **B. 362. b. (118.)**

TREES. The Trees begin to bud. Song. *See* HOOK (J.)

TREIBER (JOHANN PHILIPP) Der Accurate Organist im General-Bass. Das ist: Neue, deutliche und vollständige Anweisung zum General-Bass, *etc.* [By J. P. Treiber.] 1704. fol. *See* ACCURATE ORGANIST. **7896. g. 33.**

TREIMER (SEWALT) *See* TRIEMER (J. Z.)

TREMAIN (T.) The Brown Jugg. Canzonet for two Voices. [Words by F. Fawkes.] *Sk[illern: London*, 1780?] fol. **G. 307. (173.)**

Thirteen Canzonets for Two Voices ... Op. 5. *Longman and Broderip: London*, [1785?] fol. **H. 1652. (8.)**

Past Twelve o'clock. [Song.] The Words by Mr. Selway, *etc.* [*London*, 1780?] fol. **G. 310. (236.)**

Phillis. A Canzonet for 3 Voices. *Sk[illern: London*, 1780?] fol. **G. 307. (171.)**

Twenty Psalms, set to Music for Two, Three and Four Voices. *T. Skillern: London*, [1785?] *obl.* fol. **E. 602. f. (4.)**

Six Sonatas, for the Harpsichord or Forte-Piano, with an Accompaniment for the Violin...Opera IV. *Longman and Broderip: London*, [1785?] fol. **g. 442. a. (18.)**

Six Sonatas Spirituale or Voluntarys for the Organ or Harpsichord...Op. VII. *Preston & Son: London*, [1800?] fol. **h. 2732. l. (3.)**

TREMAIS (DE) Sonates pour le Violon et pour la Flûte avec la Basse Continue.... Œuvre P^er^ Gravées par le S^r^ Hue, *etc.* *Chez M^me^ Boivin: Paris*, 1736. fol. **h. 1633.**

TRENTO (VITTORIO) Brillar il cor mi sento. [Song.] Sung by Sig^ra^ Morichelli ... in the Opera [by V. Martin y Solar] of Il Burbero di Buon Core. Arranged for the Piano Forte with ornaments by D. Corri. *Printed for Corri, Dussek & Co.: London & Edinburgh*, [1794.] fol. **G. 805. d. (23.)**

[La Forza dell' Amore.] The Favorite Dance of the Triumph of Love...composed by Sig^r^ Gentili, *etc.* [P. F.] *Longman & Broderip: London*, [1797.] fol. **h. 16. b. (3.)**

TRESTED (THOMAS) The Hair Dresser's Address to the Ladies, by Oliver Oddfish Esq^r^, *etc.* [Song.] *J[ohn] P[reston: London*, 1780?] *s. sh.* fol. **G. 307. (93.)**

TRESTI (FLAMINIO) Il Primo Libro delle Canzonette a Tre Voci ... Nouamente composte, & date in luce. Basso. *Appresso Angelo Gardano: Venezia*, 1594. 4°. **D. 226.**

Il Primo Libro de Madrigali a Cinque Voci...Nouamente posti in luce. Quinto. *Appresso Angelo Gardano: Venetia*, 1585. *obl.* 4°. **A. 327.**

Il Secondo Libro de Madrigali a Cinque Voci. .Nouamente composto, & dato in luce. Quinto. *Appresso Angelo Gardano: Venetia*, 1587. *obl.* 4°. **A. 327. a.**

Il Terzo Libro de Madrigali a Cinque Voci ...Nouamente composto, & dato in luce. Quinto. *Appresso Angelo Gardano: Venetia*, 1590. *obl.* 4°. **A. 327. b.**

Il Quarto Libro de Madrigali a Cinque Voci ...Nouamente composto, & dato in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1596. *obl.* 4°. **A. 327. c.**

TREUEN KOEHLER. Die Treuen Köhler. Singspiel. *See* SCHUBAUR (L.)

Die Treuen Köhler. Operette. *See* WOLF (E. W.)

TREVISANI (GIUSEPPE) Sonate a Violino, e Violoncello e Cembalo che acompagna...Opera Prima. [Separate Parts.] *Bruxelles*, 1706. *obl.* fol. **e. 29.**
Wanting the title-page of the Violoncello part. The Violin part is engraved by Davidt Vleughels, the Violoncello by Lud. Phil. de Heuqueville and the Cembalo by Berterham.

TRIAD. The Triad Alliance. Ballad. *See* NUSSEY (G.)

TRIAL (ARMAND EMMANUEL) Cécile et Julien, ou Le Siège de Lille. [For airs, &c., by A. E. Trial, published anonymously:] *See* CÉCILE ET JULIEN.

TRIAL (Armand Emmanuel) Cécile et Julien, ou le Siège de Lille. [For airs, &c., by A. E. Trial, published anonymously under the second title of this work :] *See* Siège de Lille.

See Dalayrac (N.) [*Une Journée de Catinat.*] Adieu monsieur Firmin . . . Arrangé pour Piano ... par A. E. Trial. [1800?] fol. **G. 808. (55.)**

See Dalayrac (N.) [*Maison à Vendre.*] Fiés vous . . . Arrangé pour Piano ou Harpe par A. E. Trial. [1800?] fol. **G. 390. a. (1.)**

See Dalayrac (N.) [*Maison à Vendre.*] Trop malheureux Dermont . . . Arrangé pour Piano ou Harpe par A. E. Trial. [1800?] fol. **G. 390. a. (7.)**

See Gaveaux (P.) [*Le Trompeur Trompé.*] Ces beaux galans, ces jeunes gens. *Couplets . . .* Arrangé pour Piano . . . par A. E. Trial, *etc.* [1800?] fol. **G. 554. a. (40.)**

TRIAL (Jean Claude) L'Amour ancien et l'Amour moderne, *etc.* [Song.] [*Paris,*] 1771. *s. sh.* 8°. **298. e. 5.** *Mercure de France, May,* 1771.

La Fête de Flore. [For songs, &c., published anonymously :] *See* Fête de Flore.

Il faut voir Annette. *Ariette, etc.* [*Paris,* 1770?] 8°. **B. 362. b. (65.)**

TRIBUT DE LA TOILETTE. Tribut de la Toillette. [Songs.] 2 vols. *Chez Madame Boivin : Paris,* [1745?] 8°. **C. 402.**

The pagination is continuous.

TRICERBERO. Il Tricerbero humiliato. [Song.] *See* Haendel (G. F.) [*Rinaldo.*]

TRICINIA. [Tricinia. Tum veterum tum recentiorum in arte musica symphonistarum, Latina, Germanica, Brabantica & Gallica, ante hac typis nunq; excusa, Obseruata in disponendo Tonorum ordine, quo utentibus sint accomodatiora, *etc.*] Bassus Triciniorum.

[*Apud Georgium Rhau : Wittembergæ,* 1542.] *obl.* 4°. **A. 562.**

The full title only occurs in the Tenor. The composers named in this part are : Th. Stoltzer, S. Dietrich, A. Renerus, P. de la Rue, M. Pipelare, B. Ducis, L. Compere, J. Walther, A. de Bruck, H. Isaac, A. Agricola, J. Obrecht, G. Forster, J. de Billon, Claudin, J. Ghiselin, Noel B., Hilarius, F. de Layolle, J. Lebrun, P. Hofheymer, T. Sporer, J. Mouton, Richafort and Josquin.

Selectissimorum Triciniorum Discantus (Bassus).—(Discantus (Bassus) Triciniorum. In Secundo Tomo contentorum.) —(Superior (Inferior) Cantus in Tertio Tomo Triciniorum.) 3 Books. 6 pts. *In officina Ioannis Montani, & Vlrici Neuberi sociorum : Noribergæ,* [1559–60.] *obl.* 16°. **K. 8. i. 1.**

Book I. contains compositions by T. Stoltzer, J. Mouton, Concilium, B. Ducis, J. Gero, H. Isaac, Jacotin, Janequin, P. Molu, Richafort, R. Unterholtzer and A. Willart ; Book II. by Verdelot, Clemens non Papa, Morales, Phinot, Jacotin, Certon, Claudin, Damianus, L. Paminger, C. Canis, Jo. Baston, T. Crecquilon, N. Gombert, C. Jannequin and Benedictus ; Book III. by Wolfgang Figulus. Book I. is undated, Book II. is dated 1560, *and Book III. has the following colophon : "Gedruckt zu Nürnberg | durch Johann vom Berg | vnd Ulrich Neuber. Anno* 1559."

[Another copy. Bassus. Book I.] **K. 8. i. 4. (13.)**

TRICK FOR TRICK. Trick for Trick. A Comedy of Two Acts . . . by R. Fabian. [With the music of the Songs.] *Printed for J. Watts : London,* 1735. 8°. **161. i. 49.**

TRICK UPON TRICK. Trick upon Trick. Pantomime. *See* Hook (J.)

TRICKLIR (Jean Balthasar) Six Sonates pour le Violoncel, *etc.* *Chez Imbault : Paris,* [1785?] fol. **g. 422. h. (4.)**

[Another copy.] **g. 514. a. (3.)**

TRIEMER (Johann Zewalt) VI Sonata a Violoncello Solo con Basso continuo ... Oeuvre Premier. Gravées par J. L. Renou. *Chez Mr Le Clerc : Paris,* [1745?] fol. **g. 506.**

VI Solos for a Violin with a Thorough Bass for the Harpsicord or Violoncello ... Opera Seconda. *Printed for J. Johnson : London,* [1750?] fol. **g. 420. b. (7.)**

A New Version of the Psalms of David, by N. Tate & N. Brady. And set to Musick by J. Z. Triemer. (Hymns adapted to Christian Worship, *etc.*) 2 pts. *Antony Bruyn : Amsterdam,* 1753. 4°. **E. 1472.**

The pagination is continuous.

[Another edition.] A New Version of the Psalms of David, *etc.* (Hymns adapted to Christian Worship, *etc.*) 2 pts. *Antony Bruyn : Amsterdam,* 1753. 12°. **3434. cc. 7.**

A New Version of the Psalms of David, by N. Tate & N. Brady. And set to Musick by J. Z. Triemer. (Hymns adapted to Christian Worship, *etc.*) 2 pts. *Antony Bruyn, & Son : Amsterdam,* 1765 (1753). 4°. **3090. e. 41. (1.)**

The hymns are dated 1753.

TRIEMER (JOHANN ZEWALT) [Another edition.] A New Version of the Psalms of David, *etc.* (Hymns adapted to Christian Worship, *etc.*) 2 pts.
Antony Bruyn, & Son: Amsterdam, 1765. 12°. **3436. f. 33.**

A New Version of the Psalms of David, by N. Tate & N. Brady. Together with some Hymns adapted to Christian Worship,...as used in the English established Church in Amsterdam, *etc.*
Henry Gartman: Amsterdam, 1772. 4°. **3050. eee. 9. (2.)**

[Another edition.] A New Version of the Psalms of David ... Together with some Hymns adapted to Christian Worship ... as used in the English established Church in Amsterdam, *etc.* *Henry Gartman: Amsterdam*, 1772. 12°. **3436. ccc. 1. (1.)**

See PAGIN (A. N.) Six Solos . . . for a Violin ... by ... Sewalt Treimer, *etc.* [1750?] fol. **g. 422. g. (3.)**

TRIFLE. The Trifle. Song.
See PURCELL (D.) [*The Beaux' Stratagem.*]

TRIGG. Trigg for Ever. Song.
See NOW. Now the Spring is fresh and fair. [1735?] *s. sh.* fol. **G. 303. (71.)**

TRIMMERS. The Trimmers. Ballad.
See YE. Ye lovers of frolick come list to my tale. [1775?] *s. sh.* fol. **G. 314. (81.)**

TRINITY. The Trinity Tax. Ballad.
See IN. In a beggarly state that is held up to scorn. [1783.] *s. sh.* fol. **G. 309. (132.)**

TRIO. A Favorite Trio for a German Flute, Oboe and Violoncello, performed by Messrs. Weiss, Fischer, & Crosdil at the Concert Rooms Hanover Square. [Separate Parts.] *Longman & Broderip: London*, [1790?] fol. **g. 420. d. (13.)**

TRIOMPHE. Le Triomphe de la Beauté. [Song.] *See* INFIDÈLE. Infidelle à son triste époux, *etc.* [1780?] 8°. **B. 362. e. (63.)**

Triomphe! de nos droits célébrons la conquête. Hymne.
See LANGLÉ (H. F. M.)

Le Triomphe du Palais Royal. [Song.]
See ALLONS. Allons vite en diligence, *etc.* [1785?] 8°. **B. 362. a. (183.)**

Le Triomphe du Vent. [Song.]
See QUE. Que de gens remplis d'Espérance. [1783.] 8°. **B. 362. a. 77.**

TRIOMPHE DE L'AMOUR. Le Triomphe de l'Amour. Ballet Royal.
See LULLI (G. B.)

TRIOMPHE DE L'HARMONIE. Le Triomphe de l'Harmonie. Ballet.
See GRENET (F. L.)

TRIOMPHE DE L'INTÉRÊT. Le Triomphe de l'Intérêt. Comédie en un Acte. Par l'Abbé Des-Fontaines. [With the music of the concluding Couplets.]
Chez A. van Dole: à la Haye, 1731. 8°. **164. d. 31.**

TRIOMPHE DE LA FOLIE. La Comédie du Triomphe de la Folie. [Divertissement.] *See* CAMPRA (A.)

TRIOMPHE DE LA RÉPUBLIQUE. Le Triomphe de la République ou le Camp de Grand Pré. Divertissement.
See GOSSEC (F. J.)

TRIOMPHE DE THÉMIS. Le Triomphe de Thémis. Ballet.
See BOSSI (C.)

TRIOMPHE DES SENS. Le Triomphe des Sens. Ballet héroique.
See MOURET (J. J.)

TRIONFO DELLA CONTINENZA. Il Trionfo della Continenza. Opera.
See GALUPPI (B.)

TRIONFO DELLA COSTANZA. Il Trionfo della Costanza. Opera.
See ANFOSSI (P.)

TRIONFO DELLA FEDELTA. Il Trionfo della Fedeltà. Dramma pastorale. *See* A., E. T. P., *pseud.*

TRIONFO DI CAMILLO. Il Trionfo di Camilla. [Opera.] *See* CIAMPI (L. V.)

TRIONFO DI DORI. Il Trionfo di Dori, Descritto da Diuersi, Et posti in Musica, da altretanti Autori. A Sei Voci. Canto. (Alto.) (Tenore.) 3 pts.
Appresso Pietro Phalesio: Anuersa, 1614. *obl.* 4°. **A. 258.**

This collection contains madrigals by A. Striggio, A. Preti, A. Stabile, C. Porta, F. Anerio, F. de Monti, G. Costa, G. Zetto, G. Cavaccio, G. Croce, G. Florio, G. Gabrieli, G. de Macque, G. Palestrina, G. G. Gastoldi, G. M. Asola, G. Eremita, H. Baccusi, H. Sabino, S. Bertani, L. Leoni, L. Marenzio, L. Balbi, O. Columbano, O. Vecchi, P. Bozi, P. A. Bonini, T. Massaino and R. Giovanelli.

See LYTTICH (J.) Musicalische Streitkräntzlein: hiebevorn . . . in Welscher sprach . . . auffgesetzt, vnd...Triumphi di Dori . . . genennet, *etc.* 1612. 4°. **B. 117. a.**

TRIP. A Trip to Hounslow Camp. [Song.]
See COME. Come listen Iack I'll tell to thee. [1740.] *s. sh.* fol. **H. 1994. b. (14.)**

A Trip to Northern Fallgate. [Song.]
See GRAVES (J.)

TRIP TO COXHEATH. There's Beef and Mutton Roast and Boil'd. [Song.] *Sung by Mr. Heryman* at Sadlers Wells in the Favorite Interlude call'd a Trip to Cox Heath. *S[amuel and] A[nn] T[hompson: London,* 1778.] *s. sh.* fol.
G. 312. (145.)

TRIP TO PORTSMOUTH. The Music in the Trip to Portsmouth.
See ARNE (T. A.) and DIBDIN (C.)

TRIP TO THE NORE. 'Twas on an Autumn day. A favorite Scotch Air, sung by Mr. Dignum in "A Trip to the Nore." [Words by A. Franklin.]
Longman and Broderip: [London, 1797.] fol. **G. 250. (25.)**

TRIPLE. A Tripple Alliance in Love none can boast. *The Rival's Complaint to Somebody.* [Song.] *[London,* 1726?] *s. sh.* fol. **G. 306. (11.)**

TRISOBIO (FILIPPO) La Scuola del Canto, or A new...method of acquiring perfection in Singing, according to the most modern Italian stile, to which are added Six Airs, Four Duets, & Two Trios, *etc.* *Lewis, Houston & Hyde, for the Author: London,* [1795.] *obl.* fol.
557*. e. 22. (2.)

TRISTABOCCA (PASQUALE) Missæ Quatuor Vocibus Iuxta Formam Sacri Concilii Tridentini Compositæ, *etc.* Tenor.
Apud Hæredem Hieronymi Scoti: Venetiis, 1591, 4°. **D. 1050.**

TRISTARELLA. Tristarella tu non m'intendi. Duett. *See* FERRARI (G. G.) [*Li Due Svizzeri.*]

TRISTE. La Triste Philosophie. Duo.
See BLAMONT (F. COLLIN DE)

Triste raison, j'abjure ton empire. *Ariette Nouvelle.* [*Paris,* 1780?] 8°.
B. 362. a. (150.)

TRISTES. Triste échos. Romance.
See PEAU ( )

Tristes regrets, sortez de ma pensée. Romance. *See* L * *, D.

TRITONIUS (PETRUS) Harmonie Petri Tritonii super odis Horatii Flacci, *etc.*
Denuo impresse per Erhardum œglin: Augustæ, 1507. 4°. **K. 4. d. 6.**
22 *leaves without pagination. Register: sig. A in eight, B in six, C in eight. The recto of C 8 bears the colophon, the verso four lines of music staves, without notes.*

Melopoiæ sive Harmoniæ tetracenticæ super XXII. genera carminum Heroicorū Elegiacorū Lyricorum & ecclesiasticorū hymnorū per Petrum Tritonium et alios doctos sodalitatis Litterariæ nostræ musicos secundū naturas & tempora syllabarū et pedum compositæ et regulate ductu Chunradi Celtis fœliciter impresse, *etc.* *Impressum ingenio & industria Erhardi Oglin Expensis Ioannis Riman: Augusta uindelicorum,* 1507. fol.
K. 1. i. 17.
10 *leaves without pagination or register. The recto of fol.* 2 *has a woodcut of Apollo seated under a laurel, playing the violin and surrounded by various groups. The recto of fol.* 10 *has a woodcut of Apollo, Mercury, Pallas and Jupiter, surrounded by the Muses, playing on different instruments.*

TRITTA (GIACOMO) *See* TRITTO.

TRITTO (GIACOMO) Perchè se mio tu sei. The favorite Terzetto as performed...in the Opera [by P. Guglielmi] of La Bella Pescatrice, *etc.* [Score.] *G. Goulding & T. Skillern, for the Proprietors: London,* 1790. fol. **H. 1648. a. (4.)**
Part of the "Kings Theatre, Pantheon. Opera Register."

TRIUMF. Triumf! ik zie den Brit vertsagen. *Zegezang.* Ter verjaringe der Overwinning op de Doggersbank, den 5den van Oogstmaand 1781...Tweede Druk.
C. van Hoogeveen, Junior: Leyden, 1782. 8°. **1209. b. 8. (5.)**

TRIUMPF DER LIEBE. Der Triumpf der Liebe, oder: das kühne Abentheuer. Feenoper. *See* STEGMANN (C. D.)

TRIUMPH. The Triumph of Bacchus. [Song.] *See* GOODWIN (W.)

The Triumph of Britons. Song [begins: 'Rejoice, Britannia's Sons'].
See PHILPOT (G.)

The Triumph of Britons. Song [begins: 'Again we begin']. *See* PINDAR (P.) *pseud.*

The Triumph of true Liberty and Loyalty over Anarchy and Discord. Song.
See WERTH (F.)

TRIUMPH OF BEAUTY. The Triumph of Beauty. Musical Entertainment.
See HOOK (J.)

TRIUMPH OF MIRTH. The Triumph of Mirth, or Harlequin's Wedding. Pantomime. *See* LINLEY (T.) *the Elder.*

TRIUMPH OF TIME AND TRUTH. The Triumph of Time and Truth. Oratorio.
See HAENDEL (G. F.)

TRIUMPHS OF LOVE. The Tryumphs of Love. [Opera.] *See* LOVE'S TRIUMPH.

TRIUMPHS OF ORIANA. The Triumphes of Oriana. Madrigals.
See MORLEY (T.)

TRIUMPHUS CUPIDINIS. Triumphus Cupidinis. [Songs.]
See YSERMANS (J.)

TROC. Le Troc. Opéra-Comique, Parodie des Trocqueurs [by Farain de Hautemer] ... Avec toute la Musique. *Chez Duchêne: Paris*, 1756. 8°. **11738. e. 33. (7.)**

[Another copy.] **164. g. 20.**

TROIANO (MASSIMO) Musica de' Virtuosi della Florida Capella dell' Illustrissimo... Duca di Baviera. A cinque voci, con le rime Del S. Antonio Minturno. Libro Primo. [With a Dedication signed: Massimo Troiano.] Alto. (Basso.) 2 pts. *Appresso Girolamo Scotto: Vinegia*, 1569. 4°. **D. 208.**
This collection contains madrigals by O. Lasso, G. da Lucca, S. Gatto, F. Cornazzani, F. da Lucca, G. B. da Cremona, A. Cossuvino, I. de Vento, G. B. Romano, L. Meldaert and M. Troiano.

Di Massimo Troiano ... il quarto libro delle sue Rime, & Canzoni alla Napolitana a tre voci. Con vn' aria alla Spagnola a quattro voci. Nouamente posto in luce. Tenor. *Appresso Girolamo Scotto: Vinegia*, 1569. 8°. **A. 196. a.**

Di Massimo Troiano ... Il Terzo Libro delle sue Rime, e Canzoni alla Napolitana a tre voci colla battaglia della Gatta, e la Cornacchia, & vna Amascharata alla Turchesca a cinque voci, & vna Moresca nouamente fatta & date in luce. Canto. *Appresso Girolamo Scotto: Vinegia*, 1568. 8°. **A. 196.**

TROIS COUSINES. Airs de la Comédie des Trois Cousines. [Words by F. C. Dancourt, music by J. C. Gillier.] [1700.] *See* AIRS. Airs de la Comédie Françoise. [No. 13.] [1696–]1705. *obl.* 8°. **B. 319.**

Les Trois Cousines, comédie; représentée pour la première fois, le 18 Octobre 1700. [Written by F. C. Dancourt; with the music of the Divertissements by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 8.**
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. Tom. 8.

TROIS COUSINS. Les Trois Cousins, Comédie en deux Actes et en prose... Par le Citoyen Levrier-Champ-Rion. [With the music of a Vaudeville by A. L. Baudron.] *Chez Cailleau: Paris*, 1792. 8°. **11738. h. 24. (7.)**

TROIS DÉESSES RIVALES. Les Trois Déesses Rivales, ou Le Double Jugement de Paris. Comédie lirique.
See PROPIAC (C. J. F. GIRARD DE).

TROIS FERMIERS. Ouverture des Trois Fermiers, arrangée pour deux Violons, Alto, et Basse par M. * * *. [i.e. N. Dezède. Separate Parts]. *Chez Me Jolivet: Paris*, [1780?] fol. **g. 417. a. (8.)**

Le bon Seigneur de not' Village. *Ariette des Trois Fermiers* [by N. Dezède]. [*Paris*, 1777?] 8°. **B. 362. (80.)**

Colette un jour dit à Colin. *Duo des Trois Fermiers* [by N. Dezède]. [*Paris*, 1777?] 8°. **B. 368. (79.)**

Dès l'instant que je vis le jour. *Romance des Trois Fermier* [by N. Dezède]. [*Paris*, 1780?] 8°. **B. 362. c. (54.)**

Je le compare avec Louis. *Ariette des Trois Fermiers* [by N. Dezède]. [*Paris*, 1777?] 8°. **B. 362. (74.)**

Sans un petit brin d'Amour. *Vaudeville des Trois Fermiers* [by N. Dezède]. [*Paris*, 1777?] 8°. **B. 367. (78.)**

Les Trois Fermiers. Comédie.
See Z., D., *Monsieur.*

TROMBETTI (ASCANIO) Musica... fatta sopra le Conclusioni di Legge, difese dall' illustre Sig. A. Viustini, *etc.* [A Madrigal for 4 voices.] *Per G. Rossi: Bologna*, 1587. 4°. **K. 8. c. 20.**

TROMLITZ (JOHANN GEORG) Ausführlicher und gründlicher Unterricht die Flöte zu spielen, *etc.* *A. F. Böhme: Leipzig*, 1791. 4°. **7896. de. 1.**

Kurze Abhandlung vom Flötenspielen. *J. G. I. Breitkopf: Leipzig*, 1786. 4°. **7897. f. 31. (3.)**

Ueber die Flöten mit mehrern Klappen, deren Anwendung und Nutzen. Nebst noch einigen andern dahin gehörigen Aufsätzen von J. G. Tromlitz . . . Als Zweiter Theil zu meinem ausführlichen ... Unterricht die Flöte zu spielen. *A. F. Böhme: Leipzig*, 1800. 4°. **7897. cc. 16.**

TROMPEUR TROMPÉ. Le Trompeur Trompé. Opéra comique.
See GAVEAUX (P.)

TROP. Trop fort le plaisir abonde. *Le Mal de Cœur de Géronde.* [Song.] Air: [Cœurs sensibles,] de Figaro. [*Paris*, 1785?] 8°. **B. 362. f. (49.)**

La trop innocente Colette. *Les Amans curieux.* Romance, avec accompagnement de guitare pr. M. Alberti. *Chez M. Camand: Paris*, [1785?] 8°. **B. 362. g. (7.)**

Trop malheureux Dermont. Air.
See DALAYRAC (N.) [*Maison à Vendre.*]

TROPHÉE. Le Trophée. Divertissement. *See* REBEL (F.) and FRANCŒUR (F.)

TROQUEURS. Les Troqueurs. Intermède. *See* DAUVERGNE (A.)

TROST (CASPAR) Davidicum Deum laudandi incitamentum, id est: Psalmus CXVII. 7. Vocibus cum Basso Continuo adornatus: Quo, . . . Viris . . . Dn. Johanne Gerhardo . . . Dn. M. Hieronymo Prætorio . . . Dn. Georgio Samueli Hopffenstocken . . . Decorare & honorare benvolentiæ ergò voluit Casparus Trost, *etc.* 8 pts. *Typis Johannis Weidneri: Jenæ*, [1621.] 4°. **B. 51.**

The date is given in a chronogram.

Trawer Gesang auff das Christliche Abscheiden des . . . Herrn David Hopfferns . . . mit fünff Stimmen componirt, *etc.* (II. Tenor à 5. Voc.) *Johann Weidner: Jehna*, 1623. 4°. **C. 103.**

TROTH. Troth Mister John Bull. *The Treaty of Commerce.* [Song.] Sung at Willis's Rooms. [To the Tune of Balin a mone.] *Printed for T. Skillern: London*, [1785.] fol. **G. 312. (244.)**

TROU. Le Trou de ma Bouteille. [Song.] *See* BEAU. Beau petit trou, mes plus chères délices, *etc.* [1785?] 8°. **B. 362. a. (173.)**

TROUBADOUR. Le Troubadour. Romance. *See* SI. Si nous vivions comme vivaient nos pères, *etc.* [1785?] 8°. **B. 372. a. (103.)**

Air du Troubadour Béarnois. [Song.] *See* SI. S'il est vrai que d'être deux, *etc.* [1795?] 8°. **B. 362. a. (105.)**

Romance du Troubadour Prisonnier. *See* VOUS. Vous qui savez ce qu'on endure. [1790?] 8°. **B. 362. g. (63.)**

TRUANT. The Truant Sheep. Song. *See* SANDERSON (J.)

A Truant Tar the world I've rang'd. *The Roses of Thirty-One.* [Song.] Sung by Mr. Arrowsmith at Vaux-hall. Written by the Author of "The Topsails shiver in the Wind." *Longman & Broderip: London*, [1785?] fol. **G. 807. d. (77.)**

TRUE. True bliss in retirement. *The Banks of the Dee.* [Song.] [*London*, 1758,] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXII., p. 258.

True Blue 'tis said, will never stain. *A Song* made for the True Blue Frigate who has taken her Station on Tower Hill this Day Feb: 29th 1780 for the better reception of those Jolly Tars that glory in humbling the Pride of France and Spain. *Printed . . . at the* **a**: [*W. Bailey: London*, 1780.] *s. sh.* fol. **G. 312. (166.)**

True Blue. [Song.] *See* I. I hope there's no Soul. [1770?] *s. sh.* fol. **G. 316. (88.)**

TRUE. True Blue. [Song.] *See* I. I hope there's no Soul. [1758.] *s. sh.* 8°. **P.P. 5439. ab.**

True Blue. Song. *See* I. I hope there's no soul, *etc.* [1758.] 8°. **P.P. 5438. z.**

True Blue. [Song, begins: 'Thro' all the varied scenes of Life.'] *See* OLIVE (J.)

The True British Soldier. Song. *See* OFFLEY (H. F.)

The True Briton. Two Part Song. *See* COME. Come Drawers more Wine. [By J. F. Lampe.] [1740?] *s. sh.* fol. **G. 307. (73.)**

The True Briton. Two Part Song. *See* LAMPE (J. F.)

True Courage. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

True Friendship's the Cordial of Love. Song. *See* PARRIN (I. A.)

True Glory. [Song.] *See* DIBDIN (C.) [*The Sphinx.*]

The True History of Liberty Tree. Song. *See* BIGGS (E. S.)

The True honest Heart. Song. *See* HOOK (J.)

True Justice. Song. *See* To. To Tom Paine in France, *etc.* [1795?] fol. **G. 360. (51.)**

True Love. [Song.] *See* GREENE (M.)

True Love, to[o] Mighty to be conceal'd. A New Song, *etc.* *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 55. [1760?] fol. **G. 433.**

The True Lover. [Song.] *See* YE. Ye Shepherds and Nymphs. [1740?] *s. sh.* fol, **G. 316. f. (117.)**

True Lovers Extremity. [Ballad.] *See* I. I having an hour of time and leisure, *etc.* [1687?] *s. sh.* fol. **Case 39. k. 6. (56.)**

The true use of the Bottle. [Song.] *See* DURNELL ( )

True Wisdom in a Lover. Song. *See* THEY. They say, that on my Polly's Face. [1740?] *s. sh.* fol. **G. 312. (186.)**

TRUE BLUE. The Sailor's Resolution or Tom's return with a load of Doubloons. A favorite Song in True-Blue. [Words and music by H. Carey.] *Straight: [London*, 1765?] fol. **G. 310. (167.)**

True Blue. Interlude. *See* CAREY (H.) [*Nancy.*]

TRUE-HEARTED. The true-hearted Englishman. [Song.] *See* SAGES. The Sages of old, *etc.* [1765?] *s. sh.* fol. **G. 312. (113.)**

TRUST. Trust not Man for he'll decieve you. *The Friendly Adviser.* [Song, words and music by H. Carey.] [*London*, 1735?] *s. sh.* fol. **I. 530. (160.)**

TRUST. Trust the Ghost of Crazy Jane. A Favorite Song with an Accompaniment for the Piano Forte or Harp by a Lady of Fashion. *Printed for J. Dale: London*, [1799?] fol. **G. 356. (30.)**

[Another copy.] **H. 2820. (4.)**

TRUTH. The Truth. [Song.] *See* RUSSEL (D.)

The Truth imparted. [Song.] *See* WHILE. While, Strephon, thus you teize one. [1750?] *s. sh.* fol. **G. 313. (206.)**

TRUTOVSKY (VASILY THEDOROVICH) Собраніе русскихъ простыхъ пѣсенъ съ нотами ...Печатано третьимъ тисненіемъ. 4 част. *въ Санктпетербургѣ*, 1796 (1778, 1779, 1795). 4°. **E. 76.**

The First Part is of the third edition.

TRYDELL (JOHN) Two Essays on the Theory and Practice of Music ... To which is added, a new and short Method of attaining to Sing by Note. *Boulter Grierson, for the Editor: Dublin*, 1766. 8°. **557*. c. 19. (7.)**

TU. Tu m'aimes encor, ma Lesbie. Romance. *See* LAMPARELLI (A.)

Tu m'appelle chère Nina. *Le Retour du Bien Aimé.* Réponse à la Romance de Nina ... [Song, written] par M. Godard. Air: Quand le bien aimé reviendra [by N. Dalayrac]. *Chez Camand: Paris*, [1786?] 8°. **B. 362. h. (29.)**

Tu me connais, je suis bonn' mère. [Song.] *See* AU RETOUR.

Tu me croiois parjure. Romance. *See* SIRÉ ( ) [*La Magie à la Mode.*]

Tu me demandes chaque jour. Musette. *See* FREMEAUX ( )

Tu pensi al mio riposo. Cantata. *See* PAISIELLO (G.)

Tu rejétte [*sic*] mes tendresses. *Le Prix de la Constance.* [Song.] Air: Ce mouchoir belle Raimonde. [*Paris*, 1780?] 8°. **B. 362. c. (33.)**

Tu sai che amante. [Song.] *See* PAISIELLO (G.)

Tu te plains de ta Climene. [Song.] *See* MANCINI (G.)

Tu veux, mon aimable Lisette. *Musette.* [*Paris*,] 1749. *s. sh.* 4°. **297. c. 20.**
Mercure de France, March, 1749.

[Another setting.] Tu veux, mon aimable Lisette. Musette. *See* FREMEAUX ( )

TUBEL (CHRISTIAN THEOPHIL) *See* FEAST OF APOLLO. The Feast of Apollo; containing ... Lessons ... by ... Tubel, *etc.* [1788.] fol. **G. 351. (2.)**

TUCKER (ISAAC) Sacred Music, consisting of Melodies composed & harmonized for 3 and 4 Voices, in an Easy Style, to Hymns, &c. selected from the Works of the late Dr. Watts, and other Eminent Divines. *James Rymell, for the Author: London*, [1800?] fol. **H. 1041.**

TUDWAY (THOMAS) [Magnificat in A.] *See* EAST (W.) The Second Edition of the First Book of the Voice of Melody, *etc.* (The Second Book of the Voice of Melody ... with Variety of Hymns ... likewise ... Dr. Tudway's Magnificat, *etc.*) 1750. *obl.* 4°. **A. 914.**

TUERK (DANIEL GOTTLOB) Kurze Anweisung zum Generalbassspielen, *etc.* *Auf Kosten des Verfassers: Halle und Leipzig*, 1791. 8°. **7897. b. 40.**

Anweisung zum Generalbassspielen ... Zweyte, verbesserte und sehr vermehrt Auflage. *Auf Kosten des Verfassers: Halle und Leipzig*, 1800. 8°. **7897. bb. 43.**

Kurze Anweisung zum Klavierspielen, ein Auszug aus der grössern Klavierschule. *Auf Kosten des Verfassers: Halle und Leipzig*, 1792. 8°. **b. 166.**

Sechzig Handstücke für angehende Klavierspieler ... Erster (Zweyter) Theil. 2 pts. *Auf Kosten des Verfassers: Leipzig und Halle*, 1792. (1795.) *obl.* fol. **d. 178. a. (3.)**

Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende, *etc.* *Auf Kosten des Verfassers: Leipzig und Halle*, 1789. 4°. **d. 178.**

Sechs Klaviersonaten, grösstentheils fur Kenner ... Erster Theil. *Bey dem Verfasser: Leipzig und Halle*, 1789. *obl.* fol. **e. 477. b.**

Sechs kleine Klaviersonaten ... Zweyter Theil. *Auf Kosten des Autors: Leipsic und Halle*, 1786. *obl.* fol. **d. 178. a. (1.)**

Sechs kleine Klaviersonaten ... Dritter Theil. *Auf Kosten des Verfassers: Leipzig und Halle*, 1793. *obl.* fol. **d. 178. a. (2.)**

Sechs leichte Klaviersonaten ... Erster (Zweyter) Theil. 2 pts. *Auf Kosten des Autors: Leipzig und Halle*, 1783. *obl.* fol. **e. 477. a.**

Lieder und Gedichte aus dem Siegwart, *etc.* *Auf Kosten des Autors: Leipzig und Halle*, 1780. *obl.* 4°. **D. 377.**

Sechs Sonaten für das Clavier. *In Commission bey B. C. Breitkopf und Sohn: Leipzig und Halle*, 1776. *obl.* fol. **e. 477.**

Sechs Sonaten für das Clavier ... Zweyte Sammlung. *In Commission bey J. G. I. Breitkopf: Leipzig und Halle*, 1777. *obl.* fol. **e. 477. c.**

TUERK (Daniel Gottlob) Von den wichtigsten Pflichten eines Organisten. Ein Beytrag zur Verbesserung der musikalischen Liturgie.
Auf Kosten des Verfassers: Halle, 1787. 8°. **786. d. 44.**

TUERRSCHMIEDT (Carl) 50 Duos pour deux Cors...Oeuvre III^me^. [Separate Parts.] *Chés l'Auteur: Berlin*, [1795.] *obl.* 4°. **b. 86.**

TULIP (Timothy) *pseud.* The Merry Mountebank; or the Humourous Quack-Doctor: Being a certain ... Cure ... for ... Hypochondriac-Melancholy. Containing various ... Receipts against Spleen ... exemplified in a choice Collection of Old and New Songs ... compiled ... by Timothy Tulip ... Figur'd for the Harpsichord, and directed for the Flute ... Vol. I. *W. Pearson, for A. Holbeche, etc.* 1732. 8°. **C. 381.**
Containing compositions by P. Prelleur, W. Markham, Vanbrughe, H. Purcell, D. Purcell, Francisco, Courtivill, Carey, Gillier, J. Weldon, Seedo, Hayden, Croft, Cannington, Handel, J. Eccles, Morgan, Leveridge and B. Aldrich.

TUNBRIDGE WALK. Tunbridge Walk. [Song.] *See* I. I took a ramble, *etc.* [1730?] *s. sh.* fol. **H. 1601. (260.)**

TUNEFUL. The Tuneful Lark. Ballad. *See* Sanderson (J.) [*The Seasons.*]

TURCO (Giovanni del) Il Secondo Libro de Madrigali à cinque voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Per Zanobi Pignoni, e Comp.: Firenze*, 1614. 4°. **K. 2. d. 8.**

TURELU. Turelu, turelu, voila ma chanson. *Chanson Burlesque et Morale.* [Words by C. Rivière Du Fresny.]
[*Paris*, 1710.] *s. sh. obl.* 4°. **P.P. 4486.**
Mercure Galant, Tome I., p. 295.

TURK AND NO TURK. Turk, and no Turk. Comic Opera. *See* Arnold (S.)

TURN. Turn Amaryllis to thy Swain. Madrigal. *See* Brewer (T.)

Turn, fair Clora. *Damon & Clora*, a Song for two Voices [by H. Harington]. [*London*, 1780?] *s. sh.* fol. **H. 1994. a. (14.)**

[Another edition.] Turn, fair Clora. *Damon and Clora.* A two Part Song [by H. Harington]. [*London*, 1790?] *s. sh.* fol. **G. 312. (223.)**

Turn, hopeless lover. Song. *See* Haendel (G. F.) [*Semele.*]

Turn lovely Gwen, be good and kind. [Song.] *See* Broderip (R.)

TURN. Turn o turn thee. [Song.] *See* Vieni. Vieni torna Idolo mio.—Turn o turn thee, *etc.* [Song, *etc.*, from Handel's 'Teseo.'] [1715?] *s. sh.* fol. **H. 1601. (445.)**

Turn o'er a new Leaf. [Song.] *See* Hudson (R.)

The Turn of her Eye. [Song.] *See* Cooke (J.)

Turn thee Lady, Lady sweet. Ballad. *See* Kelly (M.) [*Aurelio and Miranda.*]

TURNER (Elizabeth) A Collection of Songs with Symphonies and a Thorough Bass. With Six Lessons for the Harpsichord, *etc.* *Printed for the Author: London*, [1760?] fol. **H. 1648. b. (4.)**

—— [No. 2.] Say, curious Painter, can thy art. *Song*... words by M. Prior. [*London*,] 1788. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, May, 1788.

—— [No. 3.] Not Cloris that I juster am. *A Song, etc.* [*London*, 1784.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, 1784, *Supplement.*

—— [No. 3.] Not, Chloris, that I juster am. *Song.* Words by Sir Charles Sedley, *etc.* [*London*,] 1796. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Supplement, 1796.

—— [No. 4.] Drink to me only with thine eyes. *A Song.* The Words by B. Johnson, *etc.* [*London*, 1782.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Dec., 1782.

—— [No. 6.] Phyllis, with her enchanting voice. *Song, etc.*
[*London*,] 1795. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Sept., 1795.

—— [No. 8.] Since my Chloe you ask. *A Favourite Song, etc.*
[*London*, 1785.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Jan., 1785.

—— [No. 19.] The mind of bright Sukey's a jewel. *A Favourite Song, etc.*
[*London*, 1783.] *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, May, 1783.

Twelve Songs with Symphonies and a Thorough bass for the Harpsicord. *Printed for the Author: London*, [1750?] fol. **G. 805. e. (4.)**

To Celia. A New Song, *etc.* [*London*, 1750.] 8°. **157. l. 12.**
London Magazine, 1750, *p.* 40.

TURNER (William) Betty's Panegyrick. [Song.] [*London*, 1720?] fol. **I. 530. (161.)**

[Another edition.] Betty's Panegyrick. [Song.] [*London*, 1730?] *s. sh.* fol. **G. 316. e. (81.)**

Two Catches for three Voices, *etc.* [*London*, 1710?] *s. sh.* fol. **Gren. 559. (21.)**

TURNER (William) Fair Susan. [Song.] [*London*, 1720?] *s. sh.* fol. **G. 315. (22.)**

If it be true, as Wisemen say. A new Song the words by Mr. Carey, *etc.* [*London*, 1715?] *s. sh.* fol. **H. 1601. (250.)**

The Maid's Complaint. [Song, words from F. Manning's comedy, 'The Generous Choice.'] [*London*, 1705?] *s. sh.* fol. **G. 307. (4.)**

[Another edition.] The Maid's Complaint, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (95.)**

On decanting a Flask of Florence. A Song, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (418.)**

On Mira's Singing and Beauty. A Song, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (409.)**

Twenty New Songs of Humour. *Printed for the Author ... and D. Wright: London*, [1717?] fol. **H. 49.**

Sound Anatomiz'd, in a Philosophical Essay on Musick. Wherein is explained the Nature of Sound ... Contrived for the Use of the Voice in Singing ... Together with a thorough Explanation of all the different Moods used in Musick ... To which is added, a Discourse, concerning the Abuse of Musick. *William Pearson, for the Author: London*, 1724. 4°. **557*. c. 20. (3.)**

[Another copy.] **557*. c. 21. (2.)**

[Another copy.] **557*. d. 28.** *Wanting the title-page.*

[Sound Anatomiz'd.] A Philosophical Essay on Musick. Wherein is Explained the Nature of Sound ... Contrived for the Use of the Voice in Singing ... Together with a thorough Explanation of all the different Moods used in Musick ... The Third Edition. *Printed for J. Walsh: [London*, 1735?] 4°. **7897. b. 56.**

Tho' Silvia's cruel as she's fair. A New Song, *etc.* [*London*, 1720?] fol. **G. 312. (11.)**

[The Virgin Sacrifice.] Says Dicky to Dolly. *A New Song* in the Play call'd The Virgin Sacrifice, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (414.)**

—— [Another edition.] Dicky to Dolly, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (53.)**

—— [Another copy.] **G. 311. (79.)**

—— [Another edition.] Says Dicky to Dolly, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 305. (21.)**

Wanton Cupids cease to hover. *A New Song* sung by Mr. Purbeck Turner at the Theatre Royal, *etc.* [Words of the first Stanza by H. Carey. Short Score.] [*London*, 1720?] fol. **G. 313. (48.)**

TURNER (William) When Phœbus did the Skies adorn. *A new Song* the words by Mr. Hugh Huddy. [*London*, 1720?] *s. sh.* fol. **H. 1601. (493.)**

[Another edition.] When Phœbus did the Skies adorn. *A New Song, etc.* [*London*, 1720?] *s. sh.* fol. **G. 305. (28.)**

[Woman's a Riddle.] How unhappy's the Nymph. A new Song sung by Mrs. Rubidge to Mr. Bullock Sen^r^ in Woman's a Riddle, *etc.* [*London*, 1718?] *s. sh.* fol. **H. 1601. (196.)**

—— [Another edition.] How unhappy's the Nymph. *A Song* in the Comedy [by C. Bullock] call'd Woman's a Riddle, *etc.* [*London*, 1718?] *s. sh.* fol. **G. 308. (70.)**

See Lessons. Select Lessons for Two German Flutes. Extracted from the Works of ... Turner, *etc.* [1735?] *obl.* 4°. **b. 30. (2.)**

See Psalms. [*4. English.*] The Whole Book of Psalm-Tunes ... corrected ... By W. Turner, *etc.* 1746. 4°. **C. 112.**

See Songs. A Third Collection of New Songs ... by ... W. Turner, *etc.* 1685. fol. **G. 152. (2.)**

TURNIP. The Turnep [*sic*] Ground. [Song.] *See* I. I ow'd my Hostess thirty pound, *etc.* [1775?] *s. sh.* fol. **G. 309. (90.)**

TURNPIKE GATE. The Turnpike Gate. Comic Opera. *See* Mazzinghi (J.) and Reeve (W.)

TURNSPIT. The Turnspit. Cantata. *See* Dibdin (C.)

TURRELL (William) Angelina. A Favourite Ballad. Written and set to Music by W. Turrell. [*London*? 1790?] fol. **G. 377. (58.)**

TURTLE. The Turtle Dove coos round my Cot. Rondo. *See* Hook (J.)

TUTEUR AVARE. L'Amour est un bien suprême. *Air du Tuteur Avare.* [By G. G. Cambini.] *Chez Le Duc: Paris* [1788?] fol. **G. 554. a. (50.)**

Fille jeune, aimable et belle. *Air du Tuteur Avare* [adapted from P. Anfossi by G. G. Cambini]. [1788.] 8°. **B. 362. c. (73^a.^)**

La Jeunesse, le courage. *Air du Tuteur Avare* [adapted from P. Anfossi by G. G. Cambini]. *Chez Imbault: Paris*, [1788.] 8°. **B. 362. c. (73.)**

TUTOR. The Compleat Tutor for the Fife ... with a Choice Collection of all the Celebrated Marches that are played upon that Instrument, *etc.* *Printed for Da^d^ Rutherfoord: London*, [1750?] 4°. **e. 318.**

TUTOR. The Compleat Tutor for the German Flute . . . Translated from the French. To which is added a Choice Collection of y^e^ most celebrated Italian, English & Scotch Tunes, curiously adapted to that Instrument. *Thompson and Son: London*, [1765?] 4°. **d. 47. (2.)**

The Compleat Tutor for the Guittar, containing the Best . . . Instructions for Learners . . . To which are Added a choice Collection of . . . Italian, English & Scotch Tunes, *etc.* *J. Johnson: London*, [1755?] 8°. **d. 47. (3.)**
The composers named in this work are: Oswald, Felton and Handel.

The Compleat Tutor for the Violin. *J. Johnson: [London*, 1750?] 8°. **d. 47. a.**
Wanting the title-page. The composers named in this collection are: Arigoni, [San] Martini, Putti, Vinson, Hasse, Collett, Handel, Weidiman, Humphries, Locatelli, McLean, Lully and Barberini.

The Compleat Tutor for the Violin. Containing the Best . . . Instructions for Learners . . . To which are added a Choice Collection of the most Celebrated Italian English and Scotch Tunes. *Printed for Thompson & Son: London*, [1765?] 8°. **d. 47. (1.)**
The composers named in this edition are: Corelli, Felton, Chark, Lully and Handel.

The Compleat Tutor for the Violin. Containing y^e^ Best . . . Instructions for Learners . . . with some useful Directions, Lessons, Graces, &c. by Geminiani. To which is added a favourite Collection of Airs, Marches, Minuets, Song Tunes, & Duetts. *Printed for . . . C. & S. Thompson: London*, [1770?] 8°. **d. 47. b.**
The composers named are: Handel, Grano, Abel, Felton, Chark and Geminiani.

A New and Complete Tutor for the Violoncello . . . To which is annexed . . . a Selection of admired Italian, French, English, Scotch & Irish Airs. Also . . . a Drawing of the New Invented Patent Fingerboard. *Preston & Son: London*, [1785?] *obl.* 4°. **b. 102. (1.)**
The following composers' names appear: C. Clagget, Giordani and W. Clagget.

TUTOR. The Tutor. [Song.]
See OSWALD (J.)

TUTORE E LA PUPILLA. The Favourite Songs in the Opera call'd Il Tutore e la Pupilla. 2 pts. [A Pasticcio, partly by G. Cocchi.] *Printed for I. Walsh: London*, [1762.] fol. **G. 179.**

TUTTE. Tutte le piu vezzose. [Song.]
See ARSACES.

TUTTO. Tutto amabile e galante. Cavatina. *See* GUGLIELMI (P.) [*La Pastorella Nobile.*]

Tutto da voi dipende. Duetto.
See PAISIELLO (G.) [*La Locanda.*]

TUTTO PER AMORE. Tutto per Amore. Opera. *See* NAUMANN (J. G.)

TWA. Twa bonny Lads were Sawney and Jockey. *Jenny's Complaint.* [Song.] Set for the German Flute. [*London*, 1740?] *s. sh.* fol. **I. 530. (162.)**

[Another edition.] Twa bonny Lads were Sawney and Jockey, *etc.* [*London*, 1740?] *s. sh.* fol. **G. 316. f. (42.)**

TWADDLE. The Twaddle. [Song.]
See ON. On sturdy stout Dobbin, *etc.* [1785?] fol. **G. 808. f. (39.)**

'TWAS. 'Twas at the Birth-night ball, Sir. *The Royal Disaster.* [Song.] *Printed for J. Fielding: London*, [1782.] 8°. **2117. c.**
European Magazine, Feb., 1782.

'Twas at the foot of a rising hill. Song.
See COULTHIRST (R.)

'Twas at the Gate of Calais Hogarth tells. *The Roast Beef Cantata.* *Printed for T. Straight and Skillern: [London*, 1765?] fol. **G. 316. (146.)**

'Twas by the murm'ring of a brook. *Song.* *I[ohn] F[entum: London*, 1780?] *s. sh.* fol. **G. 312. (148.)**

'Twas down in a Meadow I chanc'd for to pass. [Song.] *Sung by Miss Warren* at the Theatre Royal, Lincolns Inn Fields. [*London*, 1725?] *s. sh.* fol. **G. 312. (8.)**

'Twas down in the meadow when flow'rets were springing. *The Beautiful Maid. A Pastoral.* [Song.] [*London*, 1780?] *s. sh.* fol. **G. 312. (169.)**

'Twas early on a holiday. *The Shepherd and Cupid.* [Song.] [*London*, 1748.] 8°. **157. l. 10.**
London Magazine, 1748, *p.* 85.

'Twas in a Flow'ry sweet retreat. *The Moss Rose.* [Song.] *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 312. (140.)**

'Twas in the Dead of Night. *The Ghaist of Robin Gray.* [Song.] *E[lizabeth] R[hames: Dublin*, 1785?] *s. sh.* fol. **H. 1601. a. (71.)**

'Twas in the Land of Cyder. *John and Susan.* [Song, to the tune 'Of noble race was Shenkin,' the words by H. Hall.] *Cross: [London*, 1725?] *s. sh.* fol. **G. 305. (111.)**

'TWAS. 'Twas in the Land of Cyder. *Brampton Bryon.* [Song.]
Sk[illern: London, 1780?] *s. sh.* fol.
G. 312. (221.)

'Twas in the Month of May, Jo. Scotch Song. *See* PURCELL (D.) [*The Taming of the Shrew.*]

'Twas in the solemn midnight hour. Ballad. *See* BLAND (M. T.) *Mrs.*

'Twas near a Sea-beat rocky Shore. *The Shipwreck'd Marine Boy.* A Favorite Ballad...sung by Mr. Dignum, *etc.*
W. Cope: London, [1796?] fol.
G. 356. (41.)

'Twas near a Thicket's calm Retreat. *Moulines Maria.* A Favorite Ballad taken from Sterne. [By J. Moulds.]
E. Rhames: [Dublin, 1785?] *s. sh.* fol.
H. 1601. b. (106.)

'Twas near the flowing Avon. *The Pea Field.* [Song, to the tune "Of noble race was Shenkin."] *Printed at the* **a**: *London,* [1780?] *s. sh.* fol.
G. 312. (219.)

'Twas night, and no glimmering light could be seen. *Crazy Susan,* a Glee for Three Voices. *Printed for R. Birchall: London,* [1800?] fol. **G. 805. k. (33.)**

'Twas not Belinda's Face. *Something that's unseen. A New Song.* [*London,* 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, June, 1773.

'Twas on a certain Day. *Cupid's Revenge.* A new Song. [*London,* 1720?] *s. sh.* fol.
H. 1601. (452.)

'Twas on a Rivers Verdant side. *The Dying Swan.* [Song, music by G. Monro.] [*London,* 1730?] *s. sh.* fol.
G. 312. (56.)

'Twas on an Autumn day. [Song.]
See TRIP TO THE NORE.

'Twas on the Twenty Eighth of May. *The Loyal Ballad for the King's Birth Day,* 1724. [*London,* 1724.] *s. sh.* fol.
G. 312. (2.)

'Twas once on a Time when the Fields were all gay. *Love at first Sight. Or ye lucky Foot Boy.* [Song.] [*London,* 1730?] *s. sh.* fol. **G. 312. (150.)**

'Twas Paddy O'Flanaghan sett out one Morning. *Blunder on Blunder, or Paddy O'Flanaghan,* An Entire New Comic Song, written & sung by Mr. Stevenart at the Royal Circus, *etc.* *R. Watts, for the Author: London,* [1797?] fol.
G. 367. (30.)

'Twas Spring when all nature look'd blooming and gay. *The Wood-Man's Fair Daughter.* [Song.] *Printed for T. Gladman: London,* [1795?] fol.
G. 356. (53.)

'TWAS. 'Twas Summer. *The Banks of the Dee.* A favorite Scotch song.
Printed for G. Goulding: London, [1790?] fol. **G. 796. (36.)**

'Twas Sunday in the Morn. *The Fight at Sea,* [Song, words altered] by T. Poynton [from "Russel's Triumph," the music by S. Akeroyde]. *Sk[illern: London,* 1780.] *s. sh.* fol. **G. 312. (167.)**

'Twas underneath a Mayblown Bush. *Nancy.* [Song.] Sung by Mr. Vernon at Vauxhall. [*London,* 1770?] *s. sh.* fol.
H. 1994. a. (179.)

'Twas when Summer was Rosie: *A Song,* the words by Mr. Durfey. [*London,* 1715?] *s. sh.* fol. **H. 1601. (444.)**

[Another copy.] **G. 305. (161.)**

[Another edition.] 'Twas when Summer was Rosie, *etc.* [*London,* 1720?] *s. sh.* fol. **G. 312. (53.)**

'Twas when the Seas were roaring. Song.
See WHAT D'YE CALL IT.

'Twas when the Sun began to shine. *The Maiden's Resolve.* A new Song to a New Tune [by H. Carey]. [*London,* 1720?] *s. sh.* fol. **H. 1601. (436.)**

[Another copy.] **I. 530. (163.)**

'Twas Wisdom framed Britannia's throne. Song. *See* COLEMAN (J.)

'Twas within a fourlong of Edinborough town. Song. *See* PURCELL (H.) [*The Mock Marriage.*]

'Twas yes, kind Sir. Ballad.
See WRIGHTEN ( ) *Mrs.*

'Twas you alone, if you'll believe me. [Song.] *See* NEVER. Never till now I felt love's dart. [1770?] *s. sh.* fol.
H. 1994. b. (57.)

'Twas you, Sir. *Admiral Keppel.* A New Catch, by way of *Sandwich,* or Bon Morceau. The *Principle* Part not by Sr Hugh. [Adapted to the Earl of Mornington's Catch, 'Twas you, Sir.']
Longman and Broderip: London, [1779.] fol. **G. 305. (97.)**

TWEED-SIDE. Tweed-Side. [Song.]
See WHAT. What Beauties does Flora disclose, *etc.* [1725?] *s. sh.* fol.
G. 313. (71.)

Tweedside. [Song.] *See* WHAT. What beauties does Flora disclose.
[1750?] *s. sh.* fol. **H. 1994. a. (24.)**

TWELFTH-NIGHT. How imperfect is Expression. *A Favourite Song,* sung by Mrs. Abington in Twelfth-Night.
[*London,* 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, May, 1773. *This is the 'French Air' printed in J. Vernon's 'New Songs in . . . the Witches,' etc.*

TWELFTH-NIGHT. How imperfect is Expression. Sung by Mrs. Abington in the Twelfth Night. *R. Falkener : London*, [1780 ?] *s. sh.* fol. **H. 1994. a. (88.)**

What wakes this new Pain in my breast. [Song.] Sung by Mrs. Crouch in Twelfth Night. The Words written by L. Macnally ... for the Comedy of Fashionable Levities. [Full Score.] *Longman and Broderip, for William Sibbald : London*, [1790 ?] fol. **H. 1653. (58.)**

TWELVE. Twelve hundred years at least. Song. *See* CLARKE (J.)

Twelve of the one and a Dozen of t'other. [Song.] *See* ARNE (M.)

TWENTY. Twenty Years and mear at Edinborrow. *The Scotch Cuckold.* A New Song to a Northern Tune. The Words by Mr. Durfey. [*London*, 1720 ?] *s. sh.* fol. **G. 312. (50.)**

TWIN. Twin Sisters are we loving Friends. *A Riddle* [words] by M. M. The Solution by J. E. [Songs.] [*London*, 1730 ?] *s. sh.* fol. **G. 312. (152.)**

[Another copy.] **G. 303. (65.)**

TWINS. The Twins of Latona. [Song.] *See* SHIELD (W.) [*The Poor Soldier.*]

TWISS ( ) Twelve Dances for Two Violins and a Bass. *J. Fentum : London*, [1787 ?] *obl.* 4°. **b. 53. (7.)**

Inigo Jones, *etc.* [Song.] *J. F*[*entu*]*m : London*, 1780 ?] *s. sh.* fol. **G. 312. (155.)**

The Rosy Cheek, a favorite Song. [Full Score.] *J. Fentum : London*, 1796 ?] fol. **H. 1653. (47.)**

A Scotch Reel with Variations, *etc.* [P. F.] *Longman and Broderip : London*, [1796 ?] fol. **g. 139. (44.)**

Two Songs ["My Love to War is going." —"Yes, yes, fair friend I freely Grant"] written by Miss Alderson [afterwards Mrs. Opie]. *Longman and Broderip : London*, [1797.] fol. **G. 365. (31.)**

Sweet Nymph tho' far remov'd. [Song.] Written by P. Pindar, *etc.* *Longman and Broderip : London*, [1797 ?] fol. **G. 365. (30.)**

TWITCHER. The Twitcher. [Song.] *See* DAMSEL. A Damsel I'm told, *etc.* [1710 ?] *s. sh.* fol. **G. 306. (14.)**

TWO. Two Gods of great Honour. *The Agreement of the Gods.* [Song.] Set to a Favourite Air. [*London*, 1760 ?] *s. sh.* fol. **G. 312. (233.)**

TWO. Two Maidens sat complaining. Duet. *See* DITTERSDORF (C. DITTERS VON) [*Der Apotheker und Doktor.*]

The Two Milk white Doves. Song. *See* HOOK (J.)

The Two Unhappy Lovers. [Ballad.] *See* IN. In London there lived, *etc.* [1690 ?] *s. sh.* fol. **Case 39. k. 6. (51.)**

TWO LITTLE SAVOYARDS. Down in the Country lived a Maiden. *The favourite Duet* sung in the Musical Piece of the Two Little Savoyards at Sadlers-Wells ... The Words by Mr. Lonsdale. [Music by N. Dalayrac.] *Printed for S. A. and P. Thompson : London*, [1795 ?] fol. **G. 800. m. (58.)**

TWO MISERS. The Two Misers. A Comic Opera in two Acts by the Author of Midas [K. O'Hara] ... The Music selected from the Works of the most Celebrated Composers. *J. Johnston : London*, [1775.] *obl.* fol. **D. 272. (2.)**

[Another copy.] **D. 271. (2.)**

TWO TO ONE. Two to One. Comic Opera. *See* ARNOLD (S.)

TYBURN-TREE. Tyburn-Tree. [Song.] *See* SINCE. Since laws were made for ev'ry degree. [1760 ?] *s. sh.* fol. **I. 530. (143.)**

TYE (CHRISTOPHER) The Actes of the Apostles, translated into Englyshe Metre, and dedicated to the Kynges most excellent Maiestye, by Christofer Tye ... wyth notes to eche Chapter, to synge and also to play vpon the Lute, very necessarye for studentes after theyr studye, to fyle theyr wyttes, and also for all Christians that cannot synge, to reade the good and Godlye storyes of the lyues of Christ hys Apostles. *Wyllyam Seres : London*, 1553. 8°. **K. 4. c. 4.**

The Actes of the Apostles, translated into Englyshe Metre...wyth notes to eche Chapter, to synge and also to play vpon the Lute, *etc.* *Nycolas Hyll, for Wyllyam Seres : London*, 1553. 8°. **Gren. 12146.**

TYRRELL (R.) Wilt thou be my dearie ? *A Favorite Scotch Song* written by R. Burn[s], *etc.* *J. Longman, Clementi & Compy : London*, [1800 ?] fol. **G. 365. (32.)**

UBER (Christian Benjamin) Clarisse, oder das unbekannte Dienstmägdchen, eine comische Oper in drey Aufzügen, und eine Ode aus der Geschichte der Miss-Fanny Wilkes: Dir folgen meine Thränen. [P. F. Score.] *Bey J. E. Meyer: Breslau*, 1772. *obl.* fol. **C. 456.**

UBERTI (Gratioso) Contrasto Musico. Opera Diletteuole, *etc.* *Per Lodouico Gregnani: Roma*, 1630. 8°. **7897. a. 34.**

UCCELLATORI. The Favorite Songs in the Opera, Gl' Uccellatori. [A Pasticcio. Full Score.] *R. Bremner: London*, [1770.] fol. **G. 206. d. (3.)**

UCCELLINI (Marco) Compositioni armoniche sopra il Violino e diversi altri strumenti a Quattro e Cinque ... Libro Septimo. Basso Contin. e Basso Violone. *Presso i Heredi de P. Phalesio: Anversa*, 1668. *obl.* 4°. **a. 36.**

Sinfonie Boscarecie a Violino Solo, e Basso, con l'agiunta di due altri Violini ad libitum ... Opera Ottava. Violino Primo (II) (III). 3 pts. *Stampato in Casa di Luca de Potter: Anversa*, 1677. 4°. **C. 5.**

UCELINI (Marco) *See* Uccellini.

UDINE (Gieronimo da) *See* Casa (G. dalla)

UGOLINI (Vincenzo) Di Vincenzo Ugolini Il Primo Libro de Madrigali a Cinque Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Giacomo Vincenti: Venetia*, 1615. 4°. **K. 4. f. 2.**

Di Vincenzo Ugolini Il Secondo Libro de Madrigali a Cinque Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Giacomo Vincenti: Venetia*, 1615. 4°. **K. 4. f. 3.**

Motecta et Missae Octonis et Duodenis Vocibus, cum Basso ad Organum ... Liber Secundus. Cantus [Altus] (Tenor) (Bassus) Primi Chori. (Cantus [Altus] (Tenor) [Bassus] Secundi Chori.) (Cantus (Altus) (Tenor) [Bassus] Tertii Chori.) (Bassus ad Organum.) 13 pts. *Apud Lucam Antonium Soldum: Romæ*, 1622. 4°. **F. 4.** *The Altus I., Altus II., Bassus II., Cantus III. and Bassus III. parts are in MS.*

Vincentii Ugolini Motecta siue Sacræ Cantiones in festis mobilibus, & Sanctorum totius anni...in quatuor libros distributæ, Unica, Duabus, Tribus, et Quatuor vocibus, ad musicos numeros modulatæ, simul cum graui voce ad Organi sonum accomodatæ. Liber Primus Nuper Editus. Cantus Primus (Secundus). (Bassus.) (Bassus ad Organum.) 4 pts. *Apud Iacobum Vincentium: Venetiis*, 1616. 4°. **D. 211.**

Vincentii Ugolini ... Motecta siue Sacrę Cantiones in festis mobilibus, & Sanctorum totius anni ...in Quatuor libros distributę, Unica, Duabus, Tribus & Quatuor vocibus, ad musicos numeros modulatę Simul cum graui voce ad Organi sonum accomodatę. Liber Secundus. Nuper æditus. Cantus Pri. (Cantus Sec.) (Bassus.) (Bassus Pro Organo.) 4 pts. *Apud Iacobum Vincentium: Venetijs*, 1617. 4°. **D. 211. a.**

Vincentii Ugolini ... Motecta siue sacre Cantiones in festis mobilibus, & Sanctorum totius Anni tam proprie quam ex communi in quatuor libros distributæ, Unica, Duabus, Tribus & Quatuor vocibus ad musicos numeros modulatæ simul cum graui voce ad Organi sonum accomodatæ. Liber Tertius. Nuper æditus. Cantus Pri. (Cantus Sec.) (Bassus.) (Bassus ad Organum.) 4 pts. *Apud Iacobum Vincentium: Venetijs*, 1618. 4°. **D. 211. b.**

Vincentii Ugolini ... Motecta, siue Sacrae Cantiones in festis Mobilibus, & Sanctorum totius anni ... In Quatuor Libros distributæ. Unica, Duabus, Tribus, & Quatuor vocibus ad Musicos numeros modulatæ, simul cum graui voce ad Organi sonum accomodatæ. Liber Quartus. Nuper editus. Cantus Primus. (Cantus Secundus.) (Bassus.) (Bassus ad Organum.) 4 pts. *Ex Typographia Andreæ Phæi: Romae*, 1619. 4°. **D. 211. c.**

UILENBROEK (Hendrik) H. Uilenbroeks Christelyke Gezangen, wederom overgezien, verbetert, met verscheydene Nieuwe vermeerdert, en op Muzijknooten gestelt. Den achtsten Druk. *Voor Johannes van Someren: t' Amsterdam*, 1671. 8°. **3435. ff. 1.** *There is a second (engraved) title-page.*

ULICH (Johann) Davidisches Berg-Lied ... An statt eines Täglichen Denck-Danck- und Schuld Opffers ... abgefasset, und ... mit absonderlicher Melodie bethönet, *etc.* *Gedruckt bey Matthaeus Henckeln: Wittenberg*, 1687. 4°. **B. 141.**

ULYSSE. Ulysse. Tragédie. *See* Rebel (J. F.)

ULYSSES. Ulysses of Old, as Stories have told. *Betty-Land.* [Song.] *Str[aight] and Ski[llern: London*, 1770?] *s. sh.* fol. **I. 530. (166.)**

UMLAUFF (Ignaz) Der Fassbinder. Ein Komisches Divertissment ... für das Piano-Forte eingerichtet, *etc.*
Bey L. Maisch: Wien, [1795?] *obl.* fol. **e. 1002.**

UN. L'un de ces jours mes moutons s'égarèrent. *Chanson.* Avec accomp[t] de Guitare. *Chez Camand: Paris*, [1780?] 8°. **B. 362. b. (23.)**

[Another setting.] L'Un de ces jours mes moutons s'égarèrent. Romance.
See Amateur.

Un jour dans le fond d'un bosquet. Chanson. *See* Depe.....

Un jour, je vis une Bergère. Air.
See Bouvard (F.)

Un jour Iris dit à l'Amour. *Air.*
[*Paris,*] 1738. *s. sh.* 4°. **297. b. 26.**
Mercure de France, Dec., 1738.

Un soir, dans la forêt prochaine. Romance.
See Fodor (J.)

UNANIMITY. Unanimity recommended to the People of England. [Song.]
See Ye. Ye Britons so free, *etc.*
[1780?] *s. sh.* fol. **G. 314. (80.)**

UNBOUNDED. Unbounded Ambition thou turbulent Maid. Song.
See Ingram (W.)

UNCONSCIONABLE. The Unconscionable Gallant. [Ballad.] *See* Now. Now I pray you attend. [1690?] *s. sh.* fol. **Case 39. k. 6. (55.)**

UNCONSTANT. Unconstant Damon. [Ballad.] *See* Some. Some mournful Muse attend my Quill, *etc.*
[1695?] *s. sh.* fol. **Case 39. k. 6. (64.)**

UNDAUNTED. The Undaunted Britons. Song. *See* Atterbury (L.)

UNDER. Under how hard a Fate. Song.
See Courteville (R.)

Under sweet Friendship's Name. Canon.
See Barthelemon (F. H.)

Under y[e] gloomy shade. [Cantata.]
See Albinoni (T.)

Under the Greenwood Tree, a Glee for 3 Voices. The words from "As you like it." [By E. S. Biggs.] *R. Birchall: London*, [1800?] fol. **G. 805. k. (34.)**

[Another edition.] Under the Greenwood Tree. Glee. *See* Biggs (E. S.)

[Another setting.] Under the Greenwood Tree. [Song.] *See* Hook (J.)

Under the Hawthorn trees. Glee.
See Stevenson (*Sir* J. A.)

UNDER. Under the Rose. [Song, begins: 'Oons! neighbour, ne'er blush.']
See Arne (T. A.) [*Love in a Village.*]

Under the Rose. Song [begins: 'Last Midsummer Eve']. *See* Potter (J.)

UNEQUAL. The Unequal Marriage. [Song.] *See* I. I am an Old Man, *etc.*
[1770?] *s. sh.* fol. **G. 309. (118.)**

UNEXPECTED. The Unexpected Revenge. [Song.] *See* Hudson (J.)

UNFADING. Unfading Beauty. [Song.]
See Essex (M.)

UNFORTUNATE. Unfortunate Phillis, the fair Maid of Preston in Lancashire. Ballad. *See* Colin. Colin, a gentle Shepherd Swain, *etc.* [1720?] *s. sh.* fol. **I. 530. (28.)**

The Unfortunate Sailor. [Song.]
See Hook (J.)

UNGAR (Andreas) Hüpfferling oder Hopffen-König, Welchen einsmals der Schäfer Corydon im Rosenthal beym Hopff-pflicken gefunden ... Anjetzo aber dem ... Herrn M. Casparo Wirthio ... Bräutigam: vnd ... der ... Jungfrawen Annen-Marien, des ... H. Johannis-Höpneri ... Tochter ... Braut ... zu ... Glückwünschung mit 3. Stimmen auff *Villanellen*-Art in die *Music* gesetzet, *etc.*
Gedruckt...bey Abraham Lambergs sel. Erben: Leipzig, 1633. *s. sh.* fol. **I. 600. (5.)**
[Another copy.] **K. 4. h. 3. (4.)**

UNGIUS (Petrus Johannes) Encomium Musicæ Petri Johannis Ungii Calmariensis Smol. Habitum Upsaliæ ... 21. Maji Anno 1637. *Eschillus Matthiæ: Upsaliæ*, [1637.] 4°. **7898. bb. 8.**

UNGRATEFUL. The Ungrateful Bee. [Song.] *See* Hudson (R.)

Ungrateful Robin to complain. *Nanny's Reply to Robin's Complaint.* [Song, written] By A. Bradley. [*London*, 1720?] *s. sh.* fol. **H. 1601. (475.)**

[Another edition.] Ungrateful Robin to complain, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 313. (1.)**

UNHAPPY. The Unhappy Lover.
See Fluttering. Flutt'ring spread thy purple Pinions. [1730?] *s. sh.* fol. **G. 315. (32.)**

The Unhappy Lover. [Song, begins: 'Return thou lovely fair.']
See Vincent (T.)

The Unhappy Lovers. [Song.]
See Haendel (G. F.) [*6. Duets and Single Songs.*]

UNHAPPY. The Unhappy Maid. [Song.] *See* HOWARD (S.)

The Unhappy Swain. [Song.] *See* IN. In vain you tell your parting Lover. [1730?] *s. sh.* fol. **G. 309. (23.)**

UNIFORME. L'Uniforme. Dramma Eroi-comico. *See* WEIGL (J.)

UNION. The Union. [Song.] *See* HERE. Here's success to their scheme, *etc.* [1783.] *s. sh.* fol. **G. 308. (136.)**

The Union. [Song.] *See* PUSH. Push the bottle about, *etc.* [1767.] 8°. **158. l. 12.**

The Union of Love and Wine. [Song.] *See* BAILDON (J.)

The Union of the Three Sister Arts. Entertainment. *See* PEPUSCH (J. C.)

UNION DE L'AMOUR ET DES ARTS. L'Union de l'Amour et des Arts. Ballet héroique. *See* FLOQUET (E. J.)

UNION VILLAGEOISE. L'Union Villageoise. Scène patriotique, en prose et vaudevilles...[words by Radet and Piis]. Seconde édition, augmentée ... avec la Musique. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, An deuxième, [1794.] 8°. **11738. b. 37. (8.)**

Amis, prenons nous par la main. *Ronde de l'Union Villageoise.* Scène mise à la suitte du prix ou l'embarras du choix. Avec Accompagnement de Guittare par L. M. *Chez Imbault: Paris*, [1793?] 8°. **B. 362. d. (13.)**

[Another copy.] **B. 362. a. (46.)**

Citoyens pour qui je vais voir renaître. *Air de l'Union Villageoise.* Scène mise à la suitte du prix ou l'embarras du choix. Avec Accompagnement de Guittare, par L. M. Air; jadis un célèbre empereur. *Chez Imbault: Paris*, [1793?] 8°. **B. 362. d. (13*.)**

UNISSEZ. Unissez vos cœurs et vos bras. Ronde. *See* GRÉTRY (A. E. M.)

UNIVERSAL. Universal Love. [Song.] *See* B., J. L.

UNIVERSAL HARMONY. Universal Harmony; or, the Gentleman and Lady's Social Companion. Consisting of ... English and Scots Songs, Cantatas, &c. &c. set to music for the Voice ... with a thorough Bass for the Organ, Harpsichord, Spinnet, &c. By the Best Masters. *Printed for the Proprietors: London*, [1743.] 4°. **E. 12. a.**

In this edition there is no frontispiece and the title-page is printed. Wanting pp. 1–3, 18, 21–5, 31, 33, 35–6, 38–9, 44, 46, 56, 61, 63–6, 81, *and all after* 82. *P.* 37 *occurs in duplicate.*

UNIVERSAL HARMONY. Universal Harmony, or, the Gentleman & Ladies' Social Companion: Consisting of ... English & Scots Songs, Cantatas &c. &c. With a Curious Design, by way of Headpiece, expressive of the sense of each ... Song. All neatly Engraved on Quarto Copper Plates, and set to Music for the Voice, Violin, Hautboy, German & Common Flute, with a Thorough Base for the Organ, Harpsich[d] Spinet, &c. By the Best Masters, *etc.* *Printed for J. Newbery: London*, 1745. 4°. **K. 8. k. 2.**

The composers named in this collection are: Lampe, Boyce, Russel, Howard, Vincent, Stanley, Holcombe, Greene, Kilburn, Jackson, Leveridge, Carey, Gladwin, Prelleur, Anglosini, Handel, Galliard, Cannington, Brett, Wise, Weideman, Arne, Oswald, Fisher, Monro, Pryn, Tortoriti, Chilcot and H. Purcell.

Universal Harmony, or, The Gentleman and Ladies' Social Companion: consisting of...English and Scots Songs, Cantatas &c. &c. With a Curious Design by way of Headpiece...Set to Music for the Voice, Violin, Hautboy, German & Common Flute, with a Thorough Base for the Organ, Harpsich[d] Spinet, &c. by the Best Masters, *etc.* *J. Newbery, for the Proprietors: London*, 1746. 4°. **E. 364.**

UNIVERSAL MUSICIAN. The Universal Musician: or Songster's Delight. Consisting of the most Celebrated English and Scotch Songs,...Cantata's, *etc.* *London*, [1737–8.] 8°. **D. 380.**

The composers named are: Monro, Lampe, Putti, Vanbrugh, Turner, Leveridge, Purcell, Charke, A. Young, Carey, J. Webber, Galliard, J. Sheeles, J. Allcock, Corelli, Dr. Green, Sandford, Stanley, Handel and Howard.

UNKIND. The Unkind Fair. [Song.] *See* HUDSON (J.) [*As Granville's soft Numbers.*]

The Unkind Parents. [Ballad.] *See* NOW. Now fare thou well my Dearest Dear. [1690?] *s. sh.* fol. **Case 39. k. 6. (9.)**

UNLESS. Unless my dear Bridget appease. A favourite Song. Words by Mr. Greaves. *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 313. (10.)**

Unless with my Amanda blest. Song. *See* PORTER (S.) *the Younger.*

Unless with my Amanda blest. Canzonet. *See* STORACE (S.)

UNNATURAL. The Unnatural Parent. *See* YE. Ye Virgins who do listen, *etc.* [1750?] *s. sh.* fol. **G. 314. (26.)**

UNNATURAL. The Unnatural Parent. [Song.] *See* YE. Ye Virgins who do listen, *etc.* [1752.] 8°. **P.P. 5438. z.**

The Unnatural Parent. [Song.] *See* YE. Ye Virgins who do listen, *etc.* [1757.] *s. sh.* 8°. **P.P. 5439. ab.**

UNTERBROCHENE OPFERFEST. Das Unterbrochene Opferfest. [Opera.] *See* WINTER (P. von).

UNTHANKFUL. The Unthankful Servant, *etc.* [Ballad.] *See* WELL. Well met, my dear Sister, *etc.* [1695?] *s. sh.* fol. **Case 39. k. 6. (8.)**

UNTIL. Until my Love return. [Song.] *See* DOCTOR AND APOTHECARY.

UNTIMELY. Untimely bow'd by Fate's relentless hand. *Myra.* A Pastoral Elegy for three Voices, to the Respectable Memory of a deceased Lady.
Longman and Broderip, for the Author: London, [1790?] fol. **H. 2826. c. (15.)**

UNWILLING. The Unwilling Departure. [Song.] *See* WHAT. What pleasant Scenes around this Place appear. [1750?] *s. sh.* fol. **I. 530. (171.)**

UP. Up and war them a' Willie. [Song.] *See* URBANI (P.)

Up the hills scuds the mist. *The Summer's Day.* [Song.] *P. H[odgson: London,* 1780?] *s. sh.* fol. **G. 313. (9.)**

UPON. Upon my Word I did. Song. *See* HOOK (J.)

Upon Sight of Londons Stately New Buildings. [Ballad.] *See* O. O Thrice Illustrious Famous City London. 1672. *s. sh.* fol. **Case 20. f. 4. (128.)**

URANIA ARMONICA. Urania Armonica. Cantate. *See* RICCO (A. del)

URBANI (PIETRO) Twenty Eight Favorite Venetian Airs &c. Arranged for the Piano Forte, some of which for the Harp.
Urbani & Liston: Edinburgh, [1800?] fol. **g. 138. (7.)**

Bannocks o' Barley Meal. A Favorite Old Scots Song never before in Print, Said to have been Wrote by the Old John Duke of Argyle. Arranged for the Voice with an accompaniment for the Piano Forte by P. Urbani. *Urbani & Liston: Edinburgh,* [1800?] fol. **G. 364. (58.)**

The ever Memorable Battle of Bannockburn, . . . Wherein is inserted Bruce's address to his Troops . . . by the late R. Burns. The Introduction and Grand Chorus wrote by a Gentleman. Composed, and Adapted for the Piano Forte, with a Violin Accompaniment . . . by P. Urbani. *Urbani & Liston: Edin^r,* [1797.] fol. **G. 372. (2.)**

URBANI (PIETRO) Bombo. A Favorite Air with Variations, *etc.* [P. F.] *Urbani & Liston: Edinburgh,* [1796?] fol. **g. 139. (51.)**

Cauld Kail in Aberdeen. A New Rondo, *etc.* [P. F.] *Urbani & Liston: Edinburgh,* [1796?] fol. **g. 139. (49.)**

Charlotte at the Tomb of Werter. A Favorite New Ballad. Writen [*sic*] by Mr. Atkinson, *etc.* *Urbani and Liston: Edinburgh,* [1800?] fol. **G. 364. (55.)**

Fare thee weel &c. [Song.] Words by R. Burns, *etc.* *Urbani & Liston: Edinburgh,* [1795?] fol. **G. 364. (56.)**

From thee Eliza. A Favorite New Song. Words by Burns. *Urbani and Liston: Edin^r,* [1795?] fol. **G. 364. (61.)**

Loch Erroch Side. A new Rondeau. Set for the Harp^d or Piano Forte by P. Urbani. *Urbani & Liston: Edinburgh,* [1797?] fol. **g. 140. (53.)**

Major Monro's March and Quick Step. [Full Score.] *Urbani & Liston: Edinburgh,* [1795?] fol. **g. 133. (61.)**

My ain kind Dearie. With New Variations for the Piano Forte or Harpsichord, by P. Urbani. *Urbani & Liston: Edin^r,* [1795?] fol. **g. 139. (50.)**

My Love she's but a Lassie yet. [Song.] With New Words as Sung (and arranged for the Piano Forte) by Mr. Urbani, *etc.* *Urbani & Liston: Edin^r,* [1800?] fol. **G. 364. (59.)**

My Love she's but a Lassie yet. A New Rondo, *etc.* [P. F.] *Urbani & Liston: Edin^r,* [1795?] fol. **g. 140. (54.)**

O wat ye wha's in yon Town. A New Rondo, *etc.* *Urbani & Liston: Edin^r,* [1795?] fol. **g. 139. (48.)**

O Mary my deary. A favorite Scots Song. The words by a Gentl[e]man, *etc.* *Urbani & Liston: Edin^r,* [1800?] fol. **G. 364. (62.)**

A Selection of Minuets, High Dances, Cottilions, Scots Airs &c. . . . Adapted for the Piano Forte or Harpsichord, and most partly Composed by P. Urbani. Book 1^st^. *Urbani & Liston: Edin^r,* [1795?] fol. **g. 229. (5.)**

A Selection of Scots Songs, Harmonized, improved with Simple and Adapted Graces . . . Book 1^st^(–4^th^). 4 Bks. *Printed for the Author* (*Urbani & Liston*): *Edinburgh,* [1794–5?] fol. **G. 372. (1.)**

A Favorite Selection of Scots Tunes . . . Properly arranged as Duettos for Two German Flutes or Two Violins. 2 Bks. [Separate Parts.] *Urbani & Liston: Edinburgh,* [1798?] *obl.* 4°. **b. 69.**

URBANI (PIETRO) Seraphina, *etc.* [Song, words by H. Carey.]
Urbani & Liston: Edin^r, [1800?] fol.
G. 364. (60.)

Sic' a Wife as Willie had. A New Rondo, *etc.* [P. F.] *Urbani & Liston: Edin^r*, [1797?] fol. **g. 140. (52*.)**

The Singers Guide, *etc.* *Urbani & Liston: Edin^r*, [1795?] fol. **g. 302. (5.)**

The Soldier's Return. [Song,] Words By R. Burns. *Urbani & Liston: Edin^r*, [1795?] fol. **G. 364. (57.)**

Six Sonatas for the Harpsichord or Piano Forte with a Violin Accompaniement ... Opera 5. *Corri & Sutherland, for the Author: Edin^r*, [1785?] fol. **g. 463.**

Thou art gane awa. For two Voices; arranged by P. Urbani.
Urbani & Liston: Edinburgh, [1795?] fol.
H. 2820. (6.)

Up and war them a' Willie, with New Words, arranged as a Duett...with Piano Forte accomp^t, *etc.* *Urbani & Liston: Edin^r*, [1795?] fol. **G. 354. (43.)**

The Weary Pund o' Tow. A Favorite Scots Song Arranged for the Voice with an accom^t for the Harp or Piano Forte.
Urbani and Liston: Edinburgh, [1800?] fol. **G. 805. h. (45.)**

Why ask me, fairest, if I love? *Urbani's celebrated Rondeau.* [Song.] [*Aberdeen*, 1791.] 8°. **P.P. 6225.**
Aberdeen Magazine, August, 1791.

Wilt thou be my Dearie. [Arranged for two voices by P. Urbani.]
Urbani & Liston: Edin^r, [1795?] fol.
G. 805. k. (35.)

See JOHNSON (A.) *of Edinburgh.* A Collection of New Reels ... Bass corrected by Mr. Urbani. [1790?] fol.
g. 229. (6.)

See CAMPBELL (J.) A Collection of New Reels & Highland Strathspeys ... The Bass's...corrected by P. Urbani.
[1800?] fol. **h. 210. a. (2.)**

URGE. Urge me no more. Song.
See KING (R.)

URIO (FRANCESCO ANTONIO) Motetti di Concerto a Due, Tre, e Quattro Voci con Violini, e senza. Opera Prima, *etc.* Canto Primo. (Organo.) 2 pts. *Nella Stamperia di Gio. Giacomo Komarek: Roma*, 1690. 4°. **D. 1065.**

URSILLO (FABIO) Six Sonata's for two Violins and a Thorough Bass. [Separate Parts.] *Printed for John Cox: London*, [1755?] fol. **g. 409. e. (1.)**

USEZ. Usez mieux, O beautés fiérès. Chanson. *See* FROSSARD ( )

USURER. The Usurer's Daughter's Reply. [Ballad.] *See* Now. Now young tempting Phaon, *etc.* [1675?] *s. sh.* fol.
Case 39. k. 6. (15.)

USURPATOR INNOCENTE. Che mai feci amici dei. Cavatina, sung by Madam Mara in the Opera [by V. Federici] 'L' Usurpator Innocente.' [Score.]
Longman and Broderip: London, [1790.] fol. **G. 196. (23.)**

Se ti perdo O caro bene. Rondo, sung by Madam Mara in the Opera [by V. Federici] 'L'Usurpator Innocente.' [Full Score.] *Longman and Broderip: London*, [1790.] fol. **G. 196. (22.)**

UTENTHAL (ALEXANDER) Fröliche newe Teutsche vnnd Frantzösische Lieder, lieblich zu singen, auch auff allerley Instrumenten zugebrauchen, nach sonderer Art der Music Componitt [*sic*] mit vier, fünff, vnd mehr stimmen. Discantus. (Altus.) (Tenor.) (Bassus.) (Vagans.) 5 pts. *Gedruckt durch Dieterich Gerlach: Nürnberg*, 1574. *obl.* 4°.
A. 553. e.
This work also contains compositions by A. B. and Ph. B.

Septem Psalmi Pœnitentiales, adiunctis ex Prophetarum Scriptis Orationibus eiusdem argumenti quinque, ad dodecachordi modos duodecim. . .aptissima tam viuæ voci quàm diuersis Musicorum instrumentorum generibus harmonia accommodati, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts.
In officina Theodorici Gerlatzeni: Noribergæ, 1570. *obl.* 4°. **A. 553.**

Sacrarum Cantionum, quas vulgo Motetas vocant, . . . tam Instrumentis Musicis quam Viuæ Melodiæ Quinque Vocibus attemperatarum, Liber Primus, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts.
In officina Theodorici Gerlatzeni: Noribergæ, 1571. *obl.* 4°. **A. 553. b.**

Alexandri Utendal Sacræ Cantiones (vulgo Motecta appellatæ) Sex, et Plurium Vocum, tum viua voce tum omnis generis Instrumentis cantatu commodissimæ. Liber Secundus. Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts.
In officina Theodorici Gerlachij: Norimbergæ, 1573. *obl.* 4°. **A. 553. a.**

[Another copy. Altus. (Tenor.) (Bassus.) (Quinta Vox.)] 4 pts. **A. 553. d.**
The Bassus part is imperfect, wanting sheets AA–CC.

UTENTHAL (Alexander) Liber Tertius Sacrarum Cantionum, (quas vulgo Motetas vocant) . . . Quinq; & Sex vocibus ita compositarum, vt tam viuæ voci, quàm diuersis Musicorum instrumentorum generibus accommodari queant. Discantus. (Altus.) (Bassus.) 3 pts. *In officina Catharinæ Gerlachin & Hæredum Iohannis Montani : Noribergæ*, 1577. *obl.* 4°.
A. 553. c.

UTTINI (Francesco) Six Sonatas for Two Violins and a Bass. The Third and Sixth with additional obligato parts; one Sonata for the Violoncello, and the other for the Harpsichord . . . Opera I. [Separate Parts.]
H. Fougt : London, (1768.) fol.
h. 2852. b. (5.)

[Another copy.] **g. 222. (20.)**

V * * Dieu ! que ma Zelmire est touchante. Romance. (Paroles de M. Masson de Morvilliers, *etc.*) [*Paris*,] 1779. 8°.
297. f. 36.
Mercure de France, August, 1779.

V., D. G. D. *See* Blaise et Babet. Lise chantoit dans la prairie. *Chanson* . . . avec Accompagnement de Harpe de M^r^ D. G. D. V. [1785 ?] fol. **G. 800. m. (9.)**

VA. Va dove cadono in seno al Gange. Cavatina. *See* Alessandro e Timoteo.

Va pure in malora. Duetto. *See* Conti (G.)

Va, va mon père, je te jure. *L'Inutilité des Prêtres* [Song, written] par le Citoyen Piis. Air du Vaudeville des Visitandines [by F. Devienne]. *Chez Imbault : Paris*, [1795 ?] 8°. **B. 362. (85.)**

VACANCES. Les Vacances, Comédie; représentée pour la première fois le 31 Octobre 1696. [By F. C. Dancourt, with music by J. C. Gillier.]
[*Paris*, 1760.] 12°. **241. c. 5.**
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. tom. 5.

VACHON (Pierre) Six Easy Duettos for two Violins . . . Op. v. [Separate Parts.] *The Author : London*, [1775 ?] fol. **g. 218. e. (1.)**

Les Femmes et le Secret. Comédie en un Acte, meslée d'Ariettes . . . Par M. Quétant . . . avec la musique [by P. Vachon]. 1770. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 3. 1777. 8°.
11735. b. 2.

Six Quartettos, for Two Violins a Tenor and Bass . . . Opera v. [Separate Parts.] *W. Napier : London*, [1775 ?] fol.
g. 413. (18.)

Six Quartettos for two Violins a Tenor and Bass . . . Opera vi. [Separate Parts.] *Printed for W. Napier : London*, [1775 ?] fol. **g. 533. (2.)**

VACHON (Pierre) Six Quartettos pour deux Violons, Alto et Basso, *etc.* [Op. 7. Separate Parts.] *Printed for W. Napier : London*, [1775 ?] fol. **g. 413. (17.)**

[Another copy.] **g. 533. (1.)**

Sara, ou La Fermière Écossoise, Comédie en deux Actes et en Vers, mêlée d'Ariettes; par M. C[ollet] d[e] M[essin], *etc.* [With the voice-part of one song.] 1774. *See* Recueil. Recueil général des Opéra Bouffons, *etc.* Tom. 8. 1777. 8°.
11735. b. 2.

Six Sonates à Violon Seul et Basse . . . Gravées par M^me^ Leclair. Œuvre I^er^. *Chez M. de la Chevardière : Paris*, [1760 ?] fol. **h. 1608. c. (8.)**

Six Trios for two Violins and a Thorough Bass for the Harpsichord . . . Opera IV. [Separate Parts.] *W. Napier : London*, [1775 ?] fol. **g. 409. b. (3.)**

See Pugnani (G.) Six Divertimentos for two Violins and a Bass . . . by Pugnani, Vachon, *etc.* [1780 ?] fol. **g. 409. b. (2.)**

VADÉ (Jean Joseph) Œuvres de M. Vadé, ou Recueil des Opéra-Comiques, Parodies & Pieces fugitives de cet Auteur; avec les Airs, Rondes & Vaudevilles notés. Nouvelle Édition. (Œuvres Posthumes de M. Vadé . . . Avec les Airs, Rondes & Vaudevilles notés, *etc.*) 4 tom.
Chez N. B. Duchesne : Paris, 1758. 8°.
86. b. 1–4.
Tom. 1–3 *have separate pagination and generally separate title-pages to the various Comic Operas &c. contained in them. The imprint of Tome IV. is 'à Londres . . . 4071701.'*

Œuvres Complettes de Vadé, avec les Airs notés à la fin de chaque volume. 4 tom. *Genève*, 1777. 12°.
11736. aa. 15.

Œuvres . . . Avec les Airs, Rondes & Vaudevilles Notés. Nouvelle Édition. 4 tom.
Chez P. Gosse : La Haye, 1785. 8°.
11735. bb. 23.

VADÉ (Jean Joseph) Œuvres Complettes ... Avec les airs notés à la fin du dernier volume. Derniere édition. 4 tom.
Chez A. Le Roy: Lyon, 1787. 8°. **11474. b. 35.**

VADÉ À LA GRENOUILLÈRE. Vadé à la Grenouillère. Folie poissarde en un acte et en prose, mêlée de Vaudevilles. Par les Citoyens A. Gouffé et G. Duval, *etc.* [With the music of the concluding Ronde.] *Chez le Lib. au Th. des Troubadours: Paris*, An VIII [1800]. 8°. **11738. f. 34. (3.)**

VAET (Jacobus) Iacobi Vaet ... Modulationes Quinque Vocum ... Liber Primus. Bassus. *Apud Antonium Gardanum: Venetijs*, 1562. *obl.* 4°. **A. 441.**
Iacobi Vaet ... Modulationes Quinque et Sex Vocum ... Liber Primus. Bassus. *Apud Antonium Gardanum: Venetijs*, 1562. *obl.* 4°. **A. 441. a.**

VAGHI. Vaghi luci amorosette. Canzonetta. *See* Herbain (d') *Chevalier.*

VAGO ALBORETO. Il Vago Alboreto de Madrigali et Canzoni a Quattro Voci de Diuersi Eccellentissimi Authori: Nouamente Ristampato. [With a dedication signed: Pietro Phalesio.] Canto. (Alto.) (Tenore.) (Basso.) 4 pts.
Appresso Petro Phalesio: Anuersa, 1620. *obl.* 4°. **A. 230.**
The composers of this collection are: R. M. Antonio Dueto, O. Scaletta, G. G. Gastoldi, F. Anerio, G. Gabrieli, P. Masnelli, A. Coma, B. Pallavicino, H. Vecchi, F. Stivori, Rinaldo del Melle, P. Bosi, G. M. Nanino, G. Croce, O. Colombano, G. Caimo, A. Ruota, C. Porta, G. Prenestini, C. Verdonch, L. Marenzio, A. Ferraria, R. Giovanelli, A. Striggio, P. Bellasio, M. A. Ingegneri, A. Crivello, F. Guami and Claudin le Jeusne.

VAILLANTS. Vaillans François courés aux armes. [Song.] *See* Huron.

VAIN. Vain, Belinda, are your Wiles. Song. *See* Monro (G.) [*The Temple Beau.*]
Vain is beauty. [Song.]
See Arne (T. A.) [*Judith.*]
Vain is ev'ry fond endeavour. Song.
See Chaplet.
Vain were graces. Song.
See Apollo and Daphne.

VAINEMENT. Vainement Almaïde encore. Ariette. *See* Caravane du Caire.
Vainement je verse des larmes. Brunette.
See Bailleul ( )
Vainement la tendresse. [Song.]
See Au Retour.

VAINES. Vaines frayeurs, sombres présages. [Air.] *See* Didon.

VAINLY. Vainly now ye strive to charm me. *Lotharia.* A New Song. [By T. A. Arne.] [*London*, 1754.] 8°. **157. l. 16.**
London Magazine, 1754, *p.* 372.
Vainly now you strive to charm me. *The Morning Conversation.* A New Song. [Written] By Samuel Foot, Esq. [By T. A. Arne.] [*London*, 1750.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. VI., p. 270.

VAISSEAU. Le Vaisseau vogue au gré d'un calme. [Song.] *See* Sorcier.

VELBRUN ( ) *See* Chapelle (P. D. A.) Le Manchon . . . Accompagnement de Piano ou Harpe par le C. Valbrun. [1800?] fol. **G. 546. (45.)**

VALDERRAVANO (Enriquez de) Libro de Mu[sica] de Vihuela, intitula[do silva de] sirenas. En el qual se hallara toda diuersidad de mu[sica] *etc.*
Fue impresso ... por Francisco Fernandez de Cordoua: Valladolid, 1547. fol. **K. 8. e. 1.**
112 *fol. The work is in 7 Books, but the pagination is continuous. Book IV. has a separate title-page. The following names of composers occur: Aneriquez [Valderravano], Josquin, Layole, Gombert, Verdelot, Lupus, Sepulveda, Loyset, Iaquet, Morales, Pieton, Adriano, Vicencio Rufo, Miguel Ortiz, Archadelt, Iuan Vazquez, Mouton and Francisco Milanes. The title-page is mutilated.*

VAL-DE-VIRE. Le Val-de-Vire, ou le Berceau du Vaudeville, Divertissement en un Acte et en prose, mêlé de Vaudevilles, par les CC. A. Gouffé et G. Duval ... avec la Musique. *Chez le Libraire, au Théâtre du Vaudeville: Paris*, An VII[e] [1799]. 8°. **11738. e. 18. (5.)**
[Another copy.] **11738. f. 34. (2.)**

VALENTINE. The Valentine. [Song.]
See Hudson (R.)
Valentine Day. Serenade.
See Spofforth (R.)
Valentine's Day. Song. *See* When. When blushes dy'd the cheek of morn, *etc.* [1755.] 8°. **250. k. 16.**
Valentine's Train. [Song.]
See Dibdin (C.) [*Valentine's Day.*]

VALENTINE (Ann) Monny Musk [a Scotch Air,] arranged as a Rondo for the Piano Forte, *etc.*
Cahusac and Sons, for the Author: London, [1798?] fol. **g. 140. (55.)**
Ten Sonatas for the Piano Forte or Harpsichord with an Accompaniment for the Violin or German-Flute ... Opera Prima. [Separate Parts.] *Printed for the Author: London*, [1798?] fol. **g. 161. f. (10.)**

VALENTINE (JOHN) The Epithalamium in the Tragedy of Isabella or the Fatal Marriage. Also an Ode to Peace, *etc.*
Printed for the Author: London, [1765?] fol. **H. 2815. a. (15.)**

Sixteen Marches & Minuetts &c. in Eight Parts for Two Violins, Two Hautboys, or German Flutes, Two French Horns, Tenor & Bass ... Op. 8th. [Separate Parts.]
Printed for the Author: Leicester, [1785?] *obl.* 4°. **b. 83.**

An Ode on the Birth Day of ... the Marquis of Granby. The Words by I. Tree. [*London*? 1768?] fol. **G. 307. (223.)**

Thirty Psalm Tunes in four Parts, with Symphonies, Interludes, and an Instrumental Bass ... Opera 7.
Longman and Broderip, for the Author: London, [1785?] *obl.* 4°. **B. 440. (2.)**

[Another copy.] **A. 511. b. (1.)**

Eight Easy Symphonies for two Violins, two Hautboys or German Flutes, two French Horns, a Tenor and Thorough Bass; with Solos for the Different Instruments...Designed for, & Dedicated to, all Junior Performers and Musical Societies ...Op. VI. [Separate Parts.]
J. Bland, for the Author: London, [1785?] fol. **g. 212. (10.)**

VALENTINE (ROBERT) Six Setts of Aires and a Chacoon for two Flutes & a Bass, *etc.* [Separate Parts.]
Printed for I. Walsh and I. Hare: London, [1715?] fol. **h. 250. c. (6.)**

Seven Setts of Aires for two Flutes & a Bass consisting of Preludes Allmands Corants Sarabands Marches Minuets Gavotts and Jiggs. Being familliar & easey for Young Practitioners in Concert... Opera Nona. [Separate Parts.]
I. Walsh & I. Hare: London, [1720.] fol. **g. 297. (2.)**

Seven Setts of Aires for two Flutes & a Bass consisting of Preludes Allmands Corants Sarabands Marches Minuets Gavots and Jiggs. Being familliar and easey for Young Practitioners in Concert... Opera 10th. [Separate Parts.]
Daniel Wright: London, [1720?] fol. **g. 297. (3.)**

Seven Setts of Aires for two Flutes & a Bass...Opera Decima. [Separate Parts.]
I. Walsh & I. Hare: London, [1720?] fol. **h. 11. b.**

XII. Sonatas of three Parts for two Violins & a Bass with a through Bass for ye Organ Harpsicord or arch Lute...Opera Prima. [Separate Parts.]
Printed for J. Walsh...& J. Hare: London, [1710?] fol. **h. 11. c. (1.)**

[Another copy.] **h. 11.**
Wanting the Thorough Bass part.

VALENTINE (ROBERT) XII. Sonatas or Solos for a Flute with a Through-Bass for the Harpsicord or Bass Violin . . . Opera IIo. *Printed for J. Walsh & J. Hare: London*, [1710?] fol. **g. 422. (1.)**

[Another edition.] [XII] Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin...Opera 2da.
Printed for I. Walsh & I. Hare: London, [1715?] fol. **h. 11. a. (1.)**

XII. Sonatas or Solos...for a Flute with a Through-bass for the Harpsicord or Bass Violin...Opera Terza.
Printed for J. Walsh & J. Hare: London, [1710?] fol. **h. 11. a. (2.)**

[Another copy.] **i. 26. (4.)**

XII Sonate a Flauto Solo col Basso Continuo . . . Opera Terza. *Chez Estienne Roger: Amsterdam*, [1712?] *obl.* fol. **e. 22.**

Six Sonatas for Two Violins two Hoboy's or German Flutes wth a Thorough Bass for the Harpsicord or Bass Violin...Opera Quarta. [Separate Parts.]
Daniel Wright, for the Author: London, [1715?] fol. **h. 11. f.**

Six Sonata's of two Parts made on purpose for two Flutes . . . Opera Quarta. [Separate Parts.] *Printed for I. Walsh: London*, [1715?] fol. **h. 11. c. (2.)**

[Another edition.] Six Sonata's of two Parts made on purpose for two Flutes... Opera Quarta.
Printed for I. Walsh...and I. Hare: London, [1715?] fol. **h. 11. d.**
The Second Flute part only.

Six Sonata's of two Parts for Two Violins ... Opera Quarta. (Violino Primo.) (Violino Secondo.) 2 pts. *Printed for I. Walsh ...and I. Hare: London*, [1715?] fol. **h. 11. e.**
The 2nd Violin part is of a later edition, printed about 1733.

XII. Sonatas or Solos for a Flute with a Through Bass for the Harpsicord or Bass Violin...Opera Quinta.
Printed for I. Walsh & I. Hare: London, [1715?] fol. **h. 11. a. (3.)**

Six Sonatas for 2 Violins & a Bass. Opera Sexta. [Separate Parts.]
D. Wright & J. Young: London, [1715?] fol. **h. 11. g. (1.)**

Six Sonatas of two parts for two Flutes ...Opera 6ta. [Separate Parts.]
Printed for I. Walsh: London, [1720?] fol. **g. 71. f. (7.)**

Six Sonatas of two Parts for two Violins ... Opera 7ma. [Separate Parts.]
D. Wright: London, [1720?] fol. **h. 11. g. (2.)**

VALENTINE (Robert) Six Sonatas of two Parts for two Flutes ... Opera 7ma. [Separate Parts.] *Daniel Wright: London*, [1720?] fol. **g. 297. (1.)**

Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin... Opera xith. *I. Walsh and Ioseph Hare: London*, [1730?] fol. **h. 11. a. (4.)**

Sonata per il Flauto Traversiero, col Basso che possono servire per Violino, Mandola et Oboe, dedicate all' illmo... Sre D. Gennaro ... Moccia Duca dell' Oratino ... da Roberto Valentini Inglese. Opera xii. *Incisa da Antonio Cleton: Roma*, (1730.) *obl.* fol. **e. 22. d.**

Sonatas or Solos for a German Flute with a Thorough Bass for the Harpsicord or Bass Violin... Opera xiii. *Printed for Iohn Walsh: London*, [1735.] fol. **h. 11. a. (5.)**

VALENTINE'S DAY. Valentine's Day. Entertainment. *See* Dibdin (C.)

VALENTINI (Giovanni) Musiche Concertate con voci, & Istromenti, a 6, 7, 8, 9, & 10. Con Basso Continuo. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Settimo.) (Ottavo.) (Nono.) (Basso Continuo.) 9 pts. *Stampa del Gardano. Appresso Bartolomeo Magni: Venetia*, 1619. 4°. **D. 4.**

VALENTINI (Giuseppe) Allettamenti per Camera a Violino e Violoncello, o Cembalo. Opera Ottava, *etc.* *Chez E. Roger: Amsterdam*, [1720?] fol. **g. 392.**

[Allettamenti per Camera.] XII Solos for the Violin or Violoncello with a Thorough Bass for the Harpsicord... Opera Octava. *Printed for I. Walsh & I. Hare: London*, [1725?] fol. **g. 392. a.**

Bizzarrie per Camera à Trè, cio è Due Violini e Violone ò Cembalo ... Opera Seconda. Edition corrigée...sur la Partition par E. Roger. [Separate Parts.] *Aux depens d'E. Roger & M. C. Le Cene: Amsterdam*, [1720?] fol. **f. 534. (2.)**

Bizzarrie per Camera à Tre. Cio è Due Violini e Violone ò Cembalo ... Opera Seconda. [Separate Parts.] *Printed for I. Walsh & I. Hare: London*, [1720?] fol. **g. 392. b.**

XII. Fantasie à tre. Due Violini e Violoncello o Cembalo ... Opera Terza. Edition corrigée...sur la Partition par E. Roger. [Separate Parts.] *Aux depens d'E. Roger & M. C. Le Cene: Amsterdam*, [1720?] fol. **f. 534. (3.)**

VALENTINI (Giuseppe) XII. Suonate à tre, Due Violini e Violoncello o Basso Continuo . . . Opera Quinta. [Separate Parts.] *Chez E. Roger & M. C. Le Cene: Amsterdam*, [1720?] fol. **f. 534. (4.)**

XII. Sinfonie à tre. Due Violini Violoncello e Basso Continuo ... Opera Prima. Edition corrigée ... sur la Partition par E. Roger. [Separate Parts.] *Aux depens d'E. Roger & M. C. Le Cene: Amsterdam*, [1720?] fol. **f. 534. (1.)**

See Concerti. Concerti a Cinque...del Signori G. Valentini, A. Vivaldi, *etc.* [1730?] fol. **g. 35.**

VALENTINI (Pier Francesco) Canone nel Nodo di Salamone a Nouantasei Voci con le sue Resolutioni. *Appreso Paolo Masotti: Roma*, 1631. *s. sh.* fol. **K. 7. e. 1. (2.)**

Illos tuos misericordes oculos ad nos conuerte. Canone ... con le sue resolutioni in piu di Duemilia Modi a due, a tre, a quattro, et a cinque voci. *Apresso Paolo Masotti: Roma*, 1629. fol. **K. 7. e. 1. (1.)**

VALENTINI (Roberto) *See* Valentine (R.)

VALENZOLA (Pietro) Madrigali...a cinque Voci, con vno a sei, et vno Dialogo a otto, Nouamente...stampati, et dati in luce. Libro Primo. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1578. *obl.* 4°. **A. 320.**

VALERIUS (Adriaen) Neder-Landtsche Gedenck-Clanck. Kortelick openbarende de voornaemste geschiedenissen van de seventhien Neder-Landsche Proventien... tot den Iare 1625...Verciert met...platen, ende Stichtelijcke Rimen ende Liedekens ... De Liedekens ... gestelt op Musyck-noten, ende elck op een verscheyden Vois, beneffens de Tablatuer vande Luyt ende Cyther, *etc.* *Gedruct voor d'Erfgenamen vanden Autheur: Haerlem*, 1626. *obl.* 4°. **C. 60.**

[Another copy.] **804. c. 8.**

[Another copy.] **C. 60. a.**
This copy does not contain the list of errata.

VALETTE DE MONTIGNI ( ) Motets à i. ii. iii. Voix, avec et sans Instruments et Basse-Continue. Livre Premier. *Chez C. Ballard: Paris*, 1711. fol. **H. 74.**

Motets à i. ii. et iii. Voix. Auec Instruments et la Basse Continue. *Chez C. Ballard. Graués par H. de Baussen: Paris*, 1701. *obl.* fol. **K. 10. a. 22.**

VALEUREUX. Valeureux Liégeois, marchez à ma voix. *Marche Patriotique. Chez Imbault: Paris*, [1796 ?] 8°.
B. 362. d. (26.)

VALIANT. The Valiant Mariner. [Song.] *See* COME. Come and listen to my Ditty. [1740 ?] *s. sh.* fol. **G. 316. d. (89.)**

The Valiant Sailor. [Song.] *See* YOU. You Gentlemen of England. [1735 ?] *s. sh.* fol. **G. 316. f. (140.)**

The Valiant Sailors. [Song.] *See* YOU. You Gentlemen of England. [1780 ?] *s. sh.* fol. **G. 314. (109.)**

VALLA (GEORGIUS) *See* CLEONIDAS. Hoc in volumine hæc opera continentur. Cleonidæ harmonicum introductorium interprete Georgio Valla Placentino, *etc.* 1497. 8°. **IB. 23973.**

VALLADE (JOHANN BAPTIST ANTON) Musicalische Gemüths-Ergötzung, bestehend in XVI. Fugen auf die Orgel oder Clavier... Zweyte Theil.
Auf Kosten Johann Ulrich Haffners: Nürnberg, [1755 ?] *obl.* fol.
e. 174. o. (19.)
Engraved throughout.

VALLARA (FRANCESCO MARIA) Primizie di Canto Fermo, *etc.*
Per Antonio Capponi: Modona, 1700. 4°.
557*. d. 33. (4.)

Primizie di Canto Fermo ... Ristampate, corrette, e ridotte in miglior forma dallo stresso Autore. *etc. Per Giuseppe Rosati: Parma*, 1724. 4°. **E. 788.**

Scuola Corale. Nella quale s'insegnano i fondamenti più necessarii alla vera cognizione del Canto Gregoriano, *&c.*
Per Antonio Capponi: Modena, 1707. 4°.
E. 788. a.

Teorico-Prattico del Canto Gregoriano, *etc. Per Giuseppe Rosati: Parma*, 1721. 4°. **789*. ee. (4.)**

VALLÉE DE MONTMORENCY. La Vallée de Montmorency, ou Jean Jacques Rousseau dans son Hermitage. Opéra-Comique en trois Actes, en prose, mélé de Vaudevilles. Par les CC. Piis, Barré, Radet et Desfontaines ... Avec 14 Avis notés. *Chez les Libraire au théatre du Vaudeville: Paris*, An VII [1799]. 8°.
11738. b. 38. (6.)

VALLET (NICOLAS) Paradisus Musicus Testudinis, in quo Multæ insignes et ante hunc diem inauditæ, Gallicæ, Germanicæ, Anglicæ, Hispanicæ, Polonicæ, cantiones; Nec non Varia Præludia Fantasiæ, Tripudia cõtinentur. Præterea punctis tum supra tum ad latus singulis cuiusque tactus literis adscriptis, *etc. Apud Joannem Janssonium: Amstelodami*, 1618. *obl.* 4°.
K. 4. b. 13. (1.)
Engraved throughout. The running title at the head of each page is "Le Secret des Muses."

Le second Livre de Tablature de Luth, Intitulé Le Secret des Muses: Contenant plusieurs belles pieces non encor ouyes par ci-devant... Ensemble plusieurs autres pieces mises en Tablature ... entr'autres quelques pieces mises pour iouer a quatres Luts differemment accordez, *etc. Chez Ian Ianssz: Amersterdam*, 1619. *obl.* 4°.
K. 4. b. 13. (2.)
The music is engraved throughout.

XXI Pseaumes de Dauid, Accommodés pour chanter & jouer du Luth ensemble.
Chez Ian Ianssz: Amsterdam, 1619. *obl.* 4°. **K. 3. g. 2.**
The music is engraved throughout.

Regia Pietas hoc est Psalmi Dauidici concinne aptati ad modulantes fides. (Pieté Royalle c'est-a dire: Les Cent Cinquante Pseaumes de Dauid, accommodez pour iouer sur le luth, d'une nouuelle et tres-facile mode, non encor veue ny ouye par cy deuant, *etc.*) *Chez l'Autheur: Amstredam*, 1620. *obl.* 4°. **K. 4. b. 14.**
The Latin title-page and the music are engraved.

[Another copy.] **K. 4. b. 15.**
Imperfect, wanting the two title-pages, two first leaves, and the engraved plates of coats-of-arms.

VALLETE (PIERRE) Pseaumes de Dauid, mis en rime Francaise, *etc.* (Pierre Vallete a tous Fideles desirans chanter les louanges du Seigneur, *etc.*) [1560 ?] 8°.
See PSALMS. [*5. French.*] **690. a. 12.**

Le Second Liure des Pseaulmes [et] Sentences, *etc.* [With dedicatory verses by P. Vallete.] 1555. *obl.* 16°.
See PSALMS. [*5. French.*] **K. 8. i. 10.**

VALOTTI (FRANCESCO ANTONIO) Della Scienza, Teorica e Pratica della Moderna Musica Libro Primo, *etc.*
Nella Stamperia del Seminario. Appresso Giovanni Manfre: Padova, 1779. 4°.
557*. e. 15.

VALTON (PETER) The Reprisal. [Song.] The Words by Mr. Lockman ... Sung at Marybone Gardens by Mr. Lowe.
Welcker: [*London*, 1765 ?] fol.
G. 316. (147.)

VALVASENSIS (LAZARO) Salmi Concertati a Due Voci... Opera Decima Sesta. Basso Continuo per l'Organo.
Appresso Bartolomeo Magni: Venetia, 1640. 4°. **E. 121.**

VANBRUGHE (George) Advice to a Friend in Love. [Song.] The Words by Mr. Carey. [*London*, 1715?] *s. sh.* fol. **H. 1601. (368.)**

[Another copy.] **G. 315. (49.)**

Advice to Phillis. [Song.] [*London*, 1720?] *s. sh.* fol. **G. 305. (303.)**

Cælia's Complaint or the Irish Howl [Song]...Within Compass of the Flute. **G. 311. (34.)**

This song is also published as "The Irish Howl."

[Another edition.] Cælia's Complaint, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (51.)**

The Consultation. [Song.] [*London*, 1725?] *s. sh.* fol. **G. 305. (216.)**

[Another copy.] **G. 314. (36.)**

Damon's Complaint for the Absence of his Mistress. [Song.] [*London*, 1725?] *s. sh.* fol. **G. 312. (44.)**

[Another copy.] **G. 303. (29.)**

The Good Fellow. *See* Let. Let's drink and be merry, *etc.* [By G. Vanbrughe.] [1713?] fol. **G. 303. (24.)**

Haul, haul away, let your Anchors be weighing. *A New Sea Song, etc.* [*London*, 1715?] *s. sh.* fol. **G. 308. (77.)**

[Another copy.] **G. 305. (57.)**

The Irish Howl. [Song.] *London*, 1710? *s. sh.* fol. **H. 1601. (377.)**

This song is also published as "Caelia's Complaint."

Lesbia's Cruelty. *See* She. She whom above my self I prize, *etc.* [By G. Vanbrughe.] [1730?] *s. sh.* fol. **G. 303. (85.)**

The Lovely Charmer. A Song, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (519.)**

[Another edition.] The Lovely Charmer, *etc.* [*London*, 1715?] *s. sh.* fol. **G. 313. (27.)**

Mirth and Harmony. Consisting of Vocal and Instrumental Musick; as Songs and Ariets, for one and two Voices: and a Cantata...All fitted for the German Flute, Common Flute, Violin, Hoboy, Harpsichord, or Organ, To accompany the Voice or to be play'd alone. *Printed for Iohn Walsh: London*, [1713?] fol. **H. 1605. a.**

[Another copy.] **H. 1605. (2.)**

The title-page is mutilated.

Modern Harmony or a desire to Please. Consisting of Vocal and Instrumental Musick as Songs and Arietts for one and two Voices and a Cantata together with a Solo for a Flute & a Bass and a Solo for a Violin & a Bass as also a Set of Lessons for the Harpsicord. *Printed for J. Walsh & J. Hare: London*, [1728?] fol. **H. 1605. (1.)**

Old Adam it is true. *A Song, etc.* [*London*, 1720?] *s. sh.* fol. **G. 310. (187.)**

The Oxford Bowlers, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (257.)**

[Another edition.] The Oxford Bowlers, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 305. (136.)**

[Another copy.] **G. 309. (36.)**

Parthenissa['s] Absence. A Song, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 303. (31.)**

Printed from the plate of fol. 15 *of "Modern Harmony."*

[Seraphina's Return.] See see my Seraphina comes. *A Song* the Words by Mr. Carey. [*London*, 1715?] *s. sh.* fol. **H. 1601. (394.)**

Seraphina's Return, A Song, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 311. (75.)**

Printed from the plate of fol. 18 *of "Modern Harmony."*

What tho' the Times are bad. *A Song on the Times, etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (516.)**

Ye little Loves that hourly waite. *A Song, etc.* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (77.)**

VANDERHAGEN (Amand Jean François Joseph) Six Duos pour deux Flûtes . . 8e Livre de Duos de Flûte. [Separate Parts.] *Chez Imbault: Paris*, [1790?] fol. **g. 280. j. (8.)**

See Koželuch (L.) Three Solos for the German Flute ... arranged by Vanderhagen. [1790?] fol. **g. 280. g. (6.)**

VANDERMAN (Thomas) *See* Merriwagg ( ) *Dr., pseud.*

VANHAL (Giovanni) *See* Wanhal (J. B.)

VANHALL (C.) *See* Wanhal (J. B.)

VANHALL (Jean) *See* Wanhal (J. B.)

VANITY. The Vanity of Life. [Song.] *See* Davis (J. F.)

VANNE. Vanne segui'l mio desio. [Song.] *See* Haendel (G. F.) [*Floridante.*]

VANNEUS (Stephanus) Recanetum de Musica Aurea a Magistro Stephano Vanneo...nuper æditum, et solerti studio Enucleatum, Vincentio Rosseto . . . Interprete. *Apud Valerium Doricum: Romae*, 1533. 4°. **K. 2. g. 17.**

VANNINI (Elias) Psalmi ad Vesperas Musicis Trium, et Quattuor Vocum Concentibus Accommodati cum quattuor Instrumentis Musicalibus . . . Opus Tertium, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Violinus Primus.) (Violinus Secundus.) (Violinus Tertius.) (Bassus Viola.) (Organum.)
Typis Petri-mariæ Montium : Bononiæ, 1693. 4°. **D. 231.**

VAPEURS. Chanson des Vapeurs.
See Je. J'ai des vapeurs quand un galant soupire. [1780?] 8°. **B. 362. b. (124.)**

VAPEURS. Les Vapeurs. Comédie en un Acte & en Vers; et des Vaudevilles nottés à la fin. *Chez Prault, jeune : Paris*, 1753. 8°. **11738. aa. 6. (3.)**

VARIETY. Variety. Song.
See Hook (J.)

Variety I love 'tis true. [Song.] *To a False fickle Mistress*, accusing her Lover of her own Fault; Love of Change in Love. Taken out of Wycherley's Miscellany Poems. [*London*, 1710?] *s. sh.* fol. **H. 1601. (477.)**

Variety in one. [Song.]
See Dibdin (C.) [*Great News.*]

Variety is Charming. [Song.] *See* I. I'm in Love with twenty. [1775?] *s. sh.* fol. **G. 309. (144.)**

VAROTUS (Michael) Liber Primus Missarum Octonis Vocibus. Quibus vna adiuncta est duodenis vocibus decantanda. Primus Chorus. Cantus. (Altus.) 2 pts.
Apud haeredes Francisci, & Simonis Tini : Mediolani, 1595. 4°. **D. 32.**

Reverendi D. Michaelis Varoti ... Psalmodia Vespertina in Dialogo Octonis vocibus, alternatis Choris decantanda. Primus Chorus. Cantus.
Apud haeredes Francisci, & Simonis Tini : Mediolani, 1594. 4°. **D. 32. a.**

VASTI (Paolo) *See* Spada (V.) Il Primo Libro delle Villanelle . . . Da P. Vasti, nouamente poste in luce. 1589. 12°. **B. 250.**

VAUDEVILLES. Vaudeville Menuets, Contredanses, et Airs Détachés chantés sur le Théâtre des Comédies Francaise et Italienne, lesquels se jouent sur la Flute, Vielle, Musette, Violon &c. 10 pts. *Chez Me Boivin : Paris*, [1745.] 8°. **B. 761.**
The following composers are named : Lavaux, Colesse, Quinau, Soret and Martini.

VAUGHAN (Thomas) Six Songs English & Scottish. Written and Composed by T. Vaughan, *etc. Printed for the Author : Edinr*, [1795?] fol. **G. 369. (11.)**

VAUGHAN (Thomas) Tom Staysail. A Favourite Song. Written and composed by T. Vaughan, *etc.*
G. Kauntze, for the Author : London, [1800?] fol. **G. 365. (33.)**

VAUTOR (Thomas) The First Set: beeing Songs of diuers Ayres and Natures, of Fiue and Sixe parts: Apt for Vyols and Voyces, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts.
Thomas Snodham, for Matthew Lownes and Iohn Browne : London, 1619. 4°. **K. 3. k. 8.**

VAUXHALL. Vauxhall Ballad.
See Now. Now the Summer months come round. [1780?] *s. sh.* fol. **G. 310. (165.)**

Vauxhall Watch. [Song.]
See Touchstone.

VAZ BARRADAS MIUTO PAM E MORATO (João) Breve Resumo de Cantocham com as Regras mais Principaes, e a fórma que devem guardar, o Director do Coro para o sustentar firme na corda chamada Coral, e o Organista quando o acompanha, Ordenado ao uso Romano. *Na Officina da Musica : Lisboa Occidental*, 1735. 4°. **K. 1. f. 13.**

VECCHI (Horatio) L' Amfiparnaso. Comedia Harmonica . . . Nouamente posto in luce, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano : Venetia, 1597. 4°. **K. 2. b. 1.**

Canzonette a Sei Voci . . . Nouamente Stampate. Libro Primo. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Angelo Gardano : Venetia*, 1587. 4°. **D. 250. a.**

[Another copy. Alto.] **D. 250. b.**

Canzonette . . . Libro Primo a Quattro Voci. Nouamente Ristampato. Quinta Impressione. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano : Venetia*, 1591. 4°. **D. 250. (1.)**

Canzonette a Quattro voci ... Le quali per auanti sono in Venetia spartatamente ite in lucè, & ora per più comodità raccolte in sieme. E con aggiunta di altre à 5. 4. e 3. Voci, *etc.* Canto. (Tenore.) 2 pts.
Appresso Paulo Kauffmann : in Norimbergo, 1600 (1601). 4°. **D. 250. j.**
The Tenor part is dated 1601.

Canzonette ... Libro Secondo a Quattro Voci, Nouamente Ristampate . . . Terza Impressione. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano : Venetia*, 1585. 4°. **D. 250. (2.)**

VECCHI (Horatio) Canzonette . . . Libro Terzo a Quattro Voci, Nouamente Ristampato . . . Seconda Impressione. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1593. 4°. **D. 250. (3.)**

Canzonette . . . Libro Quarto à Quattro Voci. Nouamente posto in luce, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1590. 4°. **D. 250. (4.)**

Convito Musicale . . . A Tre, Quattro, Cinque, Sei, Sette, & Otto Voci. Nouamente Composto, & dato in luce, *etc.* Alto. *Appresso Angelo Gardano: Venetia*, 1597. 4°. **D. 250. h.**

[Convito Musicale.] Convivium Musicale . . . Ternis, quaternis, quinis, senis, septenis, & octonis vocibus. Altus. (Quinto.) 2 pts. *Typis Pauli Kauffmanni: Noribergæ*, 1598. 4°. **D. 250. i.**

Dialoghi a Sette et Otto Voci . . . Da Cantarsi, & Concertarsi con ogni sorte di Stromenti, con la Partidura delli Bassi Continuati. Nouamente Stampati, & dati in Luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Settimo.) (Ottavo.) 7 pts. *Appresso Angelo Gardano et Fratelli: Venetia*, 1608. 4°. **D. 250. k.**

Madrigali a Sei Voci . . . Nouamente ristampati. Libro Primo. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Angelo Gardano: Venetia*, 1591. 4°. **D. 250. d.**

[Another copy. Alto.] **D. 250. e.**

Madrigali a Cinque Voci . . . Nouamente Stampati. Libro Primo, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1589. 4°. **D. 250. c.**

Motecta . . . Quaternis, Quinis, Senis, & Octonis Vocibus. Nunc Primum in lucem edita, *etc.* Cantus. (Tenor.) (Sextus.) (Septimus.) (Octavus.) 5 pts. *Apud Angelum Gardanum: Venetijs*, 1590. 4°. **D. 249.**

[Another copy. Octavus.] **D. 249. a.**

Selva di Varia Ricreatione . . . Nella quale si contengono Varij Soggetti a 3. a 4. a 5. a 6. a 7. a 8. a 9. & a 10. voci, cioè Madrigali, Capricci, Balli, Arie, Iustiniane, Canzonette, Fantasie, Serenate, Dialoghi, vn Lotto amoroso, con vna Battaglia à Diece nel fine, & accommodatoui la Intauolatura di Liuto alle Arie . . . Nouamente ristampata & Corretta, *etc.* Ottavo. *Appresso Angelo Gardano: Venetia*, 1595. 4°. **D. 250. f.**

See Gastoldi (G. G.) Italiaansche Balletten . . . verrijkt met Verscheide Pastorellen, Cantzonetten, Mascaraden, &c. . . . uit H. Vecchi, *etc.* 1657. *obl.* 4°. **B. 317.**

VECCHI (Horatio) *See* Madrigals. Il Primo Libro de Madrigali. Senza Nome, *etc.* [By Fontanelli. With a preface by H. Vecchi.] 1603. 4°. **C. 123. a.**

See Musculus (B.) Sacra Cithara, das ist: Achtzig . . . Geistliche Gesäng . . . Auctoribus, Balthasare Musculo, Horatio Vecchio, *etc.* 1625. 12°. **A. 242.**

VECCHI (Horatio) and **CAPILUPI** (Gemignano) Canzonette a Tre Voci di Horatio Vecchi, et di Gemignano Capi Lupi . . . Nouamente poste in luce, *etc.* Canto. (Canto Sec.) (Basso.) 3 pts. *Appresso Angelo Gardano: Venetia*, 1597. 4°. **D. 250. g.**

VECCHI (Orfeo) Orphei Vecchii . . . Motectorum quæ in Communi Sanctorum Quatuor Vocibus concinuntur. Liber Primus. Bassus. *Apud Augustinum Tradatum: Mediolani*, 1603. 4°. **D. 250. l.**

VECCHIARELLO. Vecchiarello, vecchiarello. Duetto. *See* Mayer (J. S.)

VEDRETE. Vedrete che allegria. Duett. *See* Martin y Solar (V.) [*La Scuola de' Maritati.*]

VEICHTNER (Franz Adam) Cephalus und Prokris. Ein Singspiel von K. W. Ramler, *etc.* [Full Score.] *Berlin*, 1799. fol. **G. 722.**

Concerto I. per il Violino Concertato accompagnato da due Violini, Violetta, Basso Continuo e Basso di Ripieno. [Separate Parts.] *Presso G. F. Hartknoch: Riga*, 1775. fol. **i. 19. (1.)**

Symphonie Russienne à deux Violons, Taille et Basse, Flûtes et Cornes de Chasse, *etc.* [Separate Parts.] *Chez J. F. Hartknoch: Riga*, 1771. fol. **i. 19. (2.)**

VEIL. The Veil. Song [begins: 'With Straw-Hat and Spencer']. *See* Blewitt (J.) [*Fashionable Rallery.*]

The Veil. [Song, begins: 'Ah Fashion wherefore dost thou.'] *See* Hook (J.)

VEILLÉE. La Veillée. [Song.] *See* Des. Des Bergères du Hameau, *etc.* [1785?] 8°. **B. 362. (119.)**

VEILLÉE VILLAGEOISE. C' n'est pas mon sabiau. [Vaudeville, from] *La Veillée Villageoise ou Le Sabot Perdu.* [To the tune of "Je ne saurais danser ma pantoufle."] [*Paris*, 1785?] 8°. **B. 362. h. (18.)**

[Another copy.] **B. 362. (122.)**

Chantons tretous en travaillant. [Song.] *Du Sabot Perdu.* Air. Chantés dansés [from Grétry's 'Rosière de Salenci']. [*Paris*, 1785?] 8°. **B. 362. h. (18*.)**

[Another copy.] **B. 362. (164.)**

VEILLÉE VILLAGEOISE. O ciel que vois-je sur la neige. [Song, from] *La Veillée Villageoises.* Air. Lison dormait [from 'Julie,' by N. Dezède]. [*Paris*, 1785?] 8°. **B. 362. h. (18**.)**

[Another copy.] **B. 362. (9.)**

La Veillée Villageoises. [Song.]
See BON. L' Bon Seigneur de not' Village, *etc.* [1785?] 8°. **B. 362. a. (145.)**

VEILLONS. Veillons au salut de l'Empire. *Le Salut de l'Empire.* [Song.] Air: Vous qui d'amoureuse avanture [by N. Dalayrac]. [*Paris*, 1794?] 8°. **B. 362. a. (166.)**

VENCESLAO. The Favourite Songs in the Opera call'd Venceslaus. [Words by A. Zeno. Short Score.]
Printed for I. Walsh and Ioseph Hare: London, [1731.] fol. **G. 206. c. (4.)**

VENDANGES. Les Vendanges, comédie; représentée pour la première fois le 30 Septembre 1694. [By F. C. Dancourt, with music.] [*Paris*, 1760.] 12°. **241. c. 4.**
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. tom. 4.

VENDANGES DE SURESNE. Les Vendanges de Suresne, comédie; représentée pour la première fois le 15 Octobre 1695. [By F. C. Dancourt, music by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 4.**
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. tom. 4.

VENDANGEURS. Ah! qu'il est doux de vendanger. Ariette ... des Vendangeurs. [Divertissement, written by A. P. A. de Piis and P. Y. Barré.] [*Paris*, 1780.] 8°. **B. 362. (22.)**
No. 11 *of 'L'Ariette du Jour.'*

Des Bergères du Hameau. (Pour animer nos Chansons.) *Des Vandangeurs.* [2 Songs.] *Chés Bignon:* [*Paris*, 1780.] 8°. **B. 362. (120.)**

Par le malheur entrainés. [Song.] *Des Vendangeurs.* [*Paris*, 1780.] 8°. **B. 362. a. (156.)**

Soyez moins entreprenant. *Vaudeville des Vandangeurs. Chez Frère:* [*Paris*, 1780.] 8°. **B. 362. a. (157.)**

Vous avez grand tort Colinet. *Vaudeville des Vandangeurs.* Sur l'air, je ne saurois danser ma pantoufle &c. [*Paris*, 1780.] 8°. **B. 362. h. (16.)**

[Another edition.] Vous avez grand tort Colinette. [Song.] *Les Vendangeurs.* [*Paris*, 1780.] 8°. **B. 362. (123.)**
Part of "L'Ariette du Jour."

VENETIAN BALLADS. Twelve Venetian Ballads for two Voices with a Thorough Bass for the Harpsichord.
Welcker: London, [1770?] *obl.* 4°. **A. 1100. (4.)**

VENETIAN BARCAROLES. Sei Barcarole Veneziane.
[*London*, 1785?] *obl.* 4°. **B. 699. b. (4.)**

VENEZ. Venez à ma leçon. *Les Forgerons de Cythère.* Vaudeville avec accompt de Guitare pr. Mr Alberti. *Chez M. Camand:* [*Paris*, 1785?] 8°. **B. 362. g. (13.)**

Venez admirer ma science. Chanson.
See RIVIÈRE DU FRESNY (C.)

Venez aimable Stéphanie. Duo.
See BERTON (H. M.) [*Montano et Stéphanie.*]

Venés, Amour, venés embellir la nature. *Air Gracieux. Gravé par Labassée. Imprimé par Tournelle:* [*Paris*,] 1757. *s. sh.* 8°. **297. d. 6.**
Mercure de France, April, 1757.

[Another setting.] Venez, Amour, venez embellir la Nature. Air.
See F., D. L. B. L.

Venes, Artiste et Poète. Air.
See PRÉTENDUS.

Venez jouir d'un sort si beau. Air.
See PRÉTENDUS.

Venez partager l'allégresse. Air.
See BOUVARD (F.)

Venés petits Oiseaux. *Ariette Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. b. (8.)**

Venez sçavoir l'histoire. *Histoire de Malbrouk, ou le Petit Page*, a Celebrated French Song with a new Accompaniment for the Harp, Piano Forte, Violin, Ger: Flute & Guittar, by an Eminent Master, as Sung by Miss George, *etc.* *S. Babb, for the Proprietor: London*, [1780?] fol. **G. 800. m. (59.)**

Venés tous dancer une Ronde. Ronde.
See COLINETTE À LA COUR.

VENOSA (CARLO GESUALDO DI) *Prince.*
See GESUALDO (C.) *Prince of Venosa.*

VENT. Le Vent de Bise. [Song.]
See LAISSONS. Laissons aux chansonniers du jour. [1780?] 8°. **B. 362. e. (106.)**

VENTO (IVO DE) Latinæ Cantiones, quas vulgo Motteta vocant, Quinque Vocum, suavissima Melodia, etiam Instrumentis Musicis attemperatæ, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Adamus Berg: Monaci*, 1570. *obl.* 4°. **A. 442. a.**

Liber Mottetorum Quatuor Vocum, nunc primum in lucem editus, *etc.* Discantus. *Adamus Berg: Monachii*, 1571. *obl.* 4°. **A. 442. b.**

VENTO (IVO DE) Ivo de Vento...Mutetæ aliquot Sacræ Quatuor Vocum, quæ cum viuæ voci, tùm omnis generis Instrumentis Musicis commodissimè applicare possunt, *etc.* Discantus. (Altus.) (Tenor.) 3 pts. *Adamus Berg: Monachii*, 1574. *obl.* 4°. **A. 442. c.**

Newe Teutsche Lieder, mit viern, fünff, vnd sechs stimmen, wölche gantz lieblich zusingen vnd auff allerley Instrumenten zugebrauchen, *etc.* Discantus. (Altus.) (Bassus.) 3 pts. *Bey Adam Berg: München*, 1570. *obl.* 4°. **A. 442.**

Newe Teutsche Lieder mit dreyen Stimmen, welche lieblich zu singen, vnd auff allerley Instrumenten zu gebrauchen, *etc.* Discantus. *Bey Adam Berg: München*, 1591. *obl.* 4°. **A. 442. d.**

VENTO (MATTIA) [Artaserse.] The Overture and favourite Songs in the Opera of Artaxerxes. Composed for the Harmonical Meeting in Soho Square, to which is added Two Songs sung by Sig^ra^ Grassi in the present Opera of the same Name, *etc.* [Full Score & Short Score.] *Printed for Welcker: London*, [1772.] fol. **H. 348. d. (6.)**

Six Canzonets, *etc.* *Welcker: London*, [1770?] *obl.* 4°. **A. 138.**

A Second Book of Six Canzonets, *etc.* *Longman & Broderip: London*, [1775?] *obl.* 8°. **B. 512. g. (5.)**

A Collection of Favourite Italian Songs and a Duet, sung by Sig^ra^ Salvagni, Sig^r^ Savoy, and M^r^ Leoni, at the Pantheon. [Short Score.] *Printed for Welcker: London*, [1772.] fol. **H. 348. d. (5.)**

[La Conquista del Messico.] The Favorite Songs in the Opera La Conquista del Messico, *etc.* [Full Score.] *R. Bremner: London*, [1767?] fol. **G. 760. d. (1.)**

[Demofoonte.] The Favorite Songs in the Opera Demofoonte. [Short Score.] 2 Nos. *R. Bremner: London*, [1765.] fol. **G. 760. d. (2.)**

[Another copy.] **H. 348. b. (2.)**

[Another copy. No. 1.] **G. 760. f. (12.)**

[Lionel and Clarissa.] Oh! talk not to me. A Favorite Song in Lionel and Clarissa, *etc.* *Longman, Clementi & Co.: London*, [1800?] fol. **H. 2831. h. (27.)**

Oh! talk not to me.
See supra: [*Lionel and Clarissa.*]

Six Overtures in eight parts, *etc.* [Separate Parts.] *Printed for...Welcker: London*, [1775?] fol. **g. 114.**

Six Sonatas for two Violins and a Bass. [Separate Parts.] *Welcker: London*, [1765?] fol. **h. 2900. (7.)**

VENTO (MATTIA) Six Sonatas for the Harpsichord with an Accompanyment for a Violin or German Flute. Dedicated to Miss Blosset. *Printed for the Author: London*, [1765?] fol. **g. 77. a. (1.)**

Six Sonatas for the Harpsichord with an Accompanyment for a Violin or German Flute. *Printed for the Author: London*, [1767?] fol. **h. 210. f. (7.)**
Different from the six sonatas dedicated to Miss Blosset.

A 3^d^ Book of Six Sonatas for the Harpsichord with an Accompanyment for a Violin or German Flute, *etc.* *Welcker: London*, [1770?] fol. **g. 77. a. (2.)**

[Another copy.] **g. 79. b. (7.)**

A Fourth Sett of Six Sonatas, for the Harpsichord with an Accompanyment for a Flute Violin & Violincello. *Welcker: London*, [1770?] fol. **h. 349. (2.)**

[Another copy.] **g. 77. a. (3.)**

A Fifth Sett of Six Sonatas for the Harpsichord with an accompanyment for a Violin or Flute. *Welcker: London*, [1775?] fol. **h. 349. (3.)**

A Sixth Book of Lessons for the Harpsichord with an accompanyment for a Flute or Violin, *etc.* *Welcker: London*, [1775?] fol. **g. 77.**

A Seventh Sett of Six Lessons for the Harpsichord or Piano Forte, *etc.* *Welcker: London*, [1775?] fol. **h. 47. (2.)**

A Ninth Book of Six Sonatas for the Harpsichord or Piano Forte, *etc.* *Welcker: London*, [1775?] fol. **h. 47. (1.)**

A Tenth Sett of Six Lessons for the Harpsichord or Piano Forte with a Flute obligato, or Violin, *etc.* *Welcker: London*, [1775?] fol. **i. 40. (2.)**

[Tenth Sett of Six Lessons.] Six Sonatas for the Piano Forte, with an Accompanyment for the Flute or Violin. [1801.]
See PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. XVI. No. 2. [1797–1802.] 8°. **D. 854.**

[La Vestale.] The Favourite Songs in the Opera La Vestale. Poesia del Sig^r^ Badini, *etc.* [Full Score.] *R. Bremner: London*, [1776.] fol. **G. 207.**

See ARNOLD (S.) The Castle of Andalusia. A Comic Opera...the Selected Airs by...Vento, *etc.* [1782.] *obl.* fol. **E. 111. c. (2.)**

See BACH (J. C.) Sei Ode di Oratio...messe in musica da...Vento, *etc.* [1775?] fol. **G. 136. c.**

See FEAST OF APOLLO. The Feast of Apollo, containing...Songs by...Vento, *etc.* [1788.] fol. **G. 351. (2.)**

VENTURI (Pompilio) Il Terzo Libro delle Villanelle a Tre Voci, *etc.* Canto.
Appresso l' Herede di Girolamo Scotto: Vinegia, 1583. 4°. **C. 219. b.**

VENTURI (Stefano) Madrigali a Quatro Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Giacomo Vincenti: Venetia*, 1594. 4°. **K. 4. f. 1.**

Il Terzo Libro de Madrigali a Cinque, *etc.* Canto. (Alto.) (Quinto.) 3 pts.
Appresso Giorgio Marescotti: Firenze, 1596. 4°. **C. 219. a.**
This work also contains madrigals by Neri Alberti and Anton Bicci.

VENTURINI (Francesco) Concerti di Camera à 4, 5, 6, 7, 8 e 8 Instromenti... Opera Prima, *etc.* 2 pts. [Separate Parts.]
Chez Etienne Roger: Amsterdam, [1715?] fol. **g. 1082.**

VENUS. Vénus, amis, dans mon cœur. *Ariette Nouvelle.* [*Paris*, 1780?] 8°. **B. 362. c. (15.)**

Venus and Bacchus. Song.
See Alcock (J.) *the Younger.*

Vénus apprenant que l'amour. *Vénus Pélerine.* [Song.] [*Paris*, 1780?] 8°. **B. 362. (221.)**

Venus me livre la guerre. Chanson.
See Toulain ( )

Vénus Pélerine. [Song.] *See* Infidèle. Infidelle à son triste Époux. [1770?] 8°. **B. 362. (220.)**

Venus' song to Cupid on his departure.
See Isum (J.)

Vénus sur la molle verdure. Musette.
See Bouvard (F.)

Venus, to sooth my Heart to Love. [Song.] *See* Boyce (W.)

Venus unmaskd. *See* Of. Of Jolly Rakes and pleasing Dames. [1720?] *s. sh.* fol. **H. 1601. (360.)**

Venus, with her train of Gossips, or y^e^ City-wife, y^e^ best procurer. [Song.]
See Bright. Bright Venus one day, *etc.* [1695?] *s. sh.* fol. **H. 1601. (64.)**

VENUS AND ADONIS. Ah sweet Adonis. *A Favourite Song* sung by Mrs. Barbier in Venus and Adonis. [Words by C. Cibber, music by J. C. Pepusch.] [*London*, 1715?] *s. sh.* fol. **H. 1601. (60.)**

Beauty now alone shall move him. *A Favourite Song.* Sung by Mr. Turner in Venus and Adonis. [Words by C. Cibber, music by J. C. Pepusch.] [*London*, 1715?] fol. **H. 1601. (66.)**

How pleasant is ranging y^e^ Fields. *A Favourit Song.* Sung by Margaritta de L'Epine in Venus and Adonis. [Words by C. Cibber, music by J. C. Pepusch.]
D. Wright: London, [1715?] *s. sh.* fol. **H. 1601. (193.)**

VENUS AND ADONIS. Venus and Adonis. Drama. *See* Mortellari (M.)

Venus and Adonis. Masque.
See Pepusch (J. C.)

Venus and Adonis. Ballet.
See Storace (S.)

VÉNUS ET ADONIS. Vénus et Adonis. Tragédie. *See* Desmarets (H.)

VERA COSTANZA. La Vera Costanza. Opera. *See* Giordani (G.) or (T.)

VERACINI (Antonio) Sonate a tre, due Violini, e Violone, o Arcileuto col Basso per l' Organo...Opera Prima. Violino Secondo. (Basso.) 2 pts. *Nella Stamperia di S. A. S. per Antonio Nauesi: Firenze*, 1692. 4°. **K. 7. g. 10.**
The Violin part has a second title-page (engraved) with a portrait of the Grand Duchess Vittoria of Tuscany. On the covers are the arms of Ferdinand II. and Vittoria [delle Rovere], Grand Duke and Duchess of Tuscany, impaled.

VERACINI (Francesco Maria) [Adriano.] The Favourite Songs in the Opera call'd Adriano, *etc.* [Words by Metastasio. Short Score.]
Printed for I. Walsh: London, [1735.] fol. **G. 206. c. (5.)**

[Favourite Songs in Rosalinda. Opera. Short Score.] *See* Delizie. Le Delizie dell' Opere, *etc.* Vol. 4. [1776.] fol. **G. 159.**

Sonate a Violino solo, e Basso...Opera Prima. *Dresda*, 1721. *obl.* fol. **e. 21.**

XII Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin... Opera Prima. *Printed for I. Walsh: London*, [1733.] fol. **h. 1745.**

Sonate a Violino Solo, e Basso...Opera Prima. Libro Primo (Secondo). 2 pts.
Chez E. Roger & Le Cene: Amsterdam, [1730?] fol. **e. 21. b.**

Sonate Accademiche a Violino Solo e Basso....Opera Seconda. *Per l'Autore, a Londra, e a Firenze*, [1744.] *obl.* fol. **e. 21. a.**
With an engraving of the composer by J. June after F. F. Richter.

[Another copy.] **e. 21. c.**

See Concerti. Concerti a Cinque...del Signori G. Valentini...F. M. Veracini, *etc.* [1730?] fol. **g. 35.**

See Hasse (J. A.) Farinelli's Celebrated Songs collected from Sig^r^ Hasse,...Vinci, and Veracini's Operas, *etc.* [1736–55?] fol. **g. 444.**

See Select Harmony. Select Harmony. Fourth Collection, *etc.* (Concerto iv.) [1741.] fol. **g. 26. a.**

VERARDUS (Carolus) *Begin* [fol. 2, *recto*:] Caroli Verardi ... in historiam Bæticam [i.e. his Drama on the Conquest of Granada]...Præfatio. *Impressum...per Magistrum Eucharium Silber: alias Franck: Romæ*, 1493. 4°. **IA. 18975.**

40 *leaves, the first blank, without title-page, pagination or signatures. The last eight leaves are supplied from another copy. On fol.* 39, 40 *are a Spanish song* ('*Viva el gran Re Fernando*') *with four-part music, printed from blocks.*

VERAZI (Giovanni) Trois Sonates pour le Clavecin ou Piano Forte avec l'Accompagnement d'un Violon . . . Œuvre 1. [Separate Parts.] *Chez le Sr Götz: Mannheim*, [1790?] fol. **g. 66.**

VERDELOT (Philippe) Verdelot a Sei. Madrigali di Verdelot et de Altri Autori a Sei Voci nouamente con alcuni madrigali noui ristampati & corretti, *etc.* Cantus.

Apresso di Antonio Gardane: Venetia, 1546. *obl.* 4°. **A. 443. c.**

The composers named in this collection are: Verdelot, Noletto, Gomberth, Maistre Jhan, Do. Finot, Adriano [*Willaert*], *Archadelt, Jachet Berchem, Parabosco, Pierresson* [*Cambio*] *and Const. Festa.*

Madregali...a sei insieme altri Madregali de Diuersi Eccellentissimi Autori Nouamente per Antonio Gardano con Noua Gionta Ristampati. A Sei Voci. Sesto.

Appresso di Antonio Gardano: Venetia, 1561. *obl.* 4°. **A. 443.**

This collection also contains madrigals by Noletto, G. Nasco, Gombert, Maistre Jhan, Jachet Berchem, H. Walrant, Parabosco, Archadelt, Pierresson, Adriano [*Willaert*], *Costantio Festa and Stefano Rossetti.*

Del primo Libro de Madrigali di Verdelotto. A[lto]. [*Ottaviano Scoto?: Venice?* 1535?] *obl.* 8°. **K. 8. b. 11.**

This is apparently an earlier edition of Verdelot's Primo Libro than that published by Scoto in 1537. *It contains only* 28 *madrigals, 'O singular dolcezza' not occurring and the arrangement being different from that in the* 1537 *edition.*

I Madrigali del Primo et Secondo Libro di Verdelot a Quattro Voci; nuouamente ristampati, et ... corretti da Claudio da Coreggio. Canto. (Alto.) 2 pts.

Presso Claudio da Coreggio: Vinetia, 1566. *obl.* 4°. **A. 443. b.**

Intauolatura de li Madrigali di Verdelotto da Cantare et Sonare nel Lauto, intauolati per...Messer Adriano Vuillaert...Nouamente Stampata. Et...correta, *etc.*

Apud Hieronymum Scotum: Venetiis, 1540. *obl.* 4°. **K. 8. b. 4.**

VERDELOT (Philippe) Tutti li Madrigali del Primo et Secondo Libro a Quatro Voci Nouamente Ristampati, *etc.* Altus.

Apud Hieronymum Scotum: Venetiis, 1552. *obl.* 4°. **A. 443. a.**

Also containing madrigals by C. Festa, Adriano [*Willaert*], *L. Barre and S. Festa.*

Di Verdelot Tutti li Madrigali del Primo et del Secondo libro a Quatro uoci Nouamente Ristampati, *etc.* Basso.

Appresso di Antonio Gardano: Venetia, 1565. *obl.* 4°. **A. 443. d.**

The composers named in this collection are: Verdelot, Tudual, Constantio Festa, Jachet [*Berchem*], *Adriano* [*Willaert*], *Leonardus Barre and Sebastian Festa.*

See Chansons. [4.] Le Dixiesme Liure Contenant la Bataille a Quatre de C. Iannequin, avecq la Cinquiesme partie de P. Verdelot Si placet, *etc.* 1545. *obl.* 4°. **K. 3. a. 10.**

VERDINI ( ) Dear Sally, thy Charms have undone me. [Song.] *Set by Sig*r *Verdini.* [*London*, 1750?] *s. sh.* fol. **G. 316. (148.)**

VERDONCK (Cornelius) Di Cornelio Verdonch Madrigali a Sei Voci, *etc.* Canto. (Alto.) (Tenore.) (Sesto.) 4 pts.

Appresso Pietro Phalesio: Anuersa, 1603. *obl.* 4°. **A. 439.**

Magnificat. Quinq$_3$ Vocum. *Antuerpia*, 1585. *s. sh.* **E. 1476.**

An engraving, by J. Sadler, after M. de Vos, representing the Blessed Virgin surrounded by angels, two of whom hold tablets containing the voice parts of the Magnificat. Bound up with a MS. score of the same composition.

Poesies Francoises de Diuerses Autheurs, mises en musique...a cinq parties. Auec vne Chanson à Dix. Tenor. (Bassus.) 2 pts. *Chez P. Phalese: Anuers*, 1599. *obl.* 4°. **A. 439. a.**

VERGEL. Vergel de musica spiritual. *See* Tapia (M. de.)

VERGINELLA. La Virginella. [Song.] *See* Tell. Tell me O cruel maid, *etc.* [1780?] fol. **H. 131. (11.)**

La Virginella. [Song.] *See* Where. Where, where dear Maid, *etc.* [1780?] fol. **G. 313. (257.)**

La Verginella come la Rosa. Song. *See* Bertoni (F. G.) [*La Governante.*]

VERGISS. Vergiss mein nicht. [Song.] *See* Mozart (W. A.) [*6. Doubtful and Spurious Works.*]

VÉRITÉ. La Vérité du Tems. Chanson. *See* Depuis. Depuis que la France respire, *etc.* [1775.] 8°. **B. 362. (28.)**

VERKEHRTE UND WIEDERBEKEHRTE PRINZ TUGENDHOLD. Der Verkehrte und Wiederbekehrte Prinz Tugendhold, in einem Lust-Spiel,...Auf die Schau-Bühne geführet von Michael Kongehl...beygenahmt Prutenio. Und dargestellet von denen Lernenden der hiesigen Thum-Schulen, Im Jahr...1691, *etc.* [With the music of the songs, &c.]

Gedruckt bey den Reussnerischen Erben : Königsberg, [1691.] 4°. **11746. cc. 14.**

VERMEILLE. Vermeille Rose que le Zéphir vient d'entrouvrir. *Ariette, de la Rose.* [*Paris*, 1780?] 8°. **B. 362. b. (26.)**

[Another copy.] **B. 362. e. (60.)**

VERMOOTEN (Willem) Govert van Mater's Kruisgezangen; op het Lyden van onzen Heiland Jezus Christus, met Zangkunst verrykt door W. Vermooten. Derde Druk. *De Erve Jz. van Hulkenroy : Haarlem*, 1759. 4°. **C. 84.**

See Kauwenberg (C.) and Vermooten (W.) Dankbaare Naagedachten en Geboorte Gezangen; op de blyde en heilryke verschyninge, van 't licht gen Genaade, Jezus Christus:...Begreepen in Twintig Zangstukken door J. van Elsland. Met Zangkunst verrykt door C. Kauwenburg, en W. Vermooten, *etc.* 1764. 4°. **C. 83.**

VERNIER (Jean Aimé) Marche, arrangée et variée pour la Harpe, précédée d'une Introduction.—Seconde édition.—

Chez Naderman : Paris, [1800?] fol. **h. 173. c. (19.)**

Les Six premières Sonates d'une difficulté progressive, pour la Harpe avec Accompagnement de Violon . . . Œuvre 13me Seconde édition. *Chez Naderman : Paris*, [1800?] fol. **h. 173. c. (21.)**

The Harp part only.

VERNIZZI (Ottavio) Caelestium Applausus...Varijs cum Organo concentibus super Bassi Generalis parte dispositi... Opus Quartum. Canto. (Alto.) (Tenor.) (Basso.) (Organica Reductio.) 5 pts.

Apud Giacobum Vincentium : Venetiis, 1612. 4°. & fol. **K. 4. h. 9.**

Octavii Vernitii...Motectorum Specimen, quæ Quinque, Sex, Septem, Octo, Nouem, et Decem vocibus concinuntur. Cum Parte Organi pro Duplicis Chori Motectis. Liber Primus, *etc.* Tenor.

Apud Ricciardum Amadinum : Venetiis, 1603. 4°. **E. 332.**

VERNON (Joseph) [Linco's Travels.] *See* Arne (M.) and Vernon (J.) Linco's Travels. [Songs.]...Music by Mr. Arne & Mr. Vernon. [1767.] fol. **G. 808. c. (4.)**

VERNON (Joseph) The New Songs in the Pantomime of the Witches, the Celebrated Epilogue in the Comedy of Twelfth Night, a Song in the Two Gentlemen of Verona and two Favorite Ballads sung by Mr. Vernon at Vaux Hall...To which are added the New Comic Tunes, in the Witches and a favourite French Air sung in ...Twelfth Night, by Mrs. Abington. All properly adapted for the Harpsichord, Violin, German flute or Guittar. *J. Johnston : London*, [1770?] fol. **G. 378. a. (10.)**

Strawberry Hill. [Song, words by the Earl of Bath.] [*London*, 1760?] *s. sh.* fol. **G. 315. (54.)**

[Another edition.] Strawberry Hill. [*London*, 1760?] *s. sh.* fol. **G. 311. (71.)**

—— [For editions published anonymously:] *See* Some. Some cry up Gunnersbury.

A Widow bewitch'd with her passion. *Epilogue to the Irish Widow.* [Song.] Sung by Mrs. Barry. [Words by D. Garrick.] (The Irish Fair, a favorite Comic Dance, *etc.*) *J. Johnston : London*, 1772.] fol. **G. 806. f. (78.)**

VERON ( ) Quatre Sonates pour la Harpe avec Accompagnement de Violon. Œuvre 1er. Gravé par Mme Oger. [Separate Parts.] *Chez l'Auteur : Paris*, [1788.] *obl.* fol. **e. 108. a. (11.)**

VEROVIO (Simone) Canzonette A quattro Voci, Composte da diuersi Eccti Musici, Con l'intauolatura del Cimbalo et del Liuto. Raccolte et stampate da Simone Verouio.

Roma, 1591. fol. **K. 8. h. 23.**

21 *leaves, engraved throughout, without pagination or register. The composers named are : F. Anerio, P. Bellasio, A. Barera, G. A. Dragoni, R. Giovanelli, H. Griffi, L. Marentio, G. M. Nanino, Gio. da Pellestrina, P. Quagliato, F. Soriano, A. Stabile and P. Stabile.*

Canzonette spali a 3 Voci composte da diuersi Eccellenti Musici...Stampate et raccolte da S. Verouio. Alto. *S. Verouio : [Rome*, 1591.] 8°. **K. 8. b. 17.**

The composers named are : G. Macque, F. Anerio, L. Marenzio, A. Pacello, M. A. Ingegneri, H. Griffi, R. Giovanelli, P. Santini, [G. M. Nanino] and R. del Mel.

Il deuoto pianto della Gloriosa Vergine, et altro Canzonette Spirituali à 3 voci. Composte nuouamente da diuersi Eccellenti Musici. Alto. [Engraved and with a dedication signed by S. Verovio.]

In Parione, nel Collegio Nardino, Roma, 1592. 8°. **K. 8. b. 18.**

The composers named are : G. M. Nanino, G. B. Nanino, A. Pacello, R. Giovanelli, P. Santini, G. de Macque, F' Anerio and R. del Mel.

VEROVIO (Simone) Diletto Spirituale. Canzonette A tre et a quattro uoci composte da diuersi eccmi Musici. Raccolte da Simone Verouio. Intagliate et stampate dal medesimo. Con l' intauolatura del Cimbalo et Liuto. *Roma*, 1586. fol.
K. 8. d. 8.

23 *leaves, engraved throughout. The composers named are: F. Anerio, R. Giovanelli, Rinaldo del Mel, J. P. A. Praenestinus, S. Verovio, J. M. Nanino, F. Soriano and L. Marenzio.*

Ghirlanda di Fioretti Musicali Composta da diuersi Eccti Musici a 3 voci Con l' intauolatura del Cimbalo, et Liuto. Raccolte et stampate da Simone Verouio. *Roma*, 1589. 4°. **K. 8. d. 6.**

25 *leaves, engraved throughout. Imperfect, wanting pp.* 40, 41. *The pages are wrongly numbered, there being no* 34 *and* 35. *Most copies of this work contain* 28 *leaves, with madrigals by L. Marenzio and A. Orlandino, which are not in this copy. The composers named are: G. Palestina, F. Soriano, G. B. Zucchelli, A. Stabile, J. Peetrino, R. Giovanelli, A. Crivello, G. M. Nanino, F. Anerio, J. Ricordi, P. Quagliati, G. Costa and G. B. Locatello.*

Lodi della Musica a 3 Voci. Composte da diuersi Eccti Musici con l' intauolata del Cimbalo e Liuto. Libro Primo. Raccolte, intagliate et stampate da Simone Verouio. *Roma*, 1595. 4°.
K. 8. d. 7.

20 *leaves, engraved throughout, without pagination or register. The composers named are: G. M. Nanino, G. de Macque, R. Giovanelli, F. Anerio, Rinaldo del Mel and G. B. Nanino.*

VERRATO (Giovanni Maria) Il Verrato Insegna Con noua e Breuissima inuentione facile per imparare per tutte le Chiaue, à leggere le notte, Cantare & portar la batuda, con cinque sole Regole in Dialogo, *etc.*
Appresso Bartholomeo Magni: Venetia, 1623. 4°. **7896. c. 40. (2.)**

An autograph letter from Dr. Callcott is inserted in this copy.

VERROU. Le Verrou, ou la Sage précaution. [Song.] *See* Lise. Lise d'une main alerte. [1790?] 8°.
B. 362. e. (93.)

VERSCHWEIGUNG. Die Verschweigung. [Song.] *See* Mozart (W. A.)

VERSE. Verse, ami, verse à plein verre. *Canon.* [*Paris*,] 1746. *s. sh.* 4°.
297. c. 7.

Mercure de France, June, 1746.

VERSO (Antonio il) Di Antonio il Verso il Decimo Quinto Libro de' Madrigali à Cinque Voci...Opera Trentesima sesta, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Giouan Battista Maringo: Palermo, 1619. 4°. **K. 3. k. 9.**

VERSOEHNUNGSTOD. Der Versöhnungstod. Cantate. *See* Schulze (J. A.)

VERT (Jaches de) *See* Wert.

VERT-GALANT. Le Vert-Galant, Comédie; représentée pour la première fois, le 18 Décembre 1699. [By F. C. Dancourt, with music by J. C. Gillier.] [*Paris*, 1760.] 12°. **241. c. 7.**
Part of 'Les Œuvres de Théatre de M. D'Ancourt,' etc. tom. 7.

VERTUS. Les Vertus à l'ordre du jour. *Stances contre l'Athéisme* [written] par le Citoyen Piis. Air: du Vaudeville de la Soireé Orageuse [by N. Dalayrac?]. *Chez Imbault: Paris*, [1794?] 8°.
B. 362. (90.)

The tune is not the same as that of the vaudeville in the full score of Dalayrac's 'Soirée Orageuse.'

VESI (Simeone) Salmi a Otto, ariosi... Opera Sesta. Canto (Alto) (Tenore) Primo Choro. 3 pts. *Apresso Francesco Magni: Venetia*, 1663. 4°. **C. 56.**

VESPA (Girolamo) Hieronymi Vespae ...Psalmi Vespertini...Falsi Bordones super tonos, ac Te Deum laudamus, Quinque vocibus modulantibus. Itemq; Canticum Diuę Mariae, Quaternis, alterum Quinis vocibus concinendum, *etc.* Bassus.
Apud Riciardum Amadinum: Venetiis, 1589. 4°. **D. 251.**

VESPASIANO. [Con forza ascosa.] A Favourit Minuet in the Opera of Vespasian in English and Italian. [By A. Ariosti.] [*London*, 1725.] *s. sh.* fol.
H. 1601. (78.)

[Another edition.] Con forza ascosa. [Song.] *Sung by Sigr Senesino in Vespasian.* [*London*, 1725.] *s. sh.* fol.
G. 316. h. (18.)

[Con forza ascosa.] Fly me not Silvia. *New words* to a Favourite Air in the Opera of Vespasian, *etc.* [*London*, 1726?] *s. sh.* fol. **G. 305. (48.)**

[Another copy.] **G. 307. (187.)**

[Another edition. Con forza ascosa.] Fly me not Silvia, *etc.* [*London*, 1726?] *s. sh.* fol. **G. 316. d. (141.)**

Lasso ch' io t' ho perduto. *Sung by Mr. Senisino* in the Opera of Vespasiano. [*London*, 1725.] *s. sh.* fol.
G. 305. (88.

Vespasian. Opera. *See* Ariosti (A.)

VESSIE. La Vessie Globe. [Song.] *See* OR. Or écoutez petis et grands, *etc.* [1783 ?] **B. 362. a. (76.)**

VESTALE. La Vestale. Opera. *See* VENTO (M.)

VESTRY. The Vestry Dinner. [Song.] *See* REEVE (W.) [*Mirth's Museum.*]

VETERAN. The Vet'ran Soldier. [Song.] *See* CHEESE (G. J.)

VETERANS. The Veterans. [Song.] *See* DIBDIN (C.) [*Great News.*]

VETTER (DANIEL) Musicalische Kirch- und Hauss-Ergötzlichkeit, bestehend in denen gewönlichen Geistlichen Liedern, so durchs gantze Jahr...gesungen werden, auff eine gantz angenehme...Manier in Italienische Tabulatur gesetzt, so, dass allemahl der Choral...auff der Orgel, nachgehends eine gebrochene Variation auff dem Spinet oder Clavicordio zu tractiren folget, *etc.* 2 pts. *Zu finden bey dem Autore. Druckts C. F. Rumpff: Leipzig*, 1709. *obl.* fol. **b. 345.**

There is a second title-page, engraved.

VEUT. Veut-on que la bonne aventure. Couplets. *See* GRÉTRY (A. E. M.) [*La Fausse Magie.*]

VEUVE INDÉCISE. La Veuve Indécise. Opéra Comique. *See* DUNI (E. R.)

VEZZOSETTI FIORI. Vezzosetti Fiori di Varii Eccellenti Autori, cioe, Madrigali, Ottave, Dialoghi, Arie, et Vilanelle, a Una e Due Voci. Da Cantarsi con il Cembalo, Tiorba, Chitarra Spagnola, &c.
Appresso G. B. Robletti: Roma, 1622. fol. **K. 4. h. 3. (2.)**

This collection contains compositions by G. A. Todini, F. Severi, G. G. Porro, G. Veneri, H. Torscianello, N. Borboni, A. Granata, F. Pesce, P. P. Sabbatino, A. Constantini, P. Mutij and F. Grappuccioli.

VI. Vi riverisco. Trio. *See* PAISIELLO (G.) [*I Zingari in Fiera.*]

VIADANA (LODOVICO) Cento Concerti Ecclesiastici A Una, a Due, a Tre, & a Quattro voci. Con il Basso continuo per sonar nel' Organo. Noua inuentione commoda per ogni sorte de Cantori, & per gli Organisti...Nouamente in questa 5. impressione . . . corretti. Opera Duodecima. Canto. *Appresso Giacomo Vincenti: Venetia*, 1607. 4°. **D. 212. f.**

Cento Concerti Ecclesiastici A vna, à due, à tre & à quattro Voci. Noua inuentione commoda pro ogni sorte de Cantori, & per gli Organisti...Libro Primo. Adiuncta insuper huius nouæ inuentionis instructione & explicatione succincta,...in lingua Latina, Italica, & Germanica. Basso Continuo per sonar nell' organo.
Appresso Nicolao Steinio: Francoforti, 1609. 4°. **D. 212. b.**

Il Secondo Libro de Concerti Ecclesiastici a vna, a Due, a Tre, & a Quattro voci... Nuouamente ristampati. Opera XVII. Basso per sonar nell' Organo.
Appresso Giacomo Vincenti: Venetia, 1607. 4°. **D. 212. e.**

Opera Omnia Concentuum Ecclesiasticorum I. II. III. & IV. Vocum, Iam in vnum corpus conuenienter collecta. Cum Basso Generali organo adplicato, nouaque inuentione pro omni genere Cantorum & Organistorum accomodata . . . Adiuncta insuper in Basso generali huius nouæ inuentionis instructione Latina, Italica, & Germanica. Cantus. (Altus.) (Bassus.) (Bassus Generalis.) 4 pts.
Apud Nicolaum Steinium: Francofurti, 1613. 4°. **D. 212. c.**

Bound up with the Cantus, Altus and Bassus are MS. copies of the corresponding parts of the Antwerp (1613) edition of J. M. Viadana's 'Concerti Ecclesiastici' with other compositions, including a German setting of the Passion according to S. Matthew, dated 1688.

Venti Quattro Credo a Canto Fermo Sopra i Tuoni delli Hinni, che Santa Chiesa vsa cantare, col versetto, Et incarnatus est, in Musica, à chi piace. Con le Quattro Antiphone, della Madonna in Tuono Feriale, *etc.* *Appresso Bartholomeo Magni: In Venetia*, 1619. fol. **K. 10. b. 8.**

Ludouici Viadanæ...Missarum Quatuor Vocum. Cum Basso Continuo ad Organum, Liber Primus. Item Missa pro Defunctis Clementis non Papæ. Tenor. (Altus.) (Basso Continuo.) 3 pts.
Ex Typographia Petri Phalesij, Antuerpiæ: 1625. 4°. **D. 212. d.**

The Altus part wants the title-page and fol. aaa 4.

Salmi a Quattro Chori per cantare e concertare nelle gran solennità di tutto l' Anno, con il Basso continuo per sonar nell' Organo...Op. XXVII, *etc.* Alto Primo Coro a cinque. (Canto. Sec. Choro. Capella.) (Tenore. Ripieni del Quarto Choro Graue si placet.) 3 pts.
Appresso Giacomo Vincenti: Venetia, 1612. 4°. **D. 212. a.**

Salmi Campagnoli a Quattro Voci. Per cantare è variare ne gran concerti, con Li Sicut erat à otto si placet, & il Basso continuo per l' Organo...Con dui Magnificat à Otto...Nouamente composti e dati in luce. Opera XXVI. Altus Choro Primo. (Cantus Choro Secondo.) 2 pts.
Appresso l' Herede di Angelo Gardano: Venetia, 1612. 4°. **D. 212.**

VIAGGIATORI FELICI. I Viaggiatori Felici. [Opera.] *See* ANFOSSI (P.)

VIAGGIATORI RIDICOLI. I Viaggiatori Ridicoli. Opera.
See GUGLIELMI (P.)

VICAR. The Vicar and Moses. [Song.]
See AT. At the sign of the horse.
[1780?] *s. sh.* fol. **G. 306. (136.)**

[Another setting.] Vicar and Moses. [Song.] *See* S., G. A.

The Humourous Song of the Vicar of Bray.
See IN. In good King Charles's golden Days, *etc.* [1735?] *s. sh.* fol.
H. 1994. b. (44.)

The Vicar of Bray. [Song.] *See* IN. In good King Charles's golden Days, *etc.*
[1740?] *s. sh.* fol. **G. 316. e. (26.)**

VICENDE DELLA SORTE. The Favorite Songs in the opera Le Vicende della Sorte. [A Pasticcio. Short Score.]
R. Bremner: London, [1770.] fol.
G. 206. b. (3.)
The composers named are: Giordani, Sacchini and Barthelemon.

VICENTE, *Lusitano.* Introduttione Facillissima et Nouissima di Canto Fermo, Figurato, Contraponto Semplice, et Inconcerto. Con Regole Generali per far Fughe differenti sopra il Canto Fermo, a II. III. & IIII. voci, *etc.*
Appresso Francesco Rampazetto: Venetia, 1561. 4°. **557*. c. 22.**

Introduttione Facilissima, et Nouissima, di Canto Fermo, Figurato, Contraponto Semplice, et Inconcerto, con Regole Generali per far Fughe differenti sopra il Canto Fermo, a II. III. et IIII. voci, *etc.*
Per Francesco Marcolini: Venetia, 1588. 4°. **K. 1. g. 19.**

VICENTINO (NICOLA) L' Antica Musica ridotta alla Moderna Prattica, con la Dichiaratione, et con gli Essempi de i tre Generi, con le loro Spetie. Et con l' Inuentione di uno nuouo Stromento, nel quale si contiene tutta la perfetta Musica, con molti Segreti Musicali, *etc.*
Appresso Antonio Barre: Roma, 1555. fol. **785. l. 11.**

See BOTTRIGARI (E.) Il Melone. Discorso Armonico...& Il Melone Secondo, Considerationi Musicali...sopra vn Discorso di M. Gandolfo Sigonio intorno à' Madrigali, & à' Libri dell' Antica Musica ridutta alla moderna Prattica di D. Nicola Vicentino, *etc.* 1602. 4°.
557*. c. 18. (4.)

VICTOR ( ) Come with me and taste of pleasure. *A Bacchanalian Song.*
[*London*, 1780?] *s. sh.* fol.
G. 316. (491.)

VICTOR ( ) Twenty Four Duetts, for Two German Flutes, or Two Violins.
Printed for Jonathan Fentum: London, [1775?] fol. **g. 421. a. (5.)**
Hark, hark the Drum sounds. *A New Song.* *I. F[entu]m: [London*, 1780?] *s. sh.* fol. **G. 308. (116.)**

VICTORIA (TOMAS LUIS DE) Cantiones Sacræ...Quatuor, Quinque, Sex, Octo et Duodecim Vocum, nunquam antehac in Germania excusæ. Altus. (Bassus.) (Septima Pars.) (Octava Pars.) 4 pts.
Ioannes Mayer: Dilingæ, 1589. *obl.* 4°.
A. 164.

Thomæ Ludouici de Victoria . . . Missæ Magnificat, Motecta Psalmi, & alia quã plurima. Quæ partim Octonis alia Nonis, alia Duodenis vocibus concinuntur. Cantus I. (Altus I.) (Tenor I.) (Bassus I.) Chorus I. (Cantus II. (Altus II.) (Tenor II.) (Bassus II.) Chorus II.) 8 pts.
Ex Typographia Regia: Matriti, 1600. 4°. **K. 2. g. 14.**

VICTORINUS (GEORGIUS) Philomela Cœlestis, siue Suauissimæ, Lectissimæque Cantiones Sacræ cum Falsabordonis, Magnificat, Canzonis, & Basso ad Organum, Duarum, Trium & Quatuor Vocum, *etc.* Vox Media. (Vox Infima.) (Partitura.) 3 pts. *Ex typographeo Musico, Nicolai Henrici, Sumptibus eiusdem G. Victor: Monachii*, 1624. 4°. **C. 258. a.**
The composers named are: R. de Lasso, G. Victorinus, I. Perlatius, Æ. Moet, F. de Lasso, A. Cornazzanus, I. Saggitarius, A. Imperial, I. Priulus, G. Krumper, W. Bellicorius, I. Schiesl, C. Perckhover, C. Topiarius, I. Stadlmair, I. Laslerus, I. Kürzinger, I. Aichmüller, B. Hartman, I. Feldtmair, P. Bonamicus, A. Waidman, S. Weich, G. Aichinger, C. Erbach, I. Stupporius, P. Hempher, C. Erbach Junior, P. Hölzl, U. Loth, I. M. Cæsar, G. Capricius, B. Wolck, P. Sätzl, F. Cornazzinus, I. Riedelius, I. Hadelerus, I. Herlinus and L. Petrangelus.

Siren Coelestis Centum Harmoniarum Duarum, Trium et Quatuor Vocum, quam nouavit e principibus, etiam nec dum vulgatis auctoribus legit, pro Temporum dierum$\frac{1}{3}$ festorum diuersitate concinnauit, Organis item accommodauit, & in lucem dedit Georgius Victorinus...Editio Altera correctior & melior. Vox Media. (Vox Infima.) (Partitura.) 3 pts.
Ex Typographéo Bergianæ Viduæ, Sumptibus Ioannis Hertsroy: Monachii, 1622. 4°. **C. 258.**
The composers named are: I. Finetus, A. Cornazzanus, L. Ursinius, A. Cifra, G. Victorinus, A. Agazzarius, I. Bellius, S. Bernardus, B. Tomasus,

L. Leonus, C. Erbach, A. Bianchierus, W. Mayr, R. de Lasso, S. Miserocca, H. Scaleta, I. N. Mezzogorus, C. Topiarius, I. Damascenus, I. M. Viadana, I. Aichmüller, F. Capellus, A. Badius, I. Masiccius, D. Brunettus, A. Mortarius, I. Piccionis, G. Aichinger, F. de Lasso, M. Angelus, F. Calvena, D. Rubinus, O. Vernitius, F. Anerius, M. A. Torniolus, C. Assandra, B. Binagus, B. Corsus, H. Montesardus, L. Viadana, A. Waidman, G. Capriccius, J. M. Caesar, P. Pace, V. Puteus, A. Brunellus, G. Guggamos and J. P. Nodarius.

Siren Coelistis centum harmoniarum, duarum, trium, & quatuor vocum. Quam ...in lucem dedit, Georgius Victorinus Monachij. Eandem, methodo docendi, et discendi musicam longè facillima,... Willihelmus Bray-thwaitus Anglus... communicavit, & commendavit. Editio altera correctior & melior. Suprema.

Ex typographeo Iohannis Norton: Londini, 1638. 4°. **K. 2. c. 10.**
Imperfect, wanting all after fol. C 1.

VICTORIOUS. Victorious La Pucelle. Air. *See* REEVE (W.) [*Joan of Arc.*]

VICTORY. Victory. [Song.]
See BAILEY (J.)

The Victory of Fishguard. Song.
See SKEATS (H.)

VIDAMPIERRE (DE) *Countess.*
Le Baiser. Ariette, *etc.*
[*Paris,*] 1772. *s. sh.* 8°. **298. e. 17.**
Mercure de France, Nov., 1772.

L'Heureuse Sécurité, *etc.* [Song.]
[*Paris,*] 1771. *s. sh.* 8°. **298. e. 6.**
Mercure de France, July, 1771.

L'Heureuse Sécurité, *etc.* [Song.]
[*Paris,*] 1772. *s. sh.* 8°. **298. e. 15.**
Mercure de France, August, 1772.

Le Regret. Ariette, *etc.*
[*Paris,*] 1772. *s. sh.* 8°. **298. e. 17.**
Mercure de France, Dec., 1772.

VIE. Vie de Dandin. [Song.]
See COLIN-MAILLARD.

VIEILLARD. Vieillard qui d'amour est épris. Vaudeville. *See* SOIRÉE ORAGEUSE.

VIEILLE. Vieille qui prend jeune mari. Vaudeville. *See* MÈRE JALOUSE.

VIENI. Vieni o sonno. Terzetto.
See FERRARI (G. G.) [*I Due Svizzeri.*]

Vieni torna Idolo mio.—Turn O turn thee. *Vieni torna* [Song] in English and Italian. [From Handel's Opera, Teseo.]
[*London*, 1715?] *s. sh.* fol.
H. 1601. (445.)

[Another edition.] Vieni torna Idolo mio, *etc.* [*London*, 1715?] *s. sh.* fol.
G. 312. (4.)

VIENS. Viens à mon secours. Couplets.
See BALLET DES ANGLAIS.

Viens ça viens vite ma bergère. *L'Almoradine.* Fanfare. [Song, words] Par Mr Pierre Almoradin, Veneur.
[*Paris*, 1780?] 8°. **B. 382. b. (91.)**

Viens célébrer la Reine. *Menuet de la Reine Charlotte.* [Song, with instrumental accompaniment.]
[*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, Jan., 1773.

Viens célébrer la Reine. *Menuet de la Reine Charlotte.*
[*London*, 1773.] *s. sh.* fol. **P.P. 5141.**
Lady's Magazine, Feb., 1773.

Viens cher amant. Ariette.
See DÉSERTEUR.

Viens dans ce boccage. Chanson.
See DOBET ( )

Viens, dans nos champs. Barcarolle.
See DARD ( )

Viens ma Rose. Ariette.
See DORMEUR ÉVEILLÉ.

Viens mon aimable bergère. Ariette.
See ALBANESE ( )

[Another setting.] Viens, mon aimable Bergère. Pastourelle. *See* GILLIER (J. C.)

VIERDANCK (JOHANN) Geistliche Concerten, mit 3. 4. 5. 6. 7. 8. vnd 9. Stimmen, Nebenst einem gedoppelten Basso Continuo, Einen vor das Corpus, den andern vor den Directore, oder zu einem Violon, zu gebrauchen. Prima(-Quinta) Voce. (Basso Continouo.) 6 pts.
Gedruckt durch Johann Richel, In Verlegung Johann Hallervords: Rostock, 1643. 4°. **B. 142.**

VIERLING (JOHANN GOTTFRIED) Choralbuch auf Vier Stimmen zum Gebrauch bey dem öffentlichen- und Privat-Gottesdienst, nebst einer Vorrede [by J. G. Holtzappel]...herausgegeben von J. G. Vierling, *etc.*
Auf Kosten des Verfassers. Gedruckt...in der Waisenhaus-Buchdruckerey: Cassel, 1789. *obl.* 4°. **B. 950.**

Acht und Vierzig kurze und leichte Orgelstücke. *In der Breitkopfischen Musikhandlung: Leipzig*, [1795?] 4°. **e. 293. (2.)**

Sammlung leichter Orgelstücke nebst einer Anleitung zu Zwischenspielen beim Choral. 3 Th. *Bey Breitkopf und Härtel: Leipzig*, [1795?] 4°. **e. 293. (1.)**

Sammlung vermischter Orgelstücke.
Bey W. Wöhler: Hesse Cassel, [1800?] *obl.* fol. **e. 120. a. (2.)**

VIEUX. Vieux barbons qui passez la vie. [Song.] *See* FAUX LORD.

VIEUX. Le vieux Lucas, d'une tremblante main. *Chanson.* *Gravé par Mlle Labassée. Imprimé par Tournelle:* [*Paris,*] 1757. *s. sh.* 8°. **297. d. 9.**
Mercure de France, Oct., 1757.

VIEUX CHÂTEAU. Le Vieux Château, ou la Rencontre. Opéra.
See DELLA MARIA (D.)

VIEUX ÉPOUX. Les Vieux Époux. Comédie en un Acte, mêlée de Vaudevilles, par F. G. Desfontaines...avec la musique [of the concluding Vaudeville].
Chez le Libraire, au Théâtre du Vaudeville: Paris, An Troisième [1795]. 8°.
11738. d. 17. (10.)

VIEUX SOLDAT ET SA PUPILLE. J'ai du plaisir à voler au village. *Ariette du Vieux Soldat et sa Pupille.* [Words by Maillot, music by Froment.] Accompt de Guittare par M. Ducray.
Chez les Frères Savigny: Paris, [1785.] 8°. **B. 362. h. (10.)**

VIEW. View, my Love, our little Charmer. *The Comparison.* A New Song.
[*London,* 1772.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. L., p. 323.

VIGNOLES (DE) and **DU BOIS** ( ) La Lire Maçonne, ou Recueil de Chansons des Francs-Maçons. Revu, corrigé... & augmenté de quantité de Chansons,... Avec les Airs notés, mit sur la bonne Clef, tant pour le Chant que pour le Violon et la Flute. *Chez R. van Laak: La Haye,* 1763. 8°. **04785. f. 1.**

La Lire Maçonne, ou Recueil de Chansons des Franc-Maçons. Revu, corrigé... & augmenté de quantité...de Chansons... par les Frères de Vignolles et Du Bois. Avec les airs notés, mis sur la bonne Clef, tant pour le Chant que pour le Violon & la Flute. Nouvelle Edition, revue, corrigée & augmentée. *Chez R. van Laak: La Haye,* 1766. 12°. **11475. ccc. 14.**

La Lire Maçonne, ou Recueil de Chansons des Francs-Maçons. Revu, corrigé,...& augmenté de quantité de Chansons...par les Frères de Vignoles et Du Bois... Nouvelle Édition, *etc.*
Chez R. Van Laak: La Haye, 1787. 12°. **Case 65. bb. 17. (1.)**

VIGNOZ ( ) *Abbé.* Auteurs dont abonde Paris. *Chanson sur les Victoires du Roi,* [words] par Madame Desforges-Maillard, *etc.* [*Paris,*] 1745. *s. sh.* 4°. **297. c. 2.**
Mercure de France, July, 1745.

VIGONI (CARLO FEDERICO) Nuoua Raccolta de Motetti Sacri a Voce Sola di diuersi Eccellenti Autori. Dati in luce da Carlo Federigo Vigoni, *etc.*
Francesco Vigone: Milano, 1681. *obl.* 8°. **K. 2. e. 2.**
This collection contains compositions by A. F. Martinenghi, A. Zanetti, B. Castelli, C. D. Cossonio, F. Bagatti, G. Zanetti, D. M. C., P. Magni, G. Appiano and G. Rivolta.

Sacre Armonie a voce sola di diuersi celebri Autori, consacrate al nome... dell' illustriss... Sig. F. Farsetti... da F. Vigoni. *Appresso à Francesco Vigone: Milano,* 1692. *obl.* 4°. **K. 1. e. 20.**
This collection contains compositions by G. B. Quaglia, F. Ballarotti, F. Rossi, G. Rivolta, B. Mantelli, D. Erba, A. Besozzi, L. Caimo, G. Zanetti, A. D. Legnano, G. B. Brevi and P. A. Fioretti, detto Gulielmino.

VIGUERIE (BERNARD) L'Art de toucher le Piano-Forte, *etc.* *Chez l'Auteur: Paris,* [1798.] fol. **g. 757. (1.)**

Trois Sonates précédées de Préludes ou Exercices pour Forte-Piano. Avec Accompagt de Violon ad libitum...Œuvre 2e. 1re Suite. *Chez P. Viguerie: Paris,* [1800?] fol. **g. 757. (3.)**
The Pianoforte part only.

See DALAYRAC (N.) [*Gulnare.*] Je trouve une femme jolie...Arrangé pour le Forte-Piano par B. Viguerie. [1797?] fol. **H. 538. f. (1c.)**

See DALAYRAC (N.) [*Gulnare.*] Jeunes esclaves, croyez moi... Arrangé pour le Forte Piano par B. Viguerie. [1797?] fol. **H. 538. f. (1a.)**

See DALAYRAC (N.) [*Gulnare.*] Pour mieux te prouver mon amour.... Arrangée pour le Forte Piano par B. Viguerie. [1797?] fol. **H. 538. f. (1b.)**

See DALAYRAC (N.) [*Gulnare.*] Rien, tendre Amour...Arrangée pour le Forte Piano par B. Viguerie. [1797?] fol. **H. 538. f. (1e.)**

See DALAYRAC (N.) [*Gulnare.*] Sexe charmant...Arrangé pour le Forte Piano par B. Viguerie. [1797?] fol. **G. 390. a. (8.)**

VILLAGE. The Village Boy. Song.
See PLEYEL (I. J.)

The Village Eve. Canzonet.
See MOZART (W. A.) [*3. Songs. a. Collections. Mozart's...Canzonetts. No. 1. Im Frühlingsanfang.*]

The Village Festival. [Song.]
See ROMER ( ) [*Modern Eccentricities.*]

The Village Maid. [Song.]
See RAUZZINI (V.)

The Village Maid when first she hears. *Soldier's Bride.* [Song.] Written by an Officer. *Fentum: London,* [1790?] fol. **G. 808. g. (33.)**

The Village Maiden. [Song.] *See* WHEN. When first I saw the Village maiden, *etc.* [1790?] fol. **H. 1651. a. (4.)**

The Village Spire. Ballad.
See GIORDANI (T.)

VILLAGE. The Village Wake. Song. *See* BOHLIUS (J. F.)

The Village Wedding. [Song.] *See* DIBDIN (C.) [*Castles in the Air.*]

VILLAGE OPERA. The Village Opera ... Written by Mr. Johnson ... To which is Added the Musick to each Song. *Printed for J. Watts: London*, 1729. 8°. **643. g. 14. (5.)**

[Another copy.] **162. i. 23.**

VILLAGEOISE. La Villageoise instruite. Romance. *See* DANS. Dans un bois je vis l'autre jour, *etc.* [1780?] 8°. **B. 362. c. (42.)**

VILLANELLA RAPITA. La Villanella Rapita ou la Villageoise Enlevée. Opéra Bouffon en Trois Actes, representé au théâtre de Monsieur en 1789. Musique Italienne de Diférens Célébres Compositeurs, Paroles Italienne[s] traduite[s] en Françaises, par M. D * * *. [Full Score.] *Chez le Sr Sieber: Paris*, [1789.] fol. **H. 464.**

The composers named are: Ferrari, Bianchi, Mozart, Paisiello, Gulielmi, Sarti and Martini.

Ouverture, Airs & Duos della Villanella Rapita arrangés pour Clavecin ou Piano Forté. *Chez Imbault: Paris*, [1789.] fol. **H. 464. a.**

Occhietto furbetto. *The Favorite Duett*, [by V. Martin y Solar], sung by Sigra Storace & Sigr Borselli in the Opera Villanella rapita. [Full Score.] *Longman and Broderip: London*, [1789?] fol. **G. 197. (6.)**

VILLANELLE. Il Primo Libro di Villanelle alla Napolitana ... a Tre Voci. Canto. *Apresso Adriano el Re e Roberto Ballard: Parigi*, 1565. *obl.* 4°. **A. 279.**

VILLANI (GASPARO) Ad Deum Opt. Max. ad Deiparamque Virginem, in ... Alexandri Farnesii II. ... natali die. Gasparis Villani ... Gratiarum actiones. Viginti Vocibus Concinendæ. Liber Quartus. Altus Pr. Cho. (Cantus Sec. Cho.) (Tenor Qua. Cho.) 3 pts. *Apud Angelum Gardanum, & Fratres: Venetijs*, 1611. 4°. **D. 213. e.**

Letanie della Beata Vergine. Da cantarsi a Otto Voci. Con la Parte Continuata per l' Organo ... Libro Primo. Alto Primo Choro. (Canto Secondo Choro.) 2 pts. *Appresso Angelo Gardano, & Fratelli: Venetia*, 1610. 4°. **D. 213.**

Missa Psalmi ad Vesperas, et Motecta Sexdecim Vocibus Concinenda, *etc.* Altus 1. Chor. (Cantus 2. Chor.) (Tenor 4. Chor.) 3 pts. *Apud Angelum Gardanum, & Fratres: Venetiis*, 1610. 4°. **D. 213. c.**

VILLANI (GASPARO) Missæ Quinque Octonis Vocibus Concinendae ... Liber Sextus. Altus P. C. (Cantus S. C.) 2 pts. *Apud Haeredem Angeli Gardani: Venetiis*, 1612. 4°. **D. 213. d.**

Psalmi Omnes, qui per Annum ad Vesperas Decantari consueuerunt ... Duodecim Vocibus. Liber Tertius. Altus 1. Cho. (Cantus 2. Cho.) 2 pts. *Apud Angelum Ga[r]danum, & Fratres: Venetiis*, 1610. 4°. **D. 213. a.**

Psalmi Omnes qui per Annum ad Vesperas Decantari consueuerunt ... Octo Vocibus. Liber Quintus. Altus 1 Cho. (Cantus 2. Cho.) 2 pts. *Apud Angelum Gardanum: Venetijs*, 1611. 4°. **D. 213. b.**

VILLE. La Ville de Paris. [Chorus.] *See* BRITAIN. Britain insulting France and Spain, *etc.* [1782.] fol. **G. 306. (204.)**

VILLENEUVE ( ) A Collection of Cotillons ... as performed at all Publick Places, with plain and easy Directions. *Printed for Welcker: London*, [1770?] *obl.* 4°. **a. 9. h. (2.)**

VILLENEUVE (DE) L'Amy des Femmes, [Song,] Paroles et Msque de Mr Devilleneuve, avec Accompagnement de Guitarre. [*Paris*, 1785?] 8°. **B. 362. f. (57.)**

VILLENEUVE (ALEXANDRE DE) Livre de Musique d'Église, qui contient, les neuf Leçons de Tenebres, le Miserere, six Motets pour le Saint Sacrement, *etc.* *Chez l'Auteur: Paris*, 1719. *obl.* fol. **D. 587.**

VILLERIE (ROYER DE) *Chevalier.* *See* ROYER DE VILLERIE.

VILLE-SAVOYE (PAUL) Bacchus de vin nouveau vient remplir nos caves. *Air à Boire.* [*Paris*,] 1736. *s. sh.* 4°. **297. b. 14.**

Mercure de France, June, 1736.

VILLOTTE. Villotte alla Napoletana a Tre Voci, De diuersi con vna Todescha non piu stampato: Nouamente poste in luce. Basso. *Appresso Girolamo Scotto: Vinegia*, 1566. 8°. **A. 279. a.**

Fourteen of the compositions in this collection are to be found in the 'Leggiadre Nimphe' of 1606.

Il Primo Libro de Villotte alla Padoana Con alcune Napolitane a quattro Voci, Intitolate Villotte del fiore, Nouamente per Antonio Gardano ristampate. Alto. (Tenore.) (Basso.) 3 pts. *Appresso di Antonio Gardano: Venetia*, 1564. *obl.* 4°. **53. a. 32. (1.), 33. (1.) & A. 573.**

The composers named are: Ghirardo and Il Caldarino.

VILLOTTE. Il Primo Libro delle Villotte alla Napoletana de diuersi Eccellentiss: Autori, nouamẽte ristãpato. A Tre Voci. Tenore. *Appresso li figluoli di Antonio Gardano: Venetia*, 1571. *obl.* 4°. **53. a. 24. (1.)**

Il Secondo Libro delle Villotte alla Napoletana de diuersi. Con due Moresche nouamẽte ristãpato. A Tre Voci. Tenore. *Appresso li Figluoli di Antonio Gardano: Venetia*, 1571. *obl.* 4°. **53. a. 24. (2.)**

Il Terzo Libro delle Villotte alla Napoletana de diuersi. Con due Moresche nouamente stampate. A Tre Voci. Tenore. *Appresso di Antonio Gardano: Venetia*, 1567. *obl.* 4°. **53. a. 24. (3.)**

Il Quarto Libro delle Villotte alla Napoletana de diuersi. Con due Moresche Nouamente Ristampate. A Tre Voci. Tenore. *Apresso li Figlioli di Antonio Gardano: Venetia*, 1571. *obl.* 4°. **53. a. 24. (4.)**

Il Sesto Libro delle Villotte alla Napoletana de diuersi. Con una Zorziana. Nouamente stampate. A Tre Voci. Tenore. *Appresso li figliuoli di Antonio Gardano: Venetia*, 1570. *obl.* 4°. **53. a. 24. (5.)**

The only composers named are: B. Donato and A. Gabrieli.

Villotte Mantouane a Quattro Voci. Nouamente date in luce. Alto. (Tenore.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1583. *obl.* 4°. **53. a. 32. (2.) & 33. (2.)**

VILSMAYR (Johann Joseph) Artificiosus Concentus pro Camera, Distributus in Sex Partes, seu Partias a Violino Solo con Basso bellè imitante, *etc.* *Barbara Theresia de Lespier sc.: Salisb.*, 1715. *obl.* fol. **b. 48.**

VIN. Le Vin endort l'Amour. *Chanson.* [*Paris*, 1711.] *s. sh. obl.* 4°. **P.P. 4486.** *Mercure Galant, Tom. III., p.* 188.

Le Vin nous fait aimer. *Chanson.* [*Paris*, 1711.] *s. sh. obl.* 4°. **P.P. 4486.** *Mercure Galant, Tom. III., p.* 189.

Le Vin nous fait parler. *Air à Boire.* [*Paris*, 1711.] *s. sh. obl.* 4°. **P.P. 4486.** *Mercure Galant, Tom. III., p.* 89.

VINAIGRE. Le Vinaigre d'Amour. [Song.] *See* Contre. Contre le mal qui vous obsède, *etc.* [1780?] 8°. **B. 362. j. (8.)**

VINCENT ( )
See Harlequin's Museum. The Overture, Songs, Dances, &c. in . . . Harlequin's Museum . . . Compiled . . . from the Works of . . . Vincent, *etc.* [1792.] *obl.* fol. **E. 108. d.**

VINCENT (James) Advice to Cupid. [Song, words by J. Howe.] [*London*, 1735?] *s. sh.* fol. **G. 308. (99.)**

VINCENT (James) Delia Constant, *etc.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. (151.)**

Love's Bacchanal. [Song.] [*London*, 1745?] *s. sh.* fol. **I. 530. (165.)**

Love's Bacchanal, *etc.* [Song.] [*London*, 1745.] 8°. **157. l. 7.** *London Magazine*, 1745, *p.* 98.

On a Lady stung by a Bee. [Song.] [*London*, 1754.] *s. sh.* 8°. **P.P. 5439. ab.** *New Universal Magazine, Oct.*, 1754.

Strephon Charm'd, or the Surpriz'd Fair. A Song, *etc.* [*London*, 1735?] *s. sh.* fol. **G. 316. (150.)**

VINCENT (Thomas) The Maiden's Resolution. [Song.] The Words by Mr. Boyce, *etc.* [*London*, 1760?] *s. sh.* fol. **G. 306. (120.)**

—— [For editions published anonymously:] *See* As. As Chloe sat shelter'd.

A Sett of Familiar Lessons for the Harpsicord . . . Opera 2^da^. *John Cox, at Simpson's, for the Author: London*, [1748.] *obl.* fol. **d. 161. a. (3.)**

Six Solos for a Hautboy, German Flute, Violin, or Harpsicord with a Thorough Bass . . . Opera Prima. *Wm Smith: London*, [1748.] fol. **g. 535.**

The Unhappy Lover. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 305. (105.)**

VINCENTI (Alessandro)
See Donati (I.) Le Fanfalughe a Due, Tre, Quattro, et Cinque Voci . . . Raccolte da me Alessandro Vincenti, *etc.* 1630. 4°. **D. 178.**

See Pesenti (M.) Arie a Voce Sola . . . raccolte da me Alessandro Vincenti . . . Libro Terzo. 1636. 4°. **D. 84. a.**

VINCENTIUS (Caspar)
See Schadaeus (A.) Promptuarii musici . . . Collegit vero et Basi Generali accommodavit C. Vincentius, *etc.* 1611–17. 4°. **E. 7.**

VINCENZI (Giacomo) *See* Madrigals. De Floridi Virtuosi d'Italia. Il Terzo Libro de Madrigali, *etc.* [With a dedication by G. Vincenzi.] **C. 123.**

VINCI (Leonardo) [Artaserse.] Vo solcando. A much admir'd Song. Sung by Madam Mara, *etc.* [Full Score.] *Printed for H. Wright: London*, [1790?] fol. **G. 760. f. (5.)**

Twelve Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord or Violoncello. Compos'd by Sig^r^ Leonardo Vinci and other Italian Authors. *Printed for I. Walsh: London*, [1750?] fol. **g. 280. b. (17.)**

See Agrell (J. J.) Sonatas . . . for two German Flutes or Violins. Compos'd by Sig^r^ G. Agrell, F. Aurelli, L. Vinci. Opera Seconda. [1760?] fol. **g. 280. (1.)**

VINCI (Leonardo) *See* Elpidia. The Favourite Songs in the Opera of Elpidia. [Music by L. Vinci.] [1725.] fol. **G. 206. c. (2.)**

See Hasse (J. A.) Farinelli's Celebrated Songs collected from Sig^r^ Hasse,...Vinci and Veracini's Operas, *etc.* [1736–1755?] fol. **g. 444.**

See Musica Curiosa. Musica Curiosa or a Curious Collection of Airs Compos'd by Messrs. Granno...Vinci, *etc.* [1745?] *obl.* 4°. **b. 30. (1.)**

VINCI (Pietro) Di Pietro Vinci ... Il Primo Libro de Madrigali a Sei Voci. Nuouamente posti in luce. Alto. *Appresso Girolamo Scotto: Vinegia,* 1571. 4°. **D. 177. a.**

Di Pietro Vinci...Il Secondo Libro de Madrigali a sei voci, Con vno dialogo a dodici. Nouamente posto in luce. Tenore. *Appresso l' herede di Girolamo Scotto: Vineggia,* 1579. 4°. **D. 177. e.**

This work contains a madrigal by P. Caracciolo and G. Monino.

Di Pietro Vinci...Il Secondo Libro de Madregali a sei voci, Con vno dialogo a dodeci. Nuouamente posti in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso l' Herede di Girolamo Scotto: Vinegia,* 1583. 4°. **D. 177.**

Di Pietro Vinci . . . Il Primo Libro de Madrigali a Cinque Voci. Nouamente ristampato, & da molti errori emendato. Basso. *Appresso Girolamo Scotto: Vinegia,* 1566. 4°. **D. 177. c.**

Di Pietro Vinci...Il Secondo Libro de Madrigali a Cinque Voci. Nouamente ristampati. Tenore. (Quinto.) 2 pts. *Appresso l' Herede di Gierolamo Scotto: Venetia,* 1589. 4°. **D. 177. f.**

Di Pietro Vinci . . . Il Terzo Libro de Madrigali a Cinque Voci. Nuouamente posti in luce. Alto. *Appresso Girolamo Scotto: Vinegia,* 1571. 4°. **D. 177. d.**

Di Pietro Vinci . . . Il Primo Libro di Mottetti a Cinque Voci: nuouamente dato in luce. Basso. *Appresso G. Scotto: Vinegia,* 1558. *obl.* 4°. **A. 127.**

Quattordeci Sonetti Spirituali della Illustrissima...Vittoria Colonna d' Avalos de Aquino Marchesa di Pescara. Messi in canto...à cinque voci, *etc.* Quinto. *Appresso l' Herede di Girolamo Scotto: Vineggia,* 1580. 4°. **D. 177. b.**

VINCULUM SOCIETATIS. Vinculum Societatis, or the Tie of good Company. Being a Choice Collection of the Newest Songs now in Use. With Thorow Bass to each Song for the Harpsichord, Theorbo, or Bass-Viol, *etc.* 3 Books. *F. Clark, T. Moore, and J. Heptinstall, for John Carr and R. C.: London,* 1687 (1688, 1691). fol. **G. 95.**

The composers named are: H. Purcell, F. Forcer, S. Ackroyd or Akeroyd, R. King, D. Purcell, M. Snow, R. Brown, T. Tedway or Teddeway, J. Blow, T. Shadwell, Seignior Baptist, R. Courtevil or Courtevell or Courteville, Captain Pack, J. Courtevil, Motley, Banister, Powel, J. Eagles, Mumford, A. Damascene, Manshipp, R. King, J. Freeman and Keene.

VINER ( ) Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin. Compos'd by the late Mr. Viner of Dublin. *Printed for I. Walsh & I. Hare: London,* [1720?] fol. **g. 1084.**

VIOLA (Francesco) Di Francesco Viola Il Primo Libro de Madrigali A quatro Voci Nouamente...dal Proprio Autore corretto & dato in Luce & per Antonio Gardane stampato, *etc.* Cantus. *Apresso di Antonio Gardane: Venetia,* 1550. *obl.* 4°. **A. 362.**

See Willaert (A.) Musica Noua, *etc.* (With a dedication by F. Viola.) (1559.) 4°. **K. 3. m. 14.**

VIOLET. The Violet. Ballads. *See* Arne (M.)

VION (Charles Antoine) L'Amant discret. Romance...Parolles de M. *** [*Paris,* 1785?] 8°. **B. 362. i. (31.)**

VIOTTI (Giovanni Battista) Amanti che nel Core. The Favorite Pollacca as sung by Signora Banti...in the Opera of La Serva Padrona...Arranged, with an Accompaniment for the Piano Forte by D. Corri. *Printed for Corri, Dussek & Co.: London,* [1794.] fol. **G. 385. c. (13.)**

[Amanti che nel core.] Viotti's Favorite Pollacca...Arranged as a Rondo for the Piano-Forte, by J. L. Dussek. *Printed for Corri, Dussek & Co.: [London, and] Edinburgh,* [1795?] fol. **g. 140. (30.)**

[Another copy.] **h. 726. c. (15.)**

[Amanti che nel core.] Consola amato. A Favorite Italian Song adapted to Viotti's Celebrated Pollaca. *A. Hamilton: London,* [1800?] fol. **H. 1650. f. (36.)**

[Apollon Berger.] The Favorite Pas de Trois danced...in the Ballet of Apollon Berger, *etc.* [P. F.] *Broderip & Wilkinson: London,* [1798?] fol. **H. 2819. (13.)**

Che gioja che contento, a Favorite Polacca, as sung by Sig^r^ Viganoni, *etc.* *Printed for R. Birchall: London,* [1795?] fol. **G. 811. (32.)**

VIOTTI (Giovanni Battista) Viotti's ...Concertante, arranged for the Piano Forte, with accompaniment for two Violins, Tenor, Bass, two Horns and two Hautboys ad libitum, by Steibelt.
Bland & Weller: London, [1800?] fol. **g. 442. j. (24.)**
The Pianoforte part only.

2e Concerto pour le Piano-Forte.
Chez Imbault: Paris, [1790?] *obl.* fol. **e. 284. c. (12.)**

Viotti's Grand Concerto, in B♭: arranged for the Piano Forte...with Accompaniments for two Violins, Oboe, Corni, Alto & Violoncello, by Mr. Hullmandel. [Separate Parts.] *Printed for R. Birchall: London*, [1796.] fol. **g. 116. a. (10.)**

A New Grand Concerto with Accompaniments—as performed at the Opera Concert ...Adapted for the Piano-Forte,...by Mr. Hullmandel. [Separate Parts.]
Lewis, Houston & Hyde: London, [1796.] fol. **g. 116. a. (9.)**

Consola amato. *See* supra: [*Amanti che nel core.*]

Six Duetts Concertants for Two Violins ...1st Book of Duetts. [Separate Parts.]
Longman and Broderip: London, [1795?] fol. **g. 218. (13.)**

Six Duo Concertans pour deux Violons... 2e livre de Duo. [Separate Parts].
Chez Mr Boyer: Paris, [1790?] fol. **g. 414. (4.)**

Six Duetts Concertants for Two Violins... 2d Book of Duetts. [Separate Parts.]
Longman and Broderip: London, [1795?] fol. **g. 421. l. (1.)**

Three Duets, Concertants, for Two Violins ...Op. 5. Book 1. [Separate Parts.]
Longman, Clementi & Co.: London, [1800?] fol. **g. 218. (15.)**

Three Duets, Concertants, for Two Violins ...Op. 5. Book 2. [Separate Parts.]
Longman, Clementi & Co.: London, [1800?] fol. **h. 1747. (2.)**

Six Duets Concertanti, for Two Violoncellos ... Op. 6. Book 1st. [Separate Parts.] *J. Longman, Clementi & Co.: London*, [1800?] **h. 219. (8.)**

[Another copy.] **g. 421. k. (7.)**

Trois Duos Concertants pour deux Violoncelles ... 1r Livre [Op. 6. Nos 1–3. Separate Parts.] *Chez Pleyel: Paris*, [1800?] fol. **h. 204. a. (7.)**

Trois Nouveaux Duo Concertans pour deux Violoncelles ... 2e Livre. [Op. 6. Nos 4–6. Separate Parts.] *Chez Pleyel: Paris*, [1800?] fol. **h. 204. a. (8.)**

VIOTTI (Giovanni Battista) [Duetts. Op. 6. Book 1.] Three Sonatas, for the Piano Forte, with Accompaniments adapted from Viotti's Violoncello Duetts ...by M. Clementi. Op. 6.
J. Longman, Clementi & Co.: London, [1800?] fol. **h. 1847. f. (39.)**
The Violoncello part only.

Six Quatuors concertants pour Deux Violons, Alto et Basse ... Œuvre 1. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1785?] fol. **g. 1085.**

Six Sonates à Violon Seul et Basse...IIe Livre de Sonates de Violon.
Chez Imbault: Paris, [1795?] fol. **g. 1085. a.**

Six Trios à Deux Violons et Basse... Œuvre 2. [Separate Parts.] *Chez le Sr Sieber: Paris*, [1785?] fol. **h. 2852. b. (4.)**

Viotti's Three Trios, arranged as Sonatas for the Piano Forte with Accompaniments, for the Violin and Bass, by J. L. Dussek. [Separate Parts.] *Printed for Corri, Dussek & Co.: London*, [1798?] fol. **g. 150. (8.)**
The title-page of the Pianoforte part is signed by Viotti.

Three Trio's, for Two Violins Concertanti, & a Violoncello...Dedicated to J. C. Hankey, *etc.* [Separate Parts.]
Printed for Corri, Dussek & Co.: London & Edinburgh, [1796?] fol. **g. 222. (18.)**

VIRCHI (Paolo) Il Primo Libro de Madrigali a Cinque Voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Presso Giacomo Vincenzi, & Ricciardo Amadino, compagni: Venetia*, 1584. 4°. **D. 5.**

Di Paolo Virchi...Il Secondo Libro de Madrigali a cinque voci, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Giacomo Vincenzi: Venetia*, 1588. 4°. **D. 6.**

VIRGIN. A Virgin like me sure was ne'er so distress'd. *The Virgin's Complaint.* A New Song. [*London*, 1765.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXVI., p. 149.

The Virgin Unmasked. Song. *See* It. It is I believe, *etc.* [1763.] 8°. **P.P. 5438. z.**

The Virgin when softned by May. *May, the Mother of Love.* [Song, by S. Long.] *London*, [1763.] 8°. **P.P. 5441.**
Royal Magazine, Vol. IX., p. 44.

The Virgin when softned by May. *May, the Mother of Love.* [Song, by S. Long.] *London*, [1763.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. V., p. 549.

VIRGIN. The Virgin's complaint. Song. *See* supra: A Virgin like me sure was ne'er so distress'd, *etc.*

The Virgin's First Love. Ariette. *See* Le Clere (V.) *Madame.*

The Virgin's first Love. [Song.] *See* Relfe (J.)

The Virgin's Monitor. [Song.] *See* Ye. Ye Virgins of Britain, *etc.* [1775?] fol. **H. 1994. a. (124.)**

VIRTUE. Virtue. [Song, begins: 'No radiant Pearl.'] *See* Clarke, afterwards Clarke-Whitfield (J.)

Virtue. [Song, begins: 'The peasant in his humble cot.'] *See* Dibdin (C.) [*Private Theatricals.*]

Virtue. [Song, begins: 'Virtue bids us conquer passion.'] *See* Haendel (G. F.) [*Teseo. Chi ritorna alla mia mente.*]

Virtue. [Song, begins: 'Ye Virgins and youths of the plain.'] *See* Murphy (S.)

Virtue's Reward. [Song.] *See* Maid. The maid is blest that will not hear. [1750?] *s. sh.* fol. **G. 312. (127.)**

VIRTUES. The Virtues of Snuff. [Song.] *See* Good. Good Neighbours attend & give Ear. [1793?] fol. **G. 360. (54.)**

VIRTUMNUS. Virtumnus, Flora, you that bless. Song. *See* Courteville (R.) [*Don Quixote. Part III.*]

VIRTUMNUS AND POMONIA. Virtumnus and Pomonia. Cantata. *See* Whichello (A.)

VIRTUOUS. The Virtuous Maid. [Song.] *See* What. What though I am a Country Lass. [1730?] *s. sh.* fol. **G. 316. f. (108.)**

The Virtuous Wish. [Song.] *See* Howard (S.)

VIS-À-VIS. Le Vis-à-Vis. [Song.] *See* Chansonnier. Chansonnier plaisant quoique sage, *etc.* [1785?] 8°. **B. 362. f. (24.)**

VISCONTE (Sisto) Le Sirene Adriatiche a Tre Voci...Opera Terzo. Canto. (Canto Secondo.) (Basso.) 3 pts. *Appresso Giacomo Vincenti: Venetia*, 1615. 4°. **K. 3. k. 10.**

VISCONTI (Gasparo) Gasperini's Solos for a Violin with a through Bass for the Harpsicord or Bass Violin...Opera Prima. *Printed for I. Walsh and I. Hare: London*, [1703.] *obl.* fol. **e. 790.**

VISIGOTH, *pseud.* [i.e. Jean Novi de Caveirac.] Lettre d'un Visigoth [i.e. J. Novi de Caveirac], à M. Freron, sur sa dispute harmonique avec M. Rousseau. *Septimaniopolis*, 1754. 8°. **1103. b. 22. (2.)**

VISITANDINES. À moins que dans ce monastère. Vaudeville des Visitandines [by F. Devienne]. Avec Accompag[t] de Clavecin par le Citoyen Dreux. *Chez Frère: Paris*, [1795?] fol. **G. 557. (12.)**

—— Gardés le plus profond silence. *Vaudeville* du 3[e] Acte des Visitandines [by F. Devienne]. Avec Accomp[t] de Guittare. *Chez Imbault: Paris*, [1793?] 8°. **B. 362. (84.)**

—— *See* Citoyens. Citoyens malgré les intrigues des fanatiques...Air du Vaudeville des Visitandines [by F. Devienne.] [1793?] 8°. **B. 362. (86.)**

—— *See* Va. Va, va mon père, je te jure ...Air du Vaudeville des Visitandines [by F. Devienne]. [1795?] 8°. **B. 362. (85.)**

Enfant chéri des dames. *Rondeau des Visitandines* [by F. Devienne]. Avec Accomp[t] de Guittare. *Chez Imbault: Paris*, [1793?] 8°. **B. 362. (81.)**

Un Jour de cet automne. *Ronde des Visitandines* [by F. Devienne]. *Chez Imbault: Paris*, [1793?] 8°. **B. 362. (87.)**

Les Visitandines. Comédie. *See* Devienne (F.)

VISITE. La Visite du Jour de l'An. Vaudeville. *See* Chauvigny (de)

VITALI (Filippo) L' Aretusa. Favola in Musica rappresentata in Roma in Casa di Monsignor Corsini, *etc.* *Appresso Luca Antonio Soldi: Roma*, 1620. fol. **K. 8. g. 18.**

Concerto di F. Vitali. Madrigali et altri generi di Canti a 1. 2. 3. 4. 5. & 6. Voci... Libro primo. Canto. (Quinto.) 2 pts. *Stampa del Gardano. Appresso Bartholomeo Magni: Venetia*, 1629. 4°. **D. 214.**

VITALI (Giovanni Battista) Balletti, Correnti, Ighe, Allemande, e Sarabande à Violino, e Violone, ò Spinetta con il Secondo Violino a beneplacito... Opera Quarta. Di nuouo Ristampata con nuoua aggiunta, *etc.* Violino Primo. *Per Giacomo Monti: Bologna*, 1673. 4°. **d. 5. a.**

Balletti, Correnti alla Francese, Gagliarde, e Brando per ballare. Balletti, Correnti, e Sinfonie da Camera à quattro Stromenti ...Opera Terza. Spinetta, ò Violone. *Per G. Monti: Bologna*, 1674. 4°. **d. 5. c.**

Balli in stile Francese à cinque Stromenti, consecrati alla Sacra Real Maesta di Maria Beatrice d' Este Stuarda, Regina della Gran Bretagna...Opera Duodecima. Alto Viola. *Per Antonio Vitaliani: Modona*, 1685. 4°. **d. 5. b.**

Sonate a due, trè, quattro, e cinque Stromenti . . . Opera Quinta. Violino Primo (Secondo). (Alto Viola.) (Violone.) 4 pts. *Per Giacomo Monti: Bologna*, 1677. 4°. **d. 5.**

VITALI (Giovanni Battista) Varie Sonate alla Francese, & all' Itagliana à sei Stromenti...Opera Undecima. Spinetta, ò Violone. *Per Gio. Gasparo Ferri: Modona*, 1684. 4°. **d. 5. d.**

VITALI (Tomaso Antonio) Sonate à Tre, Doi Violini, e Violoncello, col Basso per l' Organo, *etc.* Violoncello. *Per Antonio Ricci: Modona*, 1693. 4°. **d. 7.**

VITALIUS (Johannes Jacobus) *See* Simler (J. W.) Philomela . . . cun l' adjuncta da plus novas Chanzuns, promovii a la Stampa dala III. Editiun Tras Johannem Jacobum Vitalium, *etc.* 1751. 12°. **1220. b. 4.**

VITO ( ) Stabat Mater...consisting of Airs, Choruses, &c. [For Three Voices. Short Score.] [*London*, 1783?] fol. **H. 1026.**

VITTORIA (Tomas Luiz de) *See* Victoria.

VITTORII (Loreto) Arie a Voce Sola, *etc.* *Appresso Alessandro Vincenti: Venetia*, 1649. fol. **K. 8. h. 24.**

La Galatea. Dramma del Cav^e^ Loreto Vittori...Dal medesimo posta in Musica, *etc.* *Per Vincenzo Bianchi: Roma*, 1639. fol. **K. 8. g. 11.**

The title-page is engraved.

VITUS (Eusebius) Zwey Gesäng, deren das Erste, O Dolor &c, vor gehaltener Fürstlicher Leichpredigt, das Ander, Scio enim &c, nach vollendung derselbigen in der Schlosskirchen zu S. Michael gesungen worden, *etc.* *Paul Ledertz: Strassburg*, 1627. 4°. **C. 271. a.**

Threnodiæ, welche bey hochansenlicher Leichbegängnuss weyland der...Fürstin ...Frawen Barbaræ, Margrävin zu Baden ...zu Pfortzheim in der Schlosskirchen zu S. Michael gesungen worden, *etc.* *Paul Ledertz: Strassburg*, 1627. 4°. **C. 271.**

VITZTHUMB (Ignaz) Premier(–Cinquième) Recueil d'Ariettes d'Opéra, arrangées par M^r^ Vitzthumb avec Premier & Second Violon & la Basse Continue sous le Chant. 5 Bks. *Chez M^rs^ Van-Ypen & Pris: Bruxelles*, [1775–1780.] fol. **H. 2000.**

The title of Recueil IV and V is: 'Quatrieme (Cinquieme) Recueil de 36 Ariettes d'Opera par année avec Premier Second Violon et la Basse continue sous le Chant,' and the engravers are Van Ypen and Mechtler. The names of the operas are given but only three composers are named, viz.: Gluc[k], Vitzthumb and Colla.

Sinfonia a Più Stromenti Obligati, *etc.* [Orchestral Parts.] *Au Bureau d'Abonnement Musical: Paris*, [1770?] fol. **g. 474. (34.)**

VIUGLIART (Adriano) *See* Willaert.

VIVA. Viva Bacco. Trio. *See* Benelli (A. P.)

Viva le belle Giovani. Song. *See* Ferrari (G. G.) [*Li Due Svizzeri.*]

Viva tutti le vezzose. *The Favorite Terzetto*...adapted to English Words [begin: "Here's a Health to all good Lasses"], and Sung...in the Entertainment of the Deserter, *etc.* *Longman and Broderip: London*, [1788.] fol. **G. 352. (54.)**

According to Michael Kelly (Reminiscences, II., 202) this trio is by F. Giardini, but it is also attributed to Guglielmi.

Viva tutti le Vezzose. A Favorite Terzetto. *Printed for R. Birchall: [London*, 1790?] fol. **G. 424. (11.)**

VIVALDI (Antonio) Il Cimento dell' Armonia e dell' Inventione. Concerti à 4 e 5 . . . Opera Ottava. Libro Primo (Secondo). [Separate Parts.] *M. C. Le Cene: Amsterdam*, [1730?] fol. **g. 33. c.**

La Cetra. Concerti...Opera Nona. Libro Primo (Secondo). [Separate Parts.] *M. C. Le Cene: Amsterdam*, [1730?] fol. **g. 33. e. (1.)**

Two Celebrated Concertos the one Commonly called the Cuckow and the other Extravaganza. [Separate Parts.] *Printed for I. Walsh and I. Hare: London*, [1720?] fol. **h. 43. a.**

VI. Concerti à Cinque Stromenti, tre Violini, Alto Viola e Basso Continuo... Opera Sesta. [Separate Parts.] *Chez Jeanne Roger: Amsterdam*, [1725?] fol. **g. 33. d. (1.)**

Concerti à Cinque Stromenti, tre Violini, Alto Viola e Basso Continuo . . . Opera Settima. Libro Primo (Secondo) *etc.* [Separate Parts.] *Chez Jeanne Roger: Amsterdam*, [1725?] fol. **g. 33. d. (2.)**

VI. Concerti a Flauto Traverso Violino primo e Secondo Alto Viola Organo e Violoncello...Opera Decima. [Separate Parts.] *M. C. Le Cene: Amsterdam*, [1730?] fol. **g. 33. e. (2.)**

Sei Concerti a Violino Principale, Violino Primo e Secondo Alto Viola, Organo e Violoncello...Opera Undecima. [Separate Parts.] *M. C. Le Cene: Amsterdam*, [1730?] fol. **g. 33. e. (3.)**

Sei Concerti a Violino Principale, Violino Primo e Secondo Alto Viola, Organo e Violoncello...Opera Duodecima. [Separate Parts.] *M. C. Le Cene: Amsterdam*, [1730?] fol. **g. 33. e. (4.)**

L' Estro Armonico. Concerti . . . Opera Terza. Libro Primo (Secondo). [Separate Parts.] *E. Roger: Amsterdam*, [1710?] fol. **g. 33.**

VIVALDI (Antonio) [L' Estro Armonico.] Vivaldi's most Celebrated Concertos in all their parts for Violins and other Instruments with a Thorough Bass for the Harpsicord...Opera Terza. [Separate Parts.] *Printed for I. Walsh and I. Hare: London*, [1730?] fol. **h. 43.**

L' Estro Armonico. Concerti . . . Opera Terza. Gravé par L. Hue. [Separate Parts.] *Chez M^r le Clerc le cadet, etc.: Paris*, [1750?] fol. **g. 33. g.**

[L' Estro Armonico. Op. 3. No. 5.] *See* Agrell (J. J.) A Collection of Easy Genteel Lessons...Book II. To which is added Vivaldi's...5th Concerto, Set for the Harpsicord. [1768?] *obl.* fol. **e. 4. a.**

Suonate da Camera a Tre, Due Violini e Violone o Cembalo . . . Opera Prima. [Separate Parts.] *Chez E. Roger: Amsterdam*, [1715?] fol. **g. 33. b.**

Sonate a Violino e Basso per il Cembalo ...Opera Seconda. *E. Roger: Amsterdam*, [1710?] fol. **g. 33. f.**

XII. Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin... Opera 2^da^. *Printed for I. Walsh & I. Hare: London*, [1720?] fol. **g. 33. h.**

VI. Sonate. Quatro à Violino Solo e Basso & Due a due Violini & Basso Continuo... Opera Quinta, o vero Parte Seconda del Opera Seconda. *Chez Jeanne Roger: Amsterdam*, [1720?] fol. **h. 219. e. (7.)**

La Stravaganza. Concerti . . . Opera Quarta. Vivaldi's Extravaganzas in Six Parts for Violins and other Instruments, *etc.* [Separate Parts.] *Printed for I. Walsh and Ioseph Hare: London*, [1730?] fol. **g. 33. a.**

See Bitti (M.) Concerts à 5, 6 & 7 Instrumens...; Composez par Messieurs Bitli, Vivaldi & Torelli, *etc.* [1715?] fol. **g. 917.**

See Concerti. Concerti a Cinque...del ...Signori G. Valentini, A. Vivaldi, *etc.* [1730?] fol. **g. 35.**

See Harmonia Mundi. Harmonia Mundi. The 2^d^ collection. Being VI Concertos... Collected out of the choicest Works of... Vivaldi, *etc.* [1727?] fol. **g. 419. a.**

VIVE. Vive Alina sol per te. Duetto. *See* Rauzzini (V.) [*La Regina di Golconda.*]

Vive Henri Quatre. Vaudeville. *See* Henri Quatre.

Vive l'amour et la folie. Couplets. *See* Blasius (M. F.)

Vive le naturalisme. [Song.] *See* Docteurs Modernes.

Vive le vin! Air. *See* Déserteur.

VIVE. Vive les Fillettes. *Chansonnette. Chez Bignon: [Paris*, 1785?] 8°. **B. 362. a. (116.)**

Vive les nuits étoilées. *Les Soirées du Palais Royal.* [Song.] Sur l'air ['Coeurs sensibles'] du Mariage de Figaro. Avec Accomp^t^ de guitarre par M. Alberti. *Chez M. Camand: Paris*, [1785?] 8°. **B. 362. g. (69.)**

[Another edition.] Vive les nuits étoilées. *Les Soirées du Palais Royal.* [Song.] Sur l'air du Mariage de Figaro, *etc. Chez M. Camand: Paris*, [1785?] 8°. **B. 362. (203.)**

Vive un amant. *Vaudeville.* [*Paris*,] 1727. *s. sh.* 4°. **297. a. (26.)** *Mercure de France, April*, 1727.

VIVENT. Vivent les noces pour danser. Ronde. *See* Prétendus.

VIVI. Vivi O cara. [Song.] *See* Idaspe.

VIVONS. Vivons ô ma Julie. *Les Baisers de Julie.* [Song.] Air: Il pleut, il pleut Bergère. [By L. V. Simon.] *Chés Camand: [Paris*, 1790?] 8°. **B. 362. e. (107.)**

[Another copy.] **B. 362. (129.)**

VIVRE. Vivre sans amour, c'est hâter la viellesse. [Song.] *See* Gresset (J. B. L.)

VO. Vo solcando. Song. *See* Vinci (L.) [*Artaserse.*]

VOCAL. The Vocal Grove. Songs. *See* Arne (T. A.)

The Vocal Grove. [Song.] *See* Young (C.)

VOCAL ENCHANTRESS. The Vocal Enchantress, presenting an Elegant Selection of the Most Favourite Hunting, Sea, Love & Miscellaneous Songs...With the Music prefixed to each. MS. ADDITIONS. *Printed for J. Fielding: London*, [1783.] 12°. **A. 434.**

VOCAL HARMONIST'S MAGAZINE. The Vocal Harmonist's Magazine. *See* Bremner (R.)

VOCAL MAGAZINE. The Vocal Magazine. Containing a Selection of... English, Scots, and Irish Songs, Antient and Modern: adapted for the Harpsichord or Violin. 2 vols. *C. Stewart & Co.: Edinburgh*, 1799. 8°. **D. 384.**

The composers named in this collection are: W. Jackson, Hook, Pleyel, S. Clarke, Arnold, Smith, Haydn, Byrd, Stevens, Muschet, Linley, Fisher, Shield, Arne, Webbe, P. Humphrey, Travers, Reinhardt, Schulz, Giardini, Weldon, Handel, N. Gow, Giordani, Alcock, Purcell, Oswald, Howard, Geminiani, Green, Lord Kelly and Carey.

VOCAL MUSIC. Vocal Music, or the Songsters Companion, containing a new ...Collection of... Songs, Cantatas &c. with the music prefixt to each, *etc.* 2 vols.
Printed for Robert Horsfall: [*London*, 1770?–1771?] 12°. **A. 889.**
The title-pages are engraved. The following composers are named: Lockhart, Dr. Arne, Snow Jun., Boyce, Worgan, W. Yates, Howard, Bride, I. A. M. B. [*J. Alcock Mus. Bac.*?], *Dibdin, G. Kirshaw, Weldon, Jackson of Exeter, Baildon, Handel, Green, Giardini, W. Smethergell, Long, J. Gerard, Carey, W. Dudley, Dupuis, Travers, Lampe, W. Goodwin, Hayden, H. Purcell and R. Taylor.*

Vocal Music: or the Songster's Companion ...Adapted to the Violin and German-Flute...Volume the First. The Second Edition improved. *Baker and Galabin, for Robert Horsfield: London*, 1772. 12°. **A. 889. a.**

Vocal Music: or the Songster's Companion, *etc.*
Baker and Galabin, for Robert Horsfield: London, 1775. 12°. **A. 889. b.**
A different collection from the volumes published under this title in [1770? 1771?] *and* 1772.

Vocal Music, or the Songster's Companion, being a complete Collection of Songs, Cantatas, &c.... Selected from the first and second Volumes of a favorite Work formerly Published under that Title; to which is now added a variety of other New & choice Songs, *etc.*
Printed for J. Bew: [*London*, 1778?] 12°. **A. 889. c.**

VOELCKEL (Samuel) Newe teutsche weltliche Gesänglein, mit vier vnd fünff Stimmen, auff Galliarden, Täntz, vnnd Musicalische art; benebenst Cuorranten vnd Galliarden ohne Text...componirt, *etc.* Basis.
In verlegung Georg Leopold Fuhrmanns: Nürnberg, 1613. 4°. **B. 143.**

VOGEL ( ) *Signor.* Six Sonates or Duets for Two German Flutes or Two Violins. Compos'd by Sig^r^ Vogel.
Printed for Thompson & Sons: London, [1763?] fol. **h. 17. (4.)**

VOGEL (Johann Christoph) Démophoon. Opera Lyrique en trois Actes...Paroles de M. Deriaux...Gravé par Richomme. [Full Score.] *Chez le S^r^ Sieber: Paris*, [1789.] fol. **H. 520. a.**

Six Duos pour Deux Flûtes...Œuvre 2^e^. [Separate Parts.] *Chez le S^r^ Sieber: Paris*, [1785?] fol. **g. 280. h. (8.)**

La Toison d'Or. Tragédie Lyrique en Trois Actes, *etc.* [Words by Desriaux. Full Score.] *Chez M^r^ Michaud: Paris*, [1786.] fol. **H. 520.**

VOGEL (Johann Christoph) [La Toison d'Or.] Ouverture . . . Arrangée pour le Clavecin ou le Forte-Piano avec Violon ad Libitum. Par F. Mezger.
Chez M^r^ Boyer: Paris, [1786?] fol. **g. 81. (13.)**
Wanting the Violin part.

VOGEL (Louis) Three Duetts, for Two Flutes...Op. 35. [Separate Parts.]
Printed for Corri Dussek & Co.: London & Edinburgh, [1797?] fol. **g. 225. (13.)**

Jenny's Bawbee, with Variations . . . Adapted for the Piano Forte.
Printed for W. Whyte: Edinburgh, [1800?] fol. **g. 139. (45.)**

See Krasinsky ( ) *pseud.* and Vogel (L.) Six Duo concertants, *etc.* [1785?] fol. **h. 1608. k. (6.)**

See Krasinsky ( ) *pseud.* and Vogel (L.) Six Duetts, *etc.* [1800?] fol. **g. 421. p. (1.)**

VOGELFAENGER. Der Vogelfänger bin ich. [Song.] *See* Mozart (W. A.) [*Die Zauberflöte.*]

VOGELSANG (Joannes) Musicæ Rudimenta...tam fideliter quã compendiose congesta. *Per Valentinum Otthmar: Auguste Vindelicorum*, (1542.) 8°. **K. 3. f. 11.**

VOGLER (Georg) Catechismus in ausserlesenen Exempeln, kurtzen Fragen, schönen Gesängern, Reymen vnd Reyen für Kirchen vnd Schülen von newem fleissig aussgelegt, *etc.*
Bey Johann Volmari: Würtzburg, 1625. 8°. **1350. b. 40.**

Catechismus in ausserlesenen Exempeln, kurtzen Fragen, schönen Gesängern, Reymen vnd Reyen für Kirchen vnd Schülen von newem fleissig aussgelegt, *etc.* *Bey Elias Michael Zinck: Würtzburg*, 1652. 8°. **1354. a. 3.**

VOGLER (Georg Joseph) [Castor und Pollux.] Sinfonie aus der Opera: Castor und Pollux...in Clavier-Auszug gesetzt ...von A. Streicher. *I. M. Götz: Mannheim, etc.* [1788.] *obl.* fol. **g. 90. d. (1.)**

Abt Vogler's Choral-System. *In der Haly'schen Musikhandlung. Gedruckt bei N. Christensen: Kopenhagen*, 1800. 8°. **7897. b. 51. (2.)**
Imperfect, wanting the examples in 4°.

Concerto pour Clavecin ou Forté Piano avec Accompagnement de Deux Violons, Alto et Basse, Deux Oboé, Deux Cors, *etc.* *Chez le S^r^ Sieber: Paris*, [1783?] fol. **g. 90. c.**
The Harpsichord part only.

VOGLER (Georg Joseph) Deutsche Kirchenmusik, welche ... vom ... Herrn Vogler, zu 4 Singstimmen und Orgel dann einer willkührlichen Begleitung von Bogen- und Blasinstrumenten gesezt und...im geistlichen Concerte zu Heidelberg ... den 18ten Christmonat 1778... aufgeführt worden. [*Mainz*, 1780?] fol. **H. 3311. a. (1.)**

Eintheilung der Saite F auf dem Voglerischen Tonmase. [*Mannheim*, 1780?] *s. sh.* fol. **g. 90. a. (2.)**

Le Forgeron Villageois.
See infra: [*Jaeger-Ballet.*]

Gruende der Kuhrpfälzischen Tonschule in Beyspielen als Vorbereitung zur Mannheimer Monatschrift und zu den Herausgaben des öffentlichen Tonlehrers Abt Vogler. [*Mannheim*, 1778.] fol. **g. 90. a. (5.)**

Clavierauszug aus Hermann von Unna, einem Schauspiel in 5 Acten mit Chören und Tänzen...welches am Geburtsfeste S. M. des Königs von Dänemark...zu Kopenhagen aufgeführt wurde.
S. Sönnichsen: Kopenhagen, [1800.] *obl.* fol. **E. 1297. a.**

[Jaeger-Ballet.] Le Forgeron Villageois. Ballet Pantomime. Composé pour la Cour Electorale et Arrangé pour le Harp [*sic*], ou Clavecin...Opera 5.
John and Gerard Vogler: London, [1775?] fol. **h. 16. a. (12.)**
Probably the same as 'Le Rendez-vous de Chasse,' produced at Mannheim in 1772.

Jaeger-Ballet. [P. F. and Violin.] [*B. Schott: Mainz*, 1780.] fol. **g. 90. a. (3.)**
Part of the 4th Lieferung of the 3rd year of the 'Mannheimer Manatschrift, reprinted with a new title.

[La Kermesse.] On ne fait aucune alliance. *Air, de la Kermesse ou la foire Flamande.* [Words by Patrat, music by G. J. Vogler.] [1783.] 8°. *See* Kermesse. **B. 362. g. (99.)**

Kuhrpfälzische Tonschule. 3 pts.
Bei Herrn C. F. Schwan, etc.: Mannheim, [1778.] 8°. **7895. a. 50.**
Part II. consists of 'G. J. Vogler's... Tonwissenschaft und Tonsezkunst,' dated 1776. *Part III. is 'Nuzbarkeit des Tonmases,' without a separate title-page. Wanting the folio musical examples.*

[Another copy.] **7897. a. 56.**
Wanting the musical examples. This copy has an additional title-page, engraved: "Vogler's Tonschule, Tonwissenschaft und Tonsezkunst. Nebst Beyspielen. Offenbach a/M, bey Joh. André."

VOGLER (Georg Joseph) [Mannheimer Monatschrift ... Edited and published by Abt Vogler. 3 Vols., each in 12 monthly parts.] 1778–1781. fol. *See* Periodical Publications.—*Mannheim.* **H. 3311. c.**

Notturno en Quatuor pour le Piano Forte, un Violon, la Quinte et Violoncelle...La seconde Edition, enrichie des agréments et des changements pour les Reprises. [Separate Parts.] *Chés Bossler: Darmstadt*, [1796.] *obl.* fol. **e. 1230. (4.)**

Pieces de Clavecin faciles, doigtées, avec des Variations d'une difficulté graduelle, ...Dediées à Sa Majesté le Roi Gustave IV Adolphe, *etc.*
De l'Imprimerie de Musique...du Roi: Stockholm, [1795.] *obl.* 4°. **b. 400. (12.)**
Wanting pp. 21–24.

112 Petits Preludes pour l'Orgue ou le Clavecin. [Op. 9.] *Chez Bernard Schott: Maience*, [1776.] fol. **g. 90. b.**

Psalmum Miserere decantandum a quatuor vocibus cum Organo & Basis...Pio VI.... D. D. C. Compositor, *etc.* *Bossler: Spirae*, [1785?] fol. **H. 3311. b. (2.)**

Schmied-Ballet. [P. F. and Violin.] [*B. Schott: Mainz*, 1780.] fol. **g. 90. a. (4.)**
Part of the 4th Lieferung of the 3rd year of the Mannheimer Monatschrift, reprinted, with a new title.

Sei Sonate facile di Cembalo col' Accompagnamento d' un Violino a piacere, *etc.* [Op. III.] [*Mannheim*? 1779.] fol. **g. 90.**

G. J. Vogler's...Stimmbildungskunst.
In der Kuhrfürstlichen Hofbuchdruckerei: Mannheim, 1776. 12°. **7899. a. 25.**

G. J. Vogler's ... Tonwissenschaft und Tonsezkunst. *Gedruckt in der Kuhrfürstlichen Hofbuchdruckerei: Mannheim*, 1776. 8°. **7896. aa. 11.**
This work forms Part II. of Vogler's 'Kuhrpfälzische Tonschule.'

Trichordium. [Cantata, on a melody by J. J. Rousseau. Words by Prof. Meissner. Full Score.]
Im Verlage der ... chemischen Druckerey: Wien, [1800?] fol. **H. 3311. b. (1.)**
The P. F. score of this work bears the following title: "Trichordium und Trias Harmonica, oder Lob der Harmonie vom Professor Meissner, nach J. J. Rousseau's Melodie zu drei Tönen komponirt vom Abt Vogler. Tres faciunt Collegium, etc."

Variations sur l'air de Malborough pour le Piano Forte avec un Accompagnement de 2 Violons, Alte, Basse, 2 Fluttes, 2 Fagottes et 2 Cors ad libitum.
Chés Bossler: Spire, [1791.] *obl.* fol. **g. 90. d. (2.)**
The Pianoforte part only.

VOGLER (Georg Joseph) *See* God save the King. Kontrapunktische Bearbeitung des Englischen Volkslieds God save the King. [Corrections by Abt Vogler of J. N. Forkel's 24 Variations on the National Anthem.] [1793?] fol. **g. 90. a. (1.)**

See Knecht (J. H.) Erklärung einiger... Grundsätze aus der Voglerschen Theorie, *etc.* 1785. 4°. **7897. cc. 37.**

VOGLER (Gerard) The Request. A favourite Song for the Harp or Piano Forte. The Words by Mr. Clarke.
Printed for J. and G. Vogler: London, [1775?] fol. **G. 312. (207.)**

The Request, a favorite Song; with an Accompaniment for a Piano Forte or Harp. *J. Preston: London*, [1785?] fol. **H. 2821. (21.)**

VOGT (Mauritius) Conclave Thesauri Magnæ Artis Musicæ.
Typis Georgij Labaun: Vetero-Pragæ, 1719. fol. **7896. g. 1.**

VOI. Voi amante che vedete.—Dearest Creature, of all Nature.—*Voi Amante*, or Rondeau [by F. Giardini]. [*London*, 1760?] *s. sh.* fol. **G. 307. (168.)**

Voi amante che vedete. Rondeau.
See Giardini (F.)

Voi sapete. Rondo. *See* Avaro Deluso.

Voi tornate a questo seno. [Song.]
See Paisiello (G.) [*La Locanda.*]

VOICE. The Voice of Melody. [Sacred Music.] *See* East (W.)

VOICI. Voici donc le séjour paisible. Romance.
See Sainte-Aldegonde (de) *Count.*

Voici la Foire des Amours. Vaudeville.
See Mouret (J. J.) [*La Foire de Besons.*]

Voici les lieux charmants. Air.
See F., D. L. B. L.

Voici venir le doux printemps. Romance.
See Estelle.

VOIGT (Johann Carl) *See* Gespraech. Gespräch von der Musik... Von einem, der von Jugend auf Christlich Unterrichtet, und Oeffentlich die Wahrheit an den Tag gegeben [i.e. J. C. Voigt]. 1742. 4°. **7897. g. 30.**

VOIGTLAENDER (Gabriel) Erster Theil Allerhand Oden vnnd Lieder, welche auff allerley, als Italianische, Frantzösische, Englische, vnd anderer Teutschen guten Componisten, Melodien vnd Arien gerichtet...bey Clavi Cimbalen, Lauten, Tiorben, Pandorn, Violen di Gamba gantz bequemlich zu gebrauchen, vnd zu singen, *etc.* *Gedruckt auff der Königl: Adelichen Academy, von H. Krusen: Sohra*, 1642. fol. **G. 76.**

VOIGTLAENDER (Gabriel) Erster Theil, Allerhand Oden vnd Lieder, welche auff allerley, als Italiänische, Frantzösische, Englische, vnd anderer Teutschen ... Componisten ... Melodien vnd Arien gerichtet, *etc.* *Bey Michael Volcken: Lübeck*, 1650. fol. **F. 437.**

VOILA. V'la ma cocarde, j'prends la tienne. Vaudeville. *See* Au Retours.

Voila, voila, la petite laitière. [Song.]
See Les Deux Chasseurs.

VOIS. Vois tu ces coteaux se noircir. Romance. *See* Laborde (J. B. de)

VOISENON (Claude Henri **FUSÉE DE**) Réponse du Coin du Roi au Coin de la Reine. [By C. H. Fusée de Voisenon], *etc.* 1753. 8°. *See* Réponse. **1103. b. 21. (6.)**

VOISIN. Le Voisin et la Voisine. [Song.]
See Fermier. Le Fermier de notre village, *etc.* [1785?] 8°. **B. 362. e. (85.)**

VOISIN ( ) Coule jus prétieux. *Air*, *etc.* [*Paris,*] 1734. *s. sh.* 4°. **297. b. 3.**
Mercure de France, April, 1734.

VOLCANO. The Volcano. Entertainment. *See* Moorehead (J.)

VOLE. Vole à ma Sœur, heureux Bouquet. *Bouquet à ma Sœur.* [Song.] Air, J'avois toujours gardé mon Cœur. Paroles et Accompagne^mt de Guittare du Sieur Alberti. *Chés Camand:* [*Paris*, 1780?] 8°. **B. 362. g. (59.)**

Vole à nos voix dans ces bois. Ariette.
See Devin du Village.

Vole, Amour, Dieu vainqueur. Air.
See Buttier ( ) *M^lle.*

Vole, Amour, quitte Cithère. *Air.* [*Paris,*] 1739. *s. sh.* 4°. **297. b. 27.**
Mercure de France, March, 1739.

Vole, vole, heureux Papillon. *Air.* [*Paris,*] 1724. *s. sh.* 4°. **297. a. 7.**
Mercure de France, April, 1724.

VOLOGESO. The Favourite Songs in the Opera call'd Vologeso. [A Pasticcio. Short Score.] *London*, [1760.] fol. **G. 206. a. (5.)**
The composers named are: Perez, Cocchi und Jomelli.

[Another edition. The Favourite Songs in...Vologeso. Short Score.]
See Delizie. Le Delizie dell' Opere, *etc.* Vol. IX. [1776.] fol. **G. 159.**

VOLUNTARIES. Ten Voluntarys for the Organ or Harpsichord...by Dr. Green, Skinner, Stubley, James, Reading and Kuknan [or rather Kühnau].
Printed for C. and S. Thompson: London, [1770?] *obl.* fol. **e. 108. a. (5.)**

VOLUNTARIES. A Collection of Voluntaries, for the Organ or Harpsicord. Composed by Dr. Green, Mr. Travers & Several other Eminent Masters. Book I. (Twelve Voluntaries and Fugues for the Organ or Harpsichord with Rules for Tuning by . . . Mr. Handel. Book IV.) 2 Bks. *Longman Lukey & Co.* (*Longman and Broderip*): *London*, [1777?–1780?] *obl.* fol. **e. 1089.**

Book II. of this collection contained voluntaries by Handel, Greene, &c.; Book III. by Gibbons, Blow, Purcell, &c. This copy of Book IV. contains the autograph signatures of W. H. Gray, Richard Clark and Samuel Butler.

VOLUNTEER. The Volunteer. Song. *See* HOOK (J.)

Volunteer Making. [Song.] *See* REEVE (W.)

VOLUNTEERS. The Volunteers' Medly. [Song.] *See* ODD. O'dd Zooks what a sight, *etc.* [1781.] fol. **H. 1601. a. (108.)**

VON. Von Gottes milder Vatters-Hand. [Hymn.] *See* KINDERMANN (J. E.)

VONTE. Vonte que la beauta s'esconde. Air. *See* PROVENÇALE.

VOPELIUS (GOTTFRIED) New Leipziger Gesangbuch . . . In welchem nicht allein des sel. Herrn D. Lutheri . . . Gesänge, Lateinische Hymni und Psalmen, Mit 4. 5. bis 6. Stimmen, deren Melodeyen theils aus J. H. Scheins Cantional, und andern . . . Autoribus zusammen getragen, theils aber selbst componiret; Sondern auch die Passion nach den heiligen Evangelisten Matthæo und Johanne . . . &c. Choraliter, und was sonsten bey dem ordentlichen Gottesdienste gesungen wird, zu finden . . . herausgegeben von Gottfried Vopelio . . . Mit einer Vorrede D. Georgii Moebii, *etc.* *In Verlegung Christoph Klingers . . . Druckts Gallus Niemanni*: *Leipzig*, 1682. 8°. **C. 5.**

The composers named in this work are: Bodenschatz, Briegel, C. S. Buchner, J. à Burck, Crüger, C. Daum, M. Franck, Gesius, Hammerschmidt, J. Handl, S. Knüpfer, T. Michael, C. Peter, M. Praetorius, Rosenmüller, H. Scheidemann, H. Schein, J. Schelle, J. Schop, H. Schütz, Selneccer and Vopelius.

VOS. Vos Amans sont du Village. [Song.] *See* AMOURS DE CHÉRUBIN.

Vos regards, belle Iris. *Air Tendre.* [*Paris*,] 1724. *s. sh.* 4°. **297. a. 10.**

Mercure de France, Sept., 1724.

Vos yeux du tendre Amour. Air. *See* LÉGAT DE FURCY (A.)

VOSS (JOHANN HEINRICH) Musenalmanach . . . herausgegeben von J. H. Voss, *etc.* *See* PERIODICAL PUBLICATIONS.—*Lauenburg.* **P.P. 4739. db.**

VOTO. Voto a Diana. Duett. *See* FERRARI (G. G.)

VÔTRE. Vôtre cœur aimable Aurore. Romance. *See* TITON ET L'AURORE.

Vôtre cœur aimable Flore. Cavatina. *See* VIAGGIATORI FELICI.

Vôtre gaité me désespere. Brunette. *See* LEMAIRE (L.)

Vôtre voix, et vos yeux. [Song.] *See* MION (J. J. H.)

VOULEZ. Voulez-vous être heureux. [Song.] *Paroles* prises du Roman de Galatée, musique du très-jeune Amateur de Dreux. [*Paris*,] 1784. 8°. **297. g. 12.**

Mercure de France, August, 1784, *p.* 98.

Voulez vous être heureux. *Romance de Galatée.* Paroles [translated from Cervantes] de Mr. de Florian. Avec Accomp[t] de Guittare. *Chez Imbault*: [*Paris*, 1785?] 8°. **B. 362. c. (44.)**

Voulez-vous fixer l'inconstance. *Chanson. Gravé par M[lle] Labassée. Imprimé par Tournelle*: [*Paris*,] 1758. *s. sh.* 8°. **297. d. 16.**

Mercure de France, Dec., 1758.

Voulés vous savoir, mes amis. *L'Inconstant.* [Song.] Air: Je le compare avec Louis [by N. Dezède]. Avec Accompagnement de Guitare. [*Paris*, 1780?] 8°. **B. 362. (75.)**

VOULONS. Voulons nous dans ces retraites. [Song.] *Avec Accompagnement de Guithare.* [*Paris*,] 1779. 8°. **B. 362. a. (124.)**

[Another copy.] **B. 362. g. (76.)**

VOUS. Vous aimables fillettes. Ronde. *See* GOSSEC (F. J.) [*Le Camp de Grand-Pré.*]

Vous avés chanté la jeunesse. *Réponce de M[me] de R.. à M[r] de R.. sur le Bonjour, et Bon Soir; Lors de son Mariage.* Air, Bon Soir ma jeune. Mis au jour par M[r] Penet. *Chez M[lle] Girard*: [*Paris*, 1780?] 8°. **B. 362. b. (160.)**

Vous avez d'Hebé la fraicheur. *Portrait.* Chanson. [*Paris*,] 1751. *s. sh.* 4°. **298. c. 3.**

Mercure de France, March, 1751.

Vous avez de l'esprit. *Air Nouveau.* [*Paris*,] 1679. *s. sh. obl.* 4°. **P.P. 4482.**

Nouveau Mercure Galant, Oct., 1679, *p.* 162.

Vous avez eu je le sais bien. Air. *See* CONFÉDÉRATION DU PARNASSE.

Vous avez grand tort Colinette. [Song.] *See* VENDANGEURS.

VOUS. Vous avez les appas. *Conseils à une jeune personne.* Chanson. [*Paris,*] 1751. *s. sh.* 4°. **298. c. 2.**
Mercure de France, Feb., 1751.

Vous chantés lorsque tout sommeille. [Song.] *See* LÉGAT DE FURCY (A.)

Vous connoissez, mes amis. [Song.] *See* GRÉTRY (A. E. M.)

Vous craignez de me rendre hommage. Vaudeville. *See* PETIT ŒDIPE.

Vous demandez des Vers. *Air Nouveau.* [*Paris,*] 1679. *s. sh. obl.* 4°. **P.P. 4482.**
Nouveau Mercure Galant, Oct., 1679.

Vous demandez, Iris, pourquoy je vous évite? Air. *See* BROSSARD (S. de)

Vous, dont l'ame a reçu l'atteinte. Romance. *See* MALVAUX ( )

Vous dont l'âme est sensible. *L'Innocence Reconnue* ou la Verité Triomphante. Air, O! ma tendre Musette. Couplets pour Marie F. V. Salmon ... qui avoit été condamnée a être brulée vif, *etc.* *Chez Camand: Paris,* [1780?] 8°. **B. 362. (152.)**

Vous dont la vertu guerrière. *Chanson Philoso-Patriotique,* avec Accomp[t] de Guittare. *Chez Imbault: Paris,* [1792?] 8°. **B. 362. d. (25.)**

[Another copy.] **B. 362. a. (167.)**

Vous enflammez, et pour longtems. Chanson. *See* MARTINI (G.) *il Tedesco, pseud.* [*Le Droit du Seigneur.*]

Vous êtes ma belle amourette. Trio. *See* N ..., *M.*

Vous fuyez sans vouloir m'entendre. Chanson. *See* PAPAVOINE ( ) *M[dme].*

Vous jouissez d'une beauté suprême. Madrigal. *See* L., D.

Vous l'ordonnez. [Words from Beaumarchais's "Barbier de Seville," music ascribed to Monsigny.] To be sung either as an Air, Duett or Trio. *Babb: [London?* 1800?] fol. **G. 806. r. (26.)**

Vous l'ordonne[z]. Air. *See* BARBIER DE SEVILLE.

Vous l'ordonnez. Romance. *See* PAISIELLO (G.) [*Il Barbiere di Siviglia. Saper bramate.*]

Vous m'allez donc quitter. *Air Serieux.* [*Paris,*] 1725. *s. sh.* 4°. **297. a. 16.**
Mercure de France, Sept., 1725.

Vous m'avez fait un tendre cœur. *Romance.* *Gravé par M[e] Charpentié. Imprimée par Tournelle: [Paris,]* 1760. *s. sh.* 8°. **297. d. 23.**
Mercure de France, April, 1760.

Vous m' l'avez pris disait Jeannette. *Le Bijou pris et rendu.* [Song, written] Par M. d'Harré. Air: Du Serin qui te fait envie. Avec Accomp[t] de Basse. *Chez M[r] Houllier: Paris,* [1785?] 8°. **B. 362. a. (178.)**

[Another copy.] **B. 362. f. (21.)**

VOUS. Vous m'ordonnez de la brûler. *Romance.* Avec Accomp[t] de Guittare. *Chez Imbault: Paris,* [1790?] 8°. **B. 362. g. (66.)**

Vous me ditte qu'en vain. *Air Nouveau.* [*Paris,*] 1725. *s. sh.* 4°. **297. a. 13.**
Mercure de France, March, 1725.

Vous me grondez d'un ton sévère. Air. *See* S * * *, *le C[onte] de.*

Vous me plaignez, ma tendre amie. Air. *See* SOIRÉE ORAGEUSE.

Vous me quittez, charmante Ismene. Air. *See* BOUVARD (F.)

Vous n'avez pas humble fougère. Air. *See* SANAZIN ( )

Vous par qui l'Amour fait des lois. *Le Portrait de Catesbi.* [Song.] [*Paris,* 1780?] 8°. **B. 362. b. (27.)**

Vous plairez-vous toujours. Air. *See* PAULIN ( )

Vous prétendez en vain. Chanson. *See* MORIZOT ( )

Vous qu'amour brûle de ses feux. *Ariette* avec accompagnement de guithare. [*Paris,* 1780?] 8°. **B. 362. c. (58.)**

Vous qui causez mon martyre. Romance. *See* CSN, *Ml.*

Vous qui croyez qu'à la science. Vaudeville. *See* GUILLON (H. C.)

Vous qui d'amour sentez la douce flame [*sic*]. *Romance d'Isaïe le Triste.* (Les paroles sont d'un Homme de qualité... La musique est d'une jeune Demoiselle, *etc.*) [*Paris,*] 1776. *s. sh.* 8°. **297. f. 9.**
Mercure de France, Oct., 1776.

Vous qui d'amoureuse avanture. Air. *See* RENAUD D'AST.

Vous qui d'un Dieu rempli de charmes. *Cephale et Procris.* Romance, [words] par M[lle] de * * *. [*Paris,*] 1752. *s. sh.* 4°. **298. c. 10.**
Mercure de France, August, 1752.

Vous qui d'un tendre amour. Air. *See* SICARD (J.)

Vous qui de l'amoureuse yvresse. *Romance Nouvelle.* [*Paris,* 1780?] 8°. **B. 362. b. (198.)**

Vous qui de l'amoureuse yvresse. *Air.* Avec Accompagnement de Guittare par M[r] * *. [*Paris,* 1785?] 8°. **B. 362. g. (11.)**

Vous qui du Vulguaire stupide. *Vaudeville d'Épicure.* [*Paris,* 1780?] 8°. **B. 362. b. (50.)**

[Another copy.] **B. 362. e. (113.)**

Vous qui parcourez le monde. *Couplets.* [*Paris,*] 1728. *s. sh.* 4°. **298. a. 2.**
Mercure de France, Dec., 1728.

VOUS. Vous qui pour les enflammer. *La Manie des Femmes.* [Song.] Avec Accompagnement de Guitare.
[*Paris*, 1785?] 8°. **B. 362. b. (176.)**

Vous qui savez ce qu'on endure. *Romance du Troubadour Prisonnier.* Romance.
[*Paris*, 1790?] 8°. **B. 362. g. (63.)**

[Another copy.] **B. 362. a. (104.)**

Vous qui versez avec courage. *Hymne du Cen Person* aux Braves Blessés en défendant la Patrie, Chanté...pendant le repas du 23 Thermidor...Air: Veillons au salut de la France. [By N. Dalayrac.]
Chez Imbault: [*Paris*, 1795?] 8°.
B. 362. d. (45.)

Vous qui voulez fuir la tendresse. Chansonnette. *See* GIRARD-RAIGNÉ ( )

Vous rassemblés en vous. *Air tendre.*
[*Paris*,] 1726. *s. sh.* 4°. **297. a. 21.**
Mercure de France, May, 1726.

Vous remplirés votre verre. Chanson. *See* AUBERGE ISOLÉE.

Vous ressemblez à la Rose. Ariette. *See* GLUCK (C. W. von)

Vous savez tous que l'gros Thomas. Ronde. *See* GEORGES ET GROS JEAN.

Vous seule régnez dans mon âme. Air. *See* BOUVARD (F.)

Vous troublez les humides plaines. Air. *See* L., E. M. J. D.

Vous voilà donc, aimable capitaine. Couplets. *See* ALBANESE ( )

Vous vous plaignez de mes façons. *Chanson Nouvelle.* *Tournelle:*
[*Paris*,] 1756. *s. sh.* 8°. **297. d. 1.**
Mercure de France, June, 1756.

Vous voyez la patrie. Air. *See* CONFÉDÉRATION DU PARNASSE.

VOYAGES DE ROSINE. À mon Exil mets donc un terme. [Song.] *Des Voyages de Rosine.* [Opéra-Comique, words by Piis and Barré.] Air, Avec les jeux dans le Village. [*Paris*, 1783?] 8°.
B. 362. (184.)

Parmi la soixantaine. *Ariette du Voyage de Rosine.* [Opéra-Comique, words by Piis and Barré.] Air de Malbrouk avec accompagnement de Guitare par casimir.
Chez M. Camand: Paris, [1783.] 8°.
B. 362. (209.)

VOYAGEUR. Un voyageur qui court le monde. *Vaudeville.*
[*Paris*,] 1727. *s. sh.* 4°. **297. a. 26.**
Mercure de France, March, 1727.

VOYEZ. Voyez la belle besogne. Air. *See* CHERUBINI (M. L. C. Z. S.) [*Lodoiska.*]

VRAI. Le Vrai Bonheur. [Song.] *See* PORTER. Porter son Nom, *etc.*
[1790?] 8°. **B. 362. e. (12.)**

Le Vrai Figaro. [Song.] *See* JADIS. Jadis on voyoit Thalie gais, *etc.*
[1785?] 8°. **B. 362. (189.)**

VRAIS. Les vrais plaisirs habitent sous la treille. Parodie. *See* PICCINI (N.)

VREDEMAN (JAKOB) *See* CHANSONS. [*3.*] Liure Septieme des Chansons Vulgaires ...à Quatre Parties...avons adjousté certaines chansons, comme de...Maistre I. Vredeman, *etc.* 1608. *obl.* 4°. **A. 315. b.**

See STARTER (J. J.) Friesche Lust-Hof ...Met schoone kopere figueren verçierd; ende by all onbekende Wysen, de Noten, ofte Musycke gevoeght, door Mr Iaques Vredeman, *etc.* 1621. *obl.* 4°.
Case 34. a. 18.

VUILLAERT (ADRIAN) *See* WILLAERT.

VULPIUS (MELCHIOR) Canticum Beatissimæ Virginis Mariæ, Quatuor, Quinque, Sex et Pluribus Vocibus, juxta Vulgares Tonos, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Sexta) Vox.) 6 pts.
Typis Christophori Lippoldi, Impensis Heinrici Birnstiel: Genæ, 1605. 4°.
C. 99. a.

Erster Theil Deutscher Sontäglicher Evangelischer Sprüche, vom Advent biss auff Trinitatis, ... mit vier Stimmen gesetzt, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Gedruckt bey Johann Röhbock... In Verlegung Johann Birckners: Erffurdt*, 1619. 4°. **B. 144. c.**

[Another copy. Tenor.] **B. 144. e.**

Der ander Theil. Deutscher Sontäglicher Evangelischer Sprüche, von Trinitatis biss auff Advent...mit vier, etliche wenige mit mehren Stimmen Componirt, *etc.* Tenor. *Gedruckt zu Jehna, bey Johann Weidnern, in Verlegung Johann Birckners: Erffurt*, 1617. 4°. **B. 144. f.**

Der Ander Theil Deutscher Sontäglicher Evangelischer Sprüche, von Trinitatis biss auff Advent, ... mit vier, etliche wenige mit mehren Stimmen Componirt, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) 4 pts. *Bey Philip Witteln, in Verlegung Johann Birckners: Erffurdt*, 1622. 4°. **B. 144. d.**

Ein schön geistlich Gesangbuch Darinnen Kirchen Gesänge und geistliche Lieder, D. Mart. Lutheri vnd anderer frommen Christen...begriffen. Mit vier, etliche mit fünff Stimen...Contrapuncts Weise gesetzt...zum Andernmal sehr vermehrt, vnd gebessert in Druck verfertiget. Mit einer Vorrede Doctoris Antonii Probi, *etc.*
Gedruckt durch Johan Weidnern: Jehna, 1609. 4°. **C. 99.**

VULPIUS (Melchior) Opusculum Novum Selectissimarum Cantionum Sacrarum cum Quatuor, Quinque, Sex, Septem & Octo Vocibus compositum, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta (Septima) (Octava) Vox.) 7 pts. *Per Martinum Wittelium excusum, Impensis Henrici Birnstilii: Erfurti*, 1610. 4°. **B. 144. b.**

Pars Prima. Cantionum Sacrarum cum Sex, Septem, Octa, et pluribus vocibus concinnatarum, *etc.* Discantus. (Altus.) (Bassus.) (Quinta (Sexta) (Octava) Vox.) 6 pts. *Apud Salomonem Richtzenhain: Ienæ*, 1602. 4°. **B. 144.**

Pars Secunda. Selectissimarum Cantionum Sacrarum cum Sex, septem, octo & pluribus vocibus concinnatarum, *etc.* Discantus. (Altus.) (Bassus.) (Quinta (Sexta) (Octava) Vox.) 6 pts.

Excudebat Salomon Richtzenhain, Impensis Henrici Birnstiel: Ienæ, 1603. 4°. **B. 144. a.**

W. *See* Baumgarten (C. G. von) Zemire und Azor...Oper ... Herausgegeben von W[olf]. 1775. *obl.* fol. **C. 439.**

W., *Le B. De.* Discours Analytique sur la Cohérence Imperturbable de l'Unité du Principe des Trois Premieres parties Intégrantes de la Théorie Musicale...Par le B[aron] de W[iese]. *Chez les Frères Walther: Dresde*, 1795. 4°. **556. c. 17.**

W., *Mr.* Hymen's Holly-Day. A Wedding Ode. [Song.] The Words and Musick by Mr. W. [*London*, 1765?] *s. sh.* fol. **G. 316. (152.)**

Hymen's Holyday. *See* Nymphs. Nymphs and Shepherds, *etc.* [Words and music by Mr. W.] [1772.] *s. sh.* 4°. **159. n. 4.**

W., E. Auss Gottes Raht vnd Willen. à 4. Voc. Altus. [*Nürnberg*? 1625?] 4°. **B. 75. b. (7.)**

The Alto part of a hymn, by E. W. [Erasmus Widmann?], wanting the title-page.

W., J. C. G. *See* Wernich (J. C. G.)

W., T. Come smiling Goddess. *Ode on Liberty.* The Words and Music by T. W. [*London*, 1780?] *s. sh.* fol. **G. 307. (94.)**

[Another copy.] **H. 1994. a. (190.)**

W., V. Nancy Gay. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. (153.)**

—— [For editions published anonymously:] *See* Of. Of all the girls I ever saw, *etc.*

W., W. The Conjuror, [Song,] written and adapted to Music by W. W. an Amateur. [*London*,] 1795. fol. **G. 356. (28.)**

WACKER. Wacker fuhr ein Baur zu Acker. *Helden-Prob, oder Ackermannisches Bären-Rupfen bey Synss, so geschehen den 20. Tag Hewmonat, Anno* 1714. [*Aarau*? 1714?] 8°. **11522. df. 94. (6.)**

WAELRANT (Hubert) Di Huberto Waelrant Il Primo Libro de Madrigali & Canzoni Francezi A cinque voci.—De Hubert Waelrant le Primier Liure de Chansons Francoyses & Italianes a cinq voix. Tenor. (Contra Tenor.) (Bassus.) 3 pts. *Per Hubert Waelrant & Ioan Latio: Anuers*, 1558. *obl.* 4°. **A. 559.**

Symphonia Angelica di Diuersi Excellentissimi Musici a iiii. v. et vi. Voci, nuouamente raccolta per Huberto Waelrant, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Appresso Pietro Phalesio & Giouanni Bellero: Anuersa*, 1594. *obl.* 4°. **A. 559. a.**

This collection contains madrigals by V. Ruffo, G. de Wert, M. A. Ingegneri, C. Verdonch, L. Marenzio, G. Nasco, D. Lauro, A. Dueto, Gio. de Macque, P. Animuccia, B. Spontone, H. Waelrant, G. Ferretti, L. Bertani, G. Pizonni, G. Conversi, G. M. Nanino, G. B. Moscaglia, Filippo di Monte, H. Angelini, Rinaldo del Mel, O. Vecchi, P. Nenna, G. G. Gastoldi, A. Gabrieli, H. Baccusi, M. Comis and G. B. Lucatello.

[Another copy. Alto.] **A. 559. b.**

Symphonia Angelica de Diuersi Eccellentissimi Authori a Quatro, Cinque et Sei Voci ... Nouamente Ristampata. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Pietro Phalesio: Anuersa*, 1611. *obl.* 4°. **A. 559. c.**

See Jardin Musical. Iardin Musiqual, contenant plusieurs belles Fleurs de Chansons, *etc.* [With a dedication by H. Waelrant.] [1555?] *obl.* 4°. **A. 431. (1.)**

WAFT. Waft me some soft and cooling breeze. [Song.] *See* Taylor (R.) *of Marylebone Gardens.*

Waft to her ears, kind gentle breeze. *The Serenade.* A Favourite Song. [*R. Falkener: London*, 1775?] *s. sh.* fol. **G. 806. f. (80.)**

WAGENHOFER (Lorenz) Sei Sonate, per il Violino Solo con Basso...Opera I. *Chez Guera : Lyon*, [1775?] fol. **h. 1644.**

WAGENSEIL (Georg Christoph) Six Concertos for the Harpsichord or Organ with Accompanyments for Two Violins and a Bass. [Separate Parts.] *Printed for I. Walsh : London*, [1765?] fol. **g. 481.**

VI. Divertimenti da Cimbalo ... Opera Seconda. *Appresso Agostino Bernardi : Vienna*, [1735?] *obl.* fol. **e. 20.**

Three Easy Divertimentos, for the Harpsichord. *Printed for R. Bremner : London*, [1770?] *obl.* fol. **e. 5. h. (9.)**

Tre Quartetti Concertanti per Cimbalo o sia Forté Piano, Violino Primo, Violino Secondo et Basso...Opera X. [Separate Parts.] *Au Bureau d'Abonnement Musical : Paris*, [1780?] fol. **g. 481. a.**

Six Simphonies, à Quatre Parties Obligées, avec les Cors de Chasses, ad libitum... Mises au jour par M^r^ Huberti. Œuvre III. Gravées par J. Renou. [Separate Parts.] *Chez M^r^ Le Clerc : Paris*, [1765?] fol. **g. 474. (14.)**

Sinfonia a più Stromenti Obligati. [Separate Parts.] *Au Bureau d'Abonnement Musical : Paris*, [1770?] fol. **g. 474. (33.)**

Six Sonatas for the Harpsichord. With Accompaniment for a Violin ... Opera Prima. *Printed for A. Hummel : London*, [1760?] *obl.* fol. **f. 65. b. (14.)** *The Harpsichord part only.*

[Another copy.] **f. 246. a. (18.)** *The Harpsichord part only.*

Six Sonatas for the Harpsichord ... Opera III. *Printed for A. Hummell : London*, [1760?] *obl.* fol. **e. 282. c. (14.)**

Six Sonatas for Two Violins, a Violoncello, or Harpsichord. [Separate Parts.] *Printed for R. Alderman : London*, [1760?] fol. **g. 409. c. (4.)**

[Sonata in D.] A Lesson for the Harpsichord or Piano Forte ... To which is added a favorite Irish Air Gramachree Molly. *Printed for C. and S. Thompson : [London*, 1775?] *obl.* fol. **e. 5. a. (5.)**

[Sonata in D.] Six Sonatas, for the Piano Forte. Composed by...Wageneil [*sic*], *etc.* (No. 4.) [1799.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. VII. No. 6. [1797–1802.] 8°. **D. 854.**

See Lessons. Six Lessons for the Harpsichord by...Sig^r^ Wagenseil, *etc.* [1770?] *obl.* fol. **e. 5. d.**

WAGENSEIL (Johann Christoph) Joh. Christophori Wagenseilii De Sacri Rom. Imperii Libera Civitate Noribergensi Commentatio. Accedit, De Germaniæ Phonascorum Von der Meister-Singer, Origine, Præstantia, Utilitate, et Institutio, sermone vernaculo liber. *Typis...Jodoci Wilhelmi Kohlesii : Altdorfi Noricorum*, 1697. 4°. **794. f. 6. (1.)**

Between pp. 554 *and* 555 *is* '*Der Meisterliche Hort, in vier gekrönten Thönen.*' *The composers are H. Mügling, H. Frauenlob, L. Marner and* [*B.*] *Regenbogen.*

[Another copy.] **10235. bb. 1.** *Wanting the portrait.*

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[Another copy.] **573. e. 11. (1.)**

WAGNER (B.) Sei Sonata per Flauto Solo col Basso...Opera 1^a^. *Chez Madame Berault : Paris*, [1780?] fol. **g. 280. h. (9.)**

WAGNER (C.) Six Pièces Faciles et Agréables pour le Piano Forte avec Accompagnement de Flûte ou Violon ad-libitum. *Chez F. J. Weygand : La Haye*, [1800?] fol. **g. 272. g. (30.)** *The Pianoforte part only.*

WAGNER (Frederic) Twelve New English Songs, with a Thorough Bass for the Harpsichord. *Published by the Author :* [*London*, 1770?] *obl.* fol. **E. 90.**

WAINWRIGHT (John) A Collection of Psalm Tunes, Anthems, Hymns, and Chants, for One, Two, Three, and Four Voices, *etc.* *Printed for the Author : London*, [1776.] *obl.* 4°. **D. 461.**

See Christians. Christians awake, salute the happy Morn, *etc.* [Music by J. Wainwright.] [1795?] fol. **H. 1250. (24.)**

WAINWRIGHT (John) or (Robert) The Lord is risen. A Favourite Anthem, or Hymn, for Easter Day, in Score. The Words by Dr. Byrom, set to Music by Mr. Wainwright. *Printed for C. & S. Thompson : London*, [1770?] fol. **H. 2815. i. (7.)**

WAINWRIGHT (Richard) Our Topsails atrip. A favorite Sea Song, *etc.* *J. B. Pye : Liverpool*, [1790?] fol. **H. 1653. (48.)**

WAITER. The Waiter. Comic Song. *See* Reeve (W.)

WAKE. Wake! gentle Sylvia. Song. *See* Hudson (R.)

Wake thou Son of dulness. [Song.] *See* Arne (M.) [*The Belle's Stratagem.*]

WAKEFIELD (W.) Four Sonatas for the Piano Forte or Harpsichord, with an Accompaniment, for a Violin. *Printed...for the Author :* [*London*, 1800?] fol. **g. 144. (11.)**

WAKEFUL. The Wakefull Nightingale that takes no rest. Song.
See WELDON (J.)

WALDER. Walder. Operette.
See BENDA (G.)

WALDER (JOHANN JACOB) Gesänge zum Clavier. *Bey J. C. Fuessli, Sohn: Zürich*, 1780. 4° **G. 571.**

WALDSTORCH (GABRIEL JOANNES NEPOMUCENUS FRANCISCUS DE PAULA) *pseud.* [i.e. FRIEDRICH MELCHIOR VON GRIMM.] Le Petit Prophète de Boehmischbroda (G. J. N. F. de P. Waldstorch). [*Paris*? 1753?] 8°. **1103. b. 21. (5.)**

[Another edition.] Le Petit Prophète de Boehmischbroda. [*Paris*?] 1753. 8°. **12314. bb. 42.**

Les Vingt-un Chapitres de la Prophétie de G. J. N. F. de P. Waldstorch, dit Waldstoerchel, qu'il appelle sa Vision. *Prague en Bohême*, [*Paris*, 1760?] 12°. **7896. a. 9.**

WALKER (GEORGE) The Flowers of Harmony, being a Collection of... Catches, Glees & Duets ... Selected from the most Eminent Composers, *etc.* [Edited by G. Walker.] 4 vols. *G. Walker: London*, [1800?] 4°. **E. 1716.**

Walker's name as editor only appears on vols. 3 *and* 4. *The composers named in this collection are: C. King, Dr. Hayes, Greene, Berg, Marella, Lampe, Purcell, J. Battishill, Warren, C. Thomas, Smart, Tremain, Hilton, Hayden, Nares, Boyce, Dr. Arne, L. Atterbury, Harrington, S. Webbe, T. Ford, S. Callcott, Morgan, Travers, Baildon, Lord Mornington, J. C. Pring, T. Morley, S. Storace, Blow, Garth, M. Este, J. Danby, Pepusch, W. Bates, Hilton, Ives, Dr. Kemp, Leveridge, I. Dyne, Haydn, P. Valton, Percy, M. Wise, E. Nelham, J. Hook, F. Ireland, J. Alcock, Jun., W. Shield, Dr. Wilson, I. Ashton, Cobb, R. Brown, J. Bennet, Miss Abrams, W. Lawes, J. Danby, Goodgroome, E. Gregory, Cranford, C. F. Panormo, T. Brewer, R. Langdon and Dr. Allcock.*

Walker's Collection of Dances, *etc.* Nos. 1, 2, 8, 9, 12. 5 Nos. *G. Walker: London*, [1795–]1807. fol. **h. 141. a. (19.)**

The titles of the numbers vary.

WALKER (JOSEPH COOPER) Historical Memoirs of the Irish Bards. Interspersed with Anecdotes of... the Music of Ireland. Also, an Historical ... Account of the Musical Instruments of the Ancient Irish. And an Appendix, containing ... Select Irish Melodies. *Printed for T. Payne and Son: London*, 1786. 4°. **636. i. 20.**

WALKER (THOMAS) Britons beware. [Song.] ... Inscribed to the Volunteer Corps of the Bank of England ... by J. Boyne. *Printed for T[homas] W[alker] and J[ohn] B[oyne: London*, 1800?] fol. **G. 376. (42.)**

Lamira and Virnus together have join'd. *A New Song.* The words and music by Mr. T. Walker. [*London*, 1751.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. VIII., p. 223.

See RIPPON (J.) A Selection of Psalm and Hymn Tunes, *etc.* [With a Brief Introduction to Psalmody, by T. Walker.] [1791?] *obl.* 4°. **A. 481. (1.)**

WALKING STATUE. Come brave boys letts stroule it away. *A Song in the Farce call'd the walking Statue* or the Divell in the Wine Celler the words made and sung by Mr. Burkhead. [*London*, 1712?] *s. sh.* fol. **G. 307. (48.)**

[Another copy.] **I. 530. (167.)**

[Another edition.] Come brave boys letts stroule it away. *A Song in ... the walking Statue, etc.* [*London*, 1712?] *s. sh.* fol. **H. 1601. (119.)**

WALLIS (JOHN) Johannis Wallis ... Operum Mathematicorum Volumen Tertium. Quo continentur Claudii Ptolemæi — Porphyrii—Manuelis Bryennii — Harmonica ... Græce & Latine edita, cum Notis, *etc.* *E. Theatro Sheldoniano: Oxoniæ*, 1699. fol. **716. k. 5.**

See PTOLOMÆUS (C.) Κλαυδιου Πτολεμαιου Ἁρμονικων Βιβλια Γ'... Johannes Wallis... edidit, *etc.* 1682. 4°. **557*. e. 2.**

See SALMON (T.) A Proposal to Perform Musick, in Perfect and Mathematical Proportions... With Large Remarks upon this... Treatise, by... J. Wallis, *etc.* 1688. 4°. **557*. e. 25. (4.)**

WALLISER (CHRISTOPH THOMAS) Ecclesiodiæ das ist Kirchen Gesäng. Nemblich die gebräuchlichsten Psalmen Davids, so nicht allein viva voce, sondern auch zu Musicalischen Instrumenten Christlich zugebrauchen. Mit 4. 5. vnd 6. Stimen componirt, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) (Quinta (Sexta) Vox.) 6 pts. *In Verlegung Pauli Ledertz: Strassburg*, 1614. 4°. **D. 240.**

The title-page of the Tenor is engraved.

Ecclesiodiæ Novæ: Das ist Kirchen Gesäng, Ander Theil: Darin die Catechismus gesäng, andere Schrift vnd Geistliche Lieder, sampt dem Te Deum laudamus, vnd der Litania... So wol vivâ voce, als zu Musicalischen Instrumenten füglich zugebranchen, mit 4. 5. 6. vnd 7. Stimmen

gesetzt, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) (Quinta (Sexta) Vox.) 6 pts.
Bey Marx von der Heyden : Strassburg, 1625. 4°. **D. 240. a.**

[Another copy. Cantus. (Basis.) (Quinta Vox)]. 3 pts. **D. 240. b.**

Fons Israelis Ex capite 21. Numerorum depromtus : Octo vocum Harmonia coronatus : et Pro seculari Scholæ Argentoratensis Jubilæo publicè in Cathedrali Templo celebratus, *etc.*
Argentorati, 1641. 4°. **D. 240. d.**

Das Uhralte Kirchen Gesang Te Deum Laudamus Sampt derselben Litania Teutsch. Uffs new, mit v. vnd vi. Stimmen gesetzt. Vnd . . . auff drey vnterschidliche Choros . . . auff vorstehendes Jubelfest, sonderlich im Münster . . . zu Musiciren angestellt, *etc.* Cantus. (Altus.) (Tenor.) (Basis.) v. (vi.) Vox.) 6 pts. *Bey Niclaus Wyriot, in verlegung Pauli Ledertz : Strassburg*, 1617. 4°. **D. 240. c.**
The Tenor alone has Ledertz's name in the imprint.

WALLS. The Walls of my Prison. Ballad. *See* More (I. T.)

WALOND (William) Mr. Pope's Ode on St. Cecilia's Day. [Full Score.]
Printed for the Author : London, [1760?] fol. **G. 1040.**

Voluntaries for the Organ or Harpsichord . . . Opera i. *Printed for J. Johnson : London*, [1760?] *obl.* fol. **e. 1090. a. (4.)**

[Another copy.] **e. 120. c. (4.)**
The title-page is mutilated.

Ten Voluntaries for the Organ or Harpsichord . . . Opera ii. *Printed for J. Johnson : London*, [1760?] *obl.* fol. **e. 1090. a. (5.)**

WALSH (Henry) The Heavy Hours, [by W. Jackson, of Exeter,] with Variations for the Harpsichord or Piano Forte. *P. Evans : London*, [1780?] fol. **g. 271. b. (51.)**

WALSH (William) Long Life is sure a Blessing. A Celebrated New Song, the words by A. Macclaren.
Printed for the Author : London, [1800?] fol. **H. 1688. (9.)**

WALTER ( ) *Pupil of Michael Haydn.* Trois Sonates à quatre mains pour le Forte Piano . . . Par Walter. Elève de Michel Haydn. *Chez Mᵉˡˡᵉˢ Erard : Paris*, [1800?] fol. **g. 460.**

WALTER (Ignaz) *See* Dittersdorf (C. Ditters von) Die Liebe im Narrenhaus, eine komische Oper . . . für das Clavier eingerichtet von I. Walter. [1787.] *obl.* fol. **D. 309.**

WALTHER (Johann) [Das Christlich Kinderlied D. Martini Lutheri, Erhalt vns Herr, etc. Auffs new in sechs Stimmen gesetzt, vnd mit etlichen schönen Christlichen Texten, Latinischen vnd Teutschen Gesengen gemehrt, *etc.*] Discantᵉ. (Vagans.) 2 pts. *Johan Schwertel : Wittembergk*, 1566. *obl.* 4°. **K. 3. f. 13.**
The full title only occurs in the Tenor part.

Ein schöner Geistlicher vn Christlicher newer Berckreyen, Von dem Jüngsten tage, vnd ewigem Leben, Auff die Melodey vnd weise, Hertzlich thut mich erfrewen, etc. Mit einer newen Melodey gezieret, *etc.*
Gedruckt durch Georgen Rhawen Erben : Wittemberg, 1552. 4°. **3436. k. 9.**

Lob vnd preis, Der Himlischen Kunst Musica : Mit einer . . Vorrede des . . . Doctoris Martini Lutheri, vormals deudsch im Druck nihe ausgangen, *etc.*
Lorentz Schwenck ; Witteberg, 1564. 4°. **7899. aaa. 45.**

Wittenbergische Gsangbüchli durch Johan. Walthern, Churfürstlichen von Sachsen senger meystern vff ein newes corrigiert, gebessert vnd gemeret. T[enor]. (A[ltus].) 2 pts. *Apud Petrum Schœffer. Et Mathiam Apiarium : Argentorati*, 1534. *obl.* 4°. **K. 1. c. 15.**

Wittembergisch deudsch Geistlich Gesangbüchlein. Mit vier vnd fünff stimmen . . . auffs new mit vleis corrigirt, vnd mit vielen schönen Liedern gebessert vnd gemehret. T[enor]. (Discantus (Bassus) (Vagans) der Wittembergischen Deudschen Geistlichen Gesenge.) (Altus. Wittembergischer deudschen Geistlichen Gesenge.) 5 pts. ms. notes. *Gedruckt . . . durch Georgen Rhawen : Wittemberg*, 1551. *obl.* 4°. **K. 2. c. 6.**
The title-page of each part has the autograph of Balthasar Hildebrand, of Liegnitz.

WALTHER (Johann Gottfried) Musicalisches Lexicon, oder Musicalische Bibliothec, *etc.* *Wolffgang Deer : Leipzig*, 1732. 8°. **1042. g. 3.**

WALTHER (Johann Jacob) Hortulus Chelicus, Uni Violino Duabus, Tribus et Quatuor subinde chordis simul sonantibus harmonicè modulanti . . . consitus.
Sumptibus Ludovici Bourgeat : Moguntiæ, 1688. *obl.* fol. **c. 17.**

WALTON (H.) Phillis. [Song.]
L[ongman] L[ukey] & Co. : [London, 1775?] *s. sh.* fol. **G. 311. (24.)**

Phillis. [Song.] *R. Falkener : London*, [1775?] *s. sh.* fol. **H. 1994. a. (52.)**

Ye blithsome Lads. [Song.]
L[ongman] L[ukey and Co. : 1770?] *s. sh.* fol. **G. 314. (45.)**

WALZER. Ein Walzer erhitzt den Kopf. Cavatine. *See* MUELLER (W.) [*Die Zauberzitter.*]

WANCZURA (ERNST) *Baron.* Trois Sinfonies nationales à grand Orchestre arrangées de plusieurs Chansons Russes, Ukrainiennes et Polonoises ... Oeuv. I. [Separate Parts.] *Chés G. Sprewitz: St. Petersbourg*, [1795 ?] fol. **h. 1518. (2.)**

Trois Sinfonies à grand Orchester ... Oeuv. II. [Separate Parts.] *Chés F. A. Leuchte: St. Petersbourg*, [1795 ?] fol. **h. 1518. (1.)**

WANDERING. The Wandering Gipsy. Ballad. *See* PINDAR (P.) *pseud.*

The Wandering Lamb. Ballad. *See* POOLE, afterwards DICKONS (M.)

The Wand'ring Sailor. [Song.] *See* ARNOLD (S.) [*Summer Amusement.*]

The Wandering Savoyard's Song. *See* THOMPSON (T.)

WANHAL (JAN BAPTIST) Air Favori Varié pour le Clavecin ou Piano Forte et un Rondeau...Op. 34. *Longman and Broderip: London*, [1790 ?] *obl.* fol. **e. 105. (6.)**

Ariette pour le Claveçin ou Piano Forte avec Douze Variations, *etc.* [Op. 31.] *Chés J. J. Hummel: Berlin*, [1780 ?] *obl.* 4°. **d. 84. (1.)**

XXIV Cadenzen in allen Tonarten für Organisten. *Bei N. Simrock: Bonn*, [1800 ?] *obl.* fol. **e. 174. m. (22.)**

Three Capricios for the Harpsichord or Piano Forte...Op: 31 [or 35]. *Longman and Broderip: London*, [1790 ?] *obl.* fol. **e. 105. (5.)**

Concerto. [In D, for harpsichord, strings, 2 oboes and 2 horns. Separate Parts.] *See* STORACE (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 5. [1790.] fol. **g. 122.**

Concerto. [In B♭, for harpsichord, strings, 2 oboes and 2 horns. Separate Parts.] *See* STORACE (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 2. [1790.] fol. **g. 122.**

Divertimento à Quatro Mani per il Forte piano, o Clavicembalo. *Presso Hoffmeister: Vienna*, [1790 ?] *obl.* fol. **e. 101. a. (8.)**

Divertissement à quatre mains pour le Piano-Forté, avec Accompagnement de Flute, Violon et Violoncelle, ad libitum ...L'Accompagnement a été ajouté par l'Editeur. *Chez J. André: Offenbach sur le Mein*, [1790 ?] fol. **g. 545. k. (23.)**

Journal de Musique pour les Dames, Livre VII. Wanting the accompaniments.

WANHAL (JAN BAPTIST) Divertissement pour le Clavecin ou le Forte Piano avec Accompagnement d'un Violon et de la Basse ad libitum. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1780 ?] *obl.* 4°. **d. 84. (2.)**

Six Duetts for Two Violins...Op. XXVIII. [Separate Parts.] *S. Babb: London*, [1780 ?] fol. **g. 218. e. (2.)**

Three Duetts in an Elegant Style for two German Flutes or Flute and Violin, by Messrs. Vanhall, Demachi and Hoffmeister. [Separate Parts.] *Fentum: London*, [1795 ?] fol. **g. 421. p. (4.)**

Duetto. [In B♭ for harpsichord.] *See* STORACE (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 6. [1790.] fol. **g. 122.**

Sechs Fugen für die Orgel, oder Clavier. *Bey J. Cappi: Wien*, [1800 ?] *obl.* fol. **e. 1090. (6.)**

Kinderlieder mit Begleitung des Klaviers. *Bei N. Simrock: Bonn*, [1800 ?] *obl.* fol. **F. 607. y. (21.)**

Six Quartettos for a Hautboy or German-Flute, a Violin, Tenor and Bass...Opera 7. [Separate Parts.] *Welcker: London*, [1785 ?] fol. **g. 413. (19.)**

Six Quatuor a Deux Violons, Taille & Basse ... Oeuvre Troisième. [Separate Parts.] *Chéz J. J. Hummel: Berlin*, [1780 ?] fol. **g. 429. (1.)**

Six Quatuors à Deux Violons, Taille et Basse ... Oeuvre Quatrième. [Separate Parts.] *Chés J. J. Hummel: Berlin*, [1780 ?] fol. **g. 429. (2.)**

Six Quartettos for two Violins a Tenor and Bass. Selected from the different Works of C. Vanhall. [Separate Parts.] *Printed for W. Napier: London*, [1780 ?] fol. **g. 429. b.**

Trois Quintettos. Violino, Viola, Basso, a Deux Cors de Chasse, ad Libitum... Selected from his Op. 1st. Corrected by Mr. Salpietro. [Separate Parts.] *J. Bland: London*, 1782. fol. **h. 2900. (8.)**

Six Solos or Sonatas for a Flute or Violin with a Thorough Bass for the Harpsicord ...Op. X. *J. Bland: [London*, 1780 ?] fol. **g. 225. b. (8.)**

Two Solos or Sonatas for a Flute or Violin with a Thorough Bass for the Harpsicord ...Op. X. *Printed for W. Campbell: London*, [1780 ?] fol. **g. 280. c. (5.)**

A Second Set of Six Solos for a Violin and [or rather, or] Violoncello with a Thorough Bass for the Harpsichord. *J. Kerpen: London*, [1780 ?] fol. **g. 422. b. (1.)**

WANHAL (Jan Baptist) A Second Set of Six Solos, for a Violin and Violoncello with a Thorough Bass for the Harpsichord, *etc.* *Longman and Broderip: London*, [1785?] fol. **g. 225. b. (9.)**

Six Favorite Sonatas for two Violins and a Violoncello, with a Thorough Bass for the Harpsichord...Op. xxvii. [Separate Parts.] *James Freeman: London*, [1780?] fol. **h. 2851. e. (5.)**

Tre Sonate per il Forte Piano ò Clavicembalo...Opera xxx. *Presso Artaria Comp.: Vienna*, [1790?] *obl.* fol. **e. 5. c. (9.)**

Two Sonatas for Two Performers on One Harpsichord or Piano Forte. Op. 32. *Longman & Broderip: London*, [1790?] fol. **g. 543. u. (19.)**

Sonata à Quatro Mani per il Clavicembalo, o Fortepiano. *Hoffmeister: Vienna*, [1790?] *obl.* fol. **e. 101. a. (9.)**

Six Favourite Sonatas, for the Piano Forte. [1800.] *Imperfect, wanting all after p.* 48. *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. IX. No. 6. [1797–1802.] 8°. **D. 854.**

Sonata [in C. Harpsichord and Violin.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. I. No. 1. [1790.] fol. **g. 122.**

A Single Sinfonie...for Violins, Hautboys or Flutes, Horn, Tenor and Violoncello... Litra A. [Separate Parts.] *Printed for...J. Betz: London*, [1780?] fol. **g. 474. h. (4.)**

A Single Sinfonie...for Violins, Hautboys or Flutes, Horn, Tenor and Violoncello ...Litra B. [Separate Parts.] *Printed for J. Betz: London*, [1780?] fol. **g. 474. b. (13.)**

[Symphony in C. Separate Parts.] *See* Kammel (A.) Six Overtures in Eight Parts by...vi. Vanhall, *etc.* [1780?] fol. **G. 474. (7.)**

[Symphony. No. 42.] The Periodical Overture in 8 Parts. Number xlii. (Sinfonia xlii.) [Separate Parts.] *R. Bremner: London*, [1775?] fol. **g. 474. a. (15.)**

—— A Favorite Overture (42) for the Harpsichord or Piano Forte. *Longman & Broderip: London*, [1780?] fol. **g. 272. u. (28.)**

—— The Favorite Overture . . . No. 42 adapted for the Harpsicord or Piano Forte. *J. Bland: London*, [1785?] fol. **g. 270. d. (55.)**

—— A Collection of Overtures and Symphonies. By Vanhall, *etc.* [No. 1.] [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. II. No. 5. [1797–1802.] 8°. **D. 854.**

WANHAL (Jan Baptist) [Symphony. No. 45.] The Periodical Overture in 8 parts. Number xlv. (Sinfonia xlv.) [Separate Parts.] *R. Bremner: London*, [1775?] fol. **g. 474. a. (16.)**

—— A Favorite Overture (45) for the Harpsichord or Piano Forte. *Longman & Broderip: London*, [1780?] fol. **g. 270. d. (56.)**

[Symphony. No. 47.] The Periodical Overture in 8 Parts. Number xlvii. (Sinfonia xlvii.) [Separate Parts.] *R. Bremner: London*, [1775?] fol. **g. 474. b. (14.)**

Kurze und leichte Terzetten für zwey Violinen und Violoncello, *etc.* 1^tes^ Heft. *Sauer & Leidesdorf: Vienne*, [1800?] fol. **h. 210. a. (15.)**

[Trios.] A First Set of Six Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for a Violin Obligato and a Violoncello ad Libitum. *Printed for J. Bland: London*, [1780.?] fol. **g. 443. (1.)** *The Harpsichord part only.*

Six Trios pour le Clavecin, ou le Piano Forte avec accompagnement d'un Violon et Violoncelle ad libitum . . . œuvre 2. Gravez par M^lle^ Huberty. *Chez M^r^ Preudhome: Paris*, [1765?] *obl.* fol. *Wanting the accompaniments.* **e. 792.**

[Trios.] A Second Sett of Six Sonatas for the Piano Forte or Harpsichord, with Accompaniments for a Violin & Violoncello, *etc.* [Separate Parts.] *Longman & Co.: London*, [1790?] fol. **g. 429. a.**

[Another copy.] **g. 272. d. (27.)** *The Harpsichord part only.*

Variations on the Spanish Ariette, Viva, Viva la Regina, *etc.* [Harpsichord and Violoncello.] *See* Storace (S.) Storace's Collection of Original Harpsichord Music. Vol. II. No. 3. [1790.] fol. **g. 122.**

See Feast of Apollo. The Feast of Apollo, containing ... Lessons ... by ... Vanhall, *etc.* [1788.] fol. **G. 351. (2.)**

WANLESS (Thomas) The Metre Psalm-Tunes, in Four Parts. Compos'd for the Use of the Parish-Church of St. Michael's of Belfrey's in York, *etc.* *J. Heptinstall, for Thomas Baxter: London*, 1702. *obl.* 4°. **a. 121.**

See King (R.) Songs for One Two and Three Voices, *etc.* ms. note [by T. Wanless]. [1695?] fol. **K. 8. h. 19.**

WANNINGUS (Joannes) Discantus (Altus) (Tenor) (Bassus) (Quinta Vox) Sacrarum Cantionum Quinque, Sex, Septem et Octo Vocibus compositarum, et tum vivae voci tum Musicis Instrumentis aptatarum, *etc.* 5 pts. *In Officina Catharinæ Gerlachin & Hæredum Johannis Montani: Noribergæ*, 1580. *obl.* 4°. **A. 558.**

WANTON. Wanton Cupids cease to hover. *The Importunate Lover.* [Song, words and music by H. Carey.] [*London*, 1735?] *s. sh.* fol. **I. 530. (168.)**

[Another setting.] Wanton Cupids cease to hover. Song. *See* PURCELL (D.)

[Another setting.] Wanton Cupids cease to hover. *See* TURNER (W.)

The wanton God who pierces Hearts. [Song, from T. A. Arne's Comus.] *Sung by Mrs. Clive.* [*London*, 1740?] *s. sh.* fol. **G. 312. (89.)**

[Another edition.] The wanton God who pierces Hearts, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. f. (31.)**

[Another copy.] **H. 1994. b. (92.)**

The wanton God who pierces hearts. [Song.] *See* COMUS.

The Wanton Loves and Graces gay. Song. *See* HOOK (J.)

Wanton Shepherd, prithee leave me. Song. *See* GREEN ( )

The Wanton Virgins Frighted. Song. *See* YOU. You that delight in a Jocular song, *etc.* [1710?] *s. sh.* fol. **H. 1601. (539.)**

WAR. War, he sung, is toil and trouble. Song. *See* HAENDEL (G. F.) [*Alexander's Feast.*]

War's alarms entic'd my Willy. [Song.] *See* WHEN. When wars alarms entic'd my Willy, *etc.* [1770?] *s. sh.* fol. **I. 530. (179.)**

Warr's fatal Alarms. [Song.] *See* AKEROYDE (S.)

WARBLING. The Warbling Linnet from his Mate. *The Linnet.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 312. (130.)**

The Warbling Lyre. [Parody.] *See* GENTLY. Gently stir and blow the Fire, *etc.* [1780?] *s. sh.* fol. **H. 1994. b. (25.)**

WARD. Ward Associations. Song. *See* THOUGH. Tho' weak my strains away my fears, *etc.* [1797?] fol. **G. 376. (52.)**

WARD (JOHN) The First Set of English Madrigals to 3. 4. 5. and 6. parts apt both for Viols and Voyces. With a Mourning Song in memory of Prince Henry, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Thomas Snodham:* [*London*,] 1613. 4°. **K. 3. k. 11.**

WARE (GEORGE) Laura. [Song.] The Words by Mr. Montgomery. *Broderip & Wilkinson:* *London*, [1800?] fol. **G. 365. (34.)**

WARE (WILLIAM HENRY) A Trio for Two Violins & Violoncello, *etc.* [Separate Parts.] *Printed for the Author:* *London*, [1800?] fol. **g. 222. (21.)**

WARING (WILLIAM) *See* ROUSSEAU (J. J.) A Complete Dictionary of Music ... Translated ... by W. Waring, *etc.* 1779. 8°. **7897. l. 17.**

WARMBRANT ( ) Tandis que sur le Rhin. Chanson. *Marche, etc.* [*Paris*,] 1734. *s. sh.* 4°. **297. b. 4.** *Mercure de France, July*, 1738.

WARNE (GEORGE) Arise from your Slumbers. A Favorite Hunting Song. Written & composed by G. Warne, *etc.* *Printed for the Author:* *London*, [1798?] fol. **G. 365. (35.)**

WARNEKE (GEORG HEINRICH) Lieder mit Melodien fürs Clavier. *Bey C. W. Ettinger: Gotha*, 1780. fol. **G. 572.**

WARNER (DANIEL) The Devout Singer's Guide; containing all the Common Tunes now in Use, with Select Portions of the Psalms adapted to each Tune, and Rules for Singing Treble and Bass ... Recommended by Daniel Warner, Singing-Master. *Edmund Parker and John Hare, for S. S.: London*, 1711. 8°. **A. 468.**

A Further Guide to Parish Clarks: ... Being a full account of all the Psalm Tunes, and what Psalms are Sung to each of them, with an Introduction for Young Beginners, to learn all manner of Tunes by Note, *etc.* 2 pts. *Joseph Marshall:* *London*, [1720?] 8°. **K. 4. c. 17.**

WARNING. The Warning. [Song.] *See* HOOK (J.)

WARREN (AMBROSE) The Tonometer: Explaining and Demonstrating ... in Numbers and Proportion, all the 32 distinct and different Notes, Adjuncts or Suppliments contained in Each of Four Octaves inclusive, of the Gamut, *etc.* *J. Cluer and A. Campbell:* *Westminster*, 1725. 4°. **557*. e. 25. (5.)**

WARREN (EDMUND THOMAS) A Collection (A Second(-Thirty-second) Collection) of Catches Canons and Glees ... Selected by T. Warren. 32 pts. *Welcker: London*, [1763–1794.] *obl.* fol. **E. 200.**

The 1st to the 16th Collections are published by Welcker, the 17th by J. Blundell, the 18th–31st by Longman & Broderip, and the 32nd by J. Dale. Pp. 13, 14 of the 29th Collection are wanting, but have been supplied in MS. The composers named are: Boyce, J. Battishill, Savage, Warren, Travers, G. Berg, C. King, S. Long, F. Giardini, Nares, Yates, J. Hawkins Sen^r, Rosengrave, W. Bird, P. Torri, Hayes, S. Ives, W. Jackson of Exeter, O. Gibbons, J. Benet, B. San

Martini, Dr. Arne, Trajetta, Lidarti, Cocchi, H. Purcell, Le Clerc, J. B. Marella, Howard, J. Baildon, R. Woodward Junr, T. Weelkes, M. Overend, J. B. Brugnera, L. Atterbury, C. Thomas, C. Lampe, T. Norris, T. Morley, E. Mulso, B. Cooke, S. Webbe, W. Flacton, M. Este, J. Green, Dr. Harington, J. Dyne, C. Jenner, J. Cobb, J. Hook, P. Hellendaal, T. Aylward, J. Wilbye, Elton, Dr. Alcock, G. B. Cirri, W. Bates, P. Valton, M. Hudson, J. Bates, R. Hudson, J. Worgan, F. H. Barthelemon, J. S. Smith, F. Ireland, Earl of Mornington, T. Ravenscroft, Brodrip (of Wells), Dr. Arnold, G. Converso, T. Ford, J. Hilton, T. Brewer, H. Lawes, J. Alcock Junr., R. J. S. Stevens, N. Freeman, W. Paxton, S. Paxton, J. Wright, Stoner, J. Danby, Dr. Wilson, L. Marenzio. J. W. Calcott, M. Rock, P. Agostini, S. Webbe Jun., T. Linley, J. King, R. Cooke, W. Rock, R. Greville, A. Scarlatti, J. S. Bach, R. Spofforth, J. C. Pring, H. Waelrant and the Marquis of Blandford.

[Another copy. Collections 27, 28.] 2 pts. **E. 207. 8. (8–9.)**

[A Set of Proof-Sheets of a Collection of Motets and Madrigals, by Composers of the 15th and 16th century, edited by E. T. Warren, being the only part engraved of a work intended to have been published in six volumes.] MS. NOTES by E. T. Warren. [*London*, 1777.] fol. **K. 7. i. 12.**

The composers of this collection are: H. Isaac, P. de la Rue, Josquin des Prés, Loyset, Tylman Susato, Jannequin, T. Crécquillon, J. Guyot alias Castileti, Clemens von Papa, J. Baston, Arcadelt, P. de Manchicourt, P. de Rocourt, H. Ghibelli, C. de Rore, A. Ferabosco, L. Marenzio, H. Vecchi, J. Farmer, J. Bennet and J. Wilbye.

A Collection of Vocal Harmony consisting of Catches Canons and Glees...to which are added several Motetts and Madrigals composed by the best Masters, selected by T. Warren. *Welcker: London*, [1780?] *obl.* fol. **E. 200. b.**

The composers named are: L. Atterbury, G. Berg, Dr. Arne, J. Baildon, W. Bates, Dr. Nares, S. Webbe, E. Ayrton, P. Helendaal, Vento, J. S. Smith, G. Allegri, Dr. Alcock, W. Flackton, T. Norris, T. Aylward, R. Langdon, R. Bacon, J. Worgan, J. Wilbye, J. Benet, C. Jenner, J. Hilton, J. Dyne, J. B. Brugnera, A. Ramire de Arellano, G. Combes, F. Ireland, P. Valton, Dr. Woodward, T. Weelkes, B. Cooke, J. P. A. Palestrina, M. Cavendish, Dr. Boyce, R. Langdon, T. Morley, T. Ford, W. Lawes, P. Petti and A. Lotti.

See CATCHES. A Collection of Catches by ... Dr. Arne, ... Mr. Warren, &c. [1764?] *obl.* 4°. **A. 756. a. (1.)**

See WILBYE (J.) Madrigals for three voices ... put into Score by T. Warren. [1790?] fol. **H. 1797. (10.)**

WAS. Was ever Man possest. Dialogue. *See* DEVIL TO PAY.

Was ever nymph like Rosamond so fair. [Song.] *See* ROSAMOND.

Was I a Shepherd's Maid. [Song.] *See* PADLOCK.

Was I of my fair possest. *Plaintive Swain.* [Song.] Set to a favorite French Air. *Str[aight] & Sk[illern: London*, 1777?] *s. sh.* fol. **G. 313. (244.)**

Was Nancy but a rural Maid. *Colin's Desire.* A New Song. [*London*, 1765.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXXVII., p. 327.

WASSERHUN (RUDOLPH) Rudolphi Wasserhuns . . . Kauff-Fenster, das ist: Newe Poetische Inventiones, welche nicht die Jugend mit vnnützen Buhlen-Liedern bezaubern, sondern dieselbe mit gebührender Geschickligkeit eben so sehr, als mit höfflicher Liebligkeit zu sich locket, aus meinem Juristischen, Philosophischen vnd Historischen Krahm zur Proba auffgethan. *Bey Jacob Rebenlein: Hamburg*, 1644. 8°. **11517. bb. 28.**

WASTED. Wasted with Sighs. Song. *See* ECCLES (J.) [*The Chances.*]

WATCHFUL. Watchful angels, let her share. Song. *See* HAENDEL (G. F.) [*Deborah.*]

WATCHMAN. The Watchman. [Song.] *See* DIBDIN (C.) [*Castles in the Air.*]

WATER. Water. [Song.] *See* OUR. Our Chorus to Bacchus, *etc.* [1780?] *s. sh.* fol. **G. 310. (264.)**

The Water King. [Glee.] *See* CALLCOTT (J. W.)

Water parted from the Sea. [Song.] *See* ARNE (T. A.) [*Artaxerxes.*]

WATER-CRESS. The Water-Cress Girl. [Song.] *See* HUDSON (R.)

WATERMAN. The Jolly Waterman. [Song.] Sung ... in the Entertainment of the Waterman [words and music by C. Dibdin]. [*London*, 1775?] *s. sh.* fol. **G. 306. (84.)**

WATERMAN. Poor Tom. [Song, begins: 'Then farewel my trim-built Wherry.'] Sung by Mr. Banister, *etc.*
J[ohn] J[ohnston: London, 1774.] *s. sh.* fol. **H. 1994. b. (79.)**

The Waterman. Opera. *See* DIBDIN (C.)

WATERS (THOMAS) Farewell ungrateful Traytor. A two Part Song. [Words from Drydens "Spanish Fryar."] *I. F[entum: London,* 1780?] *s. sh.* fol. **G. 307. (244.)**

John and Kate. A favorite Cantata. *I. F[entum: London,* 1780?] fol. **G. 306. (170.)**

O Sleep. [Song, the words translated from T. Warton's (?) epigram "Somne levis."] *I. F[entu]m:* [*London,* 1780?] fol. **G. 310. (239.)**

When snow descends. A Favorite Song sung by Mr. Meredith at Ranelagh, 1778. The Words [imitated from Theocritus] from Herveys Meditations.
I. F[entu]m: [*London,* 1778.] *s. sh.* fol. **G. 313. (140.)**

WATERY. The Wat'ry God. A Celebrated Song written on Lord Hawke's Victory over Conflans in 1759.
John Lee: Dublin, [1770?] *s. sh.* fol. **H. 1601. a. (102.)**

WATLEN (JOHN) Anna ... A favorite Song...the Words by R. Burns, *etc.*
Cobb & Watlen: London, [1795?] fol. **G. 809. c. (55.)**

The Celebrated Circus Tunes perform'd at Edinburgh this Season, with the Addition of some new Reels and Strathspeys set for the Piano Forte or Violin and Bass. *Printed for the Author:* *Edin^r,* [1791?] fol. **g. 365.**
Wanting the last leaf.

The Lord's Prayer. An Anthem for one Voice, accompanyed by the Organ, Piano Forte or Harpsichord, *etc.* *The Author: Edinburgh,* [1795?] fol. **G. 805. m. (41.)**

A Grand Sonata for the Piano Forte with an Accompaniment for a Violin or Flute ...Op. 9^th. *Cobb & Watlen: London,* [1800?] fol. **g. 272. d. (31.)**

Sonata for the Piano Forte or Harp^d with a Violin Accomp^t Obligato, *etc.* [Separate Parts.] *Corri & Sutherland, for the Author: Edinburgh,* [1790?] fol. **g. 161. f. (11.)**

Roy's Wife of Alldivaloch. A favorite Scots Song, the Words by Mrs. Grant of Carron, *etc.* *Printed for the Composer: London,* [1795?] fol. **G. 793. (9.)**

Roy's Wife of Alldivaloch. [Song, by J. Watlen.] [1795?] *s. sh.* *See* ROY. **G. 799. (15.)**

WATLEN (JOHN) [Roy's Wife of Alldivaloch] *See* BUTLER (T. H.) Butler's favorite Sonata in F, in which is introduced Roy's Wife [by J. Watlen], *etc.* [1797?] fol. **g. 186. (2.)**

The Surrender of Toulon (with a Descriptive View in Music of a Ship weighing Anchor, Storm at Sea, &c.)...Set for the Piano Forte or Harpsichord, *etc.*
Printed by the Author: Edinburgh, [1795?] fol. **g. 443. h. (25.)**

WATSON (THOMAS) The first sett, of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson ... There are also heere inserted two excellent Madrigalls of Master William Byrds, composed after the Italian vaine, *etc.* Superius. (Medius.) (Contratenor.) (Tenor.) (Bassus.) (Sextus.) 6 pts. *Thomas Este, the assigné of W. Byrd: London,* 1590. 4°. **K. 3. k. 12.**
Containing madrigals by L. Marenzio, G. Converso, G. M. Nanino, A. Striggio and W. Byrd.

WATTS (R.) The Sigh, a Favorite Ballad ...The Words from Coleridge's Poems...
Printed for the Author: London, [1797?] fol. **G. 365. (36.)**

WAUX-HAAL. Le Waux-Haal d'Été. [Song.] *See* ALLONS. Alons courons au Wauxhaal, *etc.* [1785?] 8°. **B. 362. f. (36.)**

WAVING. The Waving Willow. Ballad. *See* SHIELD (W.)

WAY. The Way to gain Her. [Song.] *See* Do. Do you fancy a Simstress brisk and gay, *etc.* [1720?] *s. sh.* fol. **H. 1601. (127.)**

The Way to get Married. Song. *See* SANDERSON (J.)

The Way to keep him. Song [begins: "Ye fair, possess'd of ev'ry charm"]. *See* ARNE (T. A.)

The Way to keep him. Song. [Begins: "When once the Maid is chang'd to Wife."] *See* HOOK (J.)

[Another setting.] The Way to keep him. Song. *See* YE. Ye fair, who shine through Britain's isle, *etc.* [1760.] 8°. **P.P. 5438. z.**

[Another setting.] The Way to keep him. [Song.] *See* YE. Ye Fair who shine thro' Britain's Isle. [1760?] *s. sh.* fol. **G. 316. f. (129.)**

The Way to succeed with a Lass. Song. *See* THOMAS AND SALLY.

The Way to win her. Song. *See* SWAIN. A Swain long tortur'd with Disdain, *etc.* [1720?] *s. sh.* fol. **H. 1601. (38.)**

WAY TO KEEP HIM. Attend, all ye Fair. *A Song*, sung by Miss Macklin, in The Way to keep him.
[*London*, 1760.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXVI., p. 372.

WE. We are never satisfy'd. [Song.]
See CHLOE. Chloe, or the Musical Mazazine, *etc.* No. 80. [1760?] fol. **G. 433.**

We be three gay Duchesses. *The Trading D–chesses or Female Canvassers.* A Farce, as now Performing in Public by the D–chess of P–tl–nd, the D–chess of B–df–rd, and the D–chess of D–v–nshire, *etc.* [Trio.] [*London*, 1784.] fol. **G. 808. f. (48.)**

We be three poor Fisherman. Glee.
See GUARDIAN FRIGATE.

We be three poor Mariners. A Favourite Glee for 3 Voices. *Anne Lee:* [*Dublin*, 1780?] *s. sh.* fol. **H. 1601. a. (100.)**

We be three poor Mariners...Glee.
[*London*, 1800?] fol. **G. 805. g. (57.)**

We follow brave Hanibal. Song.
See SCIPIONE.

We have been Banter'd & Bubbl'd & Cheated & Banter'd & Bubbl'd. Song.
See YOUR. Your Melancholly's all a folly, *etc.* [1712?] *s. sh.* fol. **G. 314. (34.)**

We London valets all are Creatures. Song. *See* MODERN PROPHETS.

We merry Wives of Windsor. *The Merry Wives of Windsor, etc.* [Song.]
[*London*, 1700?] *s. sh.* fol. **G. 313. (22.)**

We now, my Thyrsis. Song.
See PURCELL (H.) [*2. Vocal Music. d.*]

We Prophets of the Modern race. Song.
See MODERN PROPHETS.

We're gayly yet. [Song.] Sung by Mr. Beard. [*London*, 1750?] *s. sh.* fol. **I. 530. (170.)**

[Another edition.] We're gayly yet, *etc.*
[*London*, 1750?] *s. sh.* fol. **G. 305. (230.)**

[Another edition.] We're gayly yet, *etc.*
[*London*, 1750?] *s. sh.* fol. **G. 313. (88.)**

[Another edition.] We're gayly yet, *etc.*
See CHLOE. Chloe, or the Musical Magazine, *etc.* No. 44. [1760?] fol. **G. 433.**

We shall live together, Laddie. Song.
See HOOK (J.)

We Soldiers of Erin. *Croppies lie down.* A Favorite Irish Song. [*London*? 1800?] fol. **G. 796. (37.)**

We've fought, we have conquer'd. [Song.] *Sung by Mr. Beard* [in the Masque of Alfred, set by C. Burney]. [*London*, 1750.] fol. **G. 313. (250.)**

WE. [Another setting.] We've fought, we have conquer'd. [Song.] *See* ARNE (T. A.) [*Eliza.*]

We will rejoice in thy Salvation. Anthem.
See WORGAN (J.)

WEALE (GEORGE) Maria. A New Song, *etc.* *G. S[mart: London*, 1775?] *s. sh.* fol. **G. 306. (87.)**

On Spring. A new Song, the Words & Music by the Rev[d] G. Weale, *etc.*
G. S[mart: London, 1775?] *s. sh.* fol. **H. 1994. (64.)**

The Young Man's Caution. [Song.] The Words and Music by Mr. G. Weale.
G. S[mart: London, 1770?] *s. sh.* fol. **G. 310. (142.)**

WEALTH. The Wealth of the Cottage is Lôve. [Song.] *See* REEVE (W.) [*Paul and Virginia.*]

WEARY. The Weary Pund o' Tow. Song. *See* URBANI (P.)

WEAVE. Weave the crimson web of War. Glee. *See* CALLCOTT (J. W.)

WEAVER (JOHN) A Small Treatise of Time and Cadence in Dancing...Shewing how Steps, and their Movements, agree with the Notes, and Divisions of Notes, in each Measure. *H. Meere: London*, 1706. 4°. **785. k. 7. (1.)**

See FEUILLET (R. A.) [*Chorégraphie.*] Orchesography . . . Being an Exact . . . Translation from the French of Monsieur Feuillet. By J. Weaver, *etc.* 1706. 4°. **558*. c. 39.**

WEBB ( ) A Favorite and Compleat Peal on Eight Bells consisting of 350 Changes. Rung by the College Youths.
A. Bland: [*London*, 1790?] fol. **g. 272. r. (40.)**

WEBB (JOHN) Real Beauty. [Song.]
L[ongman] L[ukey and Co.: London, 1775?] *s. sh.* fol. **G. 310. (161.)**

WEBB (WILLIAM) *See* PLAYFORD (J.) Select Musicall Ayres and Dialogues ... by...W. Webb, *etc.* 1652. fol. **F. 51.**

See PLAYFORD (J.) Select Musicall Ayres and Dialogues...by...Mr. William Webb, *etc.* 1653. fol. **F. 51. a.**

See PLAYFORD (J.) Select Ayres and Dialogues...Composed by...W. Webb, *etc.* 1659. fol. **G. 82. (1.)**

WEBBE (SAMUEL) *the Elder.* Address to a Violet, *etc.* [Song. Full Score.]
J. Bland: London, [1790?] fol. **G. 363. (21.)**

Address to the British Fair. [Song.]
Charles Clarke: London, 1799. 4°. **12623. g. 13.**
Published at the end of H. English's "Conversations and Amusing Tales."

WEBBE (Samuel) *the Elder.* All Day I wander through the Groves. Duetto, *etc.* *Broderip & Wilkinson: London,* [1800?] fol. **G. 354. (44.)**

L'Amico del Principiante, being Twenty Eight Solfaing Exercises for a Single Voice, with a Bass Accompanyment, *etc.* *W. Hodsoll etc.: London,* [1796.] fol. **g. 302. (7.)**

Twelve Anthems particularly calculated for Families, or Small Choral Societies. *R. Birchall, for the Author: London,* [1798?] fol. **G. 503. (7.)**

Around my Fair. Terzetto, *etc.* *Broderip & Wilkinson: London,* [1800?] fol. **G. 352. (43.)**

Aurora comes forth in her russet Array. *A favourite Hunting Song.* Sung by Mr. Kear, at the Theatre Royal in Drury Lane. *J[ohn] J[ohnston: London,* 1770?] fol. **G. 306. (209.)**

Awake, awake and hail the Morn. *Hymn for Christmas Day.* *J. Bland: London,* [1785?] fol. **G. 502. (9.)**

Bid me when forty Winters. A Duet. *Bland & Weller: London,* [1800?] fol. **H. 2262. b. (26.)**

The Bird Call of Cupid. A Glee for Three Voices. *Printed for R. Birchall: London,* [1800?] fol. **G. 805. g. (60.)**

A third Book of Catches, Canons and Glees for three and four Voices. *Welcker: London,* [1775?] *obl.* fol. **D. 400. a. (3.)**

A fourth Book of Catches, Canons and Glees for Three, Four, Five and Six Voices, with Canzonettes for Two Voices. *Welcker: London,* [1778?] *obl.* fol. **E. 214. c.**

[Another edition.] A fourth Book of Catches, Canons and Glees, *etc.* *S. A. and P. Thompson: London,* [1780?] *obl.* fol. **E. 214. e.**

A VI Book of Catches, Canons and Glees, for three, four, five & six Voices. *A. Hamilton: London,* [1800?] *obl.* fol. **E. 214. (1.)**

A Seventh Book of Catches, Canons & Glees for Three, Four and Five Voices. *J. Bland: London,* [1790?] *obl.* fol. **E. 207. d. (6.)**

An Eighth Book of Glees, Canons and Catches, *etc.* *Printed for the Author: London,* [1795?] *obl.* fol. **E. 214. (2.)**

The British Navy. A Glee for Four Voices...Words from Young. *Broderip & Wilkinson: London,* [1800?] *obl.* fol. **D. 400. a. (4.)**

British Sentiments, a Glee for Four Voices ...also an Italian Glee Mi dicon le donzelle. 2 Nos. *Broderip & Wilkinson: London,* [1800?] *obl.* fol. **D. 402. (33.)**

WEBBE (Samuel) *the Elder.* Six Canzonetts; for Two Voices. *J. Bland: London,* [1789?] fol. **H. 1687. (19.)**

A Collection of Masses, with an Accompaniment for the Organ, particularly design'd for the use of Small Choirs, by S. Webbe...with others on the same plan by Ricci and Paxton. *Printed for the Proprietors: London,* (1792.) *obl.* 4°. **A. 480.**

A Collection of Modern Church Music consisting of Masses &c. Composed by ...Webbe, Paxton, Ricci, and Dr. Arne. Published by permission of Mr. Webbe & under his immediate inspection. *T. Skillern, for the Proprietors:* [*London,*] 1791. *obl.* 4°. **A. 481. (2.)** *Imperfect, pp.* 1–24 *only.*

A Collection of Motetts or Antiphons, for 1, 2, 3 & 4 Voices, or Chorus, *etc.* *Printed for the Proprietors:* [*London,*] (1792.) 8°. **E. 214. d.**

[Another edition.] A Collection of Motetts or Antiphons for 1. 2. 3. & 4. Voices, *etc.* *Printed for T. Jones: London,* [1795?] 4°. **E. 214. a.**

A Collection of Sacred Music, as used in the Chapel of the King of Sardinia, *etc.* *Longman & Broderip, for the Author: London,* [1785?] *obl.* fol. **E. 214. f.**

Death of Hebe, [Song,] with Accompaniments, *etc.* *Longman and Broderip: London,* [1796?] fol. **G. 365. (37.)**

[Another copy.] **H. 2821. (22.)**

Divine Cecilia. Canzonetto a Trè. *Broderip and Wilkinson: London,* [1800?] fol. **G. 352. (44.)**

Evening Contemplation, a favorite Cantata, sung by Mr. Harrison at...Derby... Sep^{r} 88, *etc.* *J. Bland: London,* [1789?] fol. **G. 377. (60.)**

From glaring Shew, a Favorite Song, *etc.* *Printed for J. Bland: London,* [1780?] fol. **G. 808. f. (49.)**

From glaring Shew, *etc.* *L. Lavenu: London,* [1800?] fol. **G. 807. c. (55.)**

Goddess of the Chearful Smile. A Favorite Glee for 4 Voices, *etc.* *Printed for J. Dale: London,* [1796?] *obl.* fol. **D. 402. (34.)**

Great Father Bacchus. A favorite Song. [Full Score.] *J. Bland: London,* [1787?] fol. **H. 2818. c. (59.)**

Hence all you vain delights. *A Glee.* Composed . . . for Sir Watkin Williams Wynn. [Words from Beaumont and Fletcher's "Nice Valour, or the Passionate Madman."] [*London,* 1780?] *obl.* fol. **E. 214. b.**

In humble Life's sequester'd Vale, [Song,] with an Accompaniment for the Piano Forte or Harp . . . The Poetry by J. Rannie. *Broderip & Wilkinson: London,* [1800?] fol. **G. 365. (38.)**

WEBBE (SAMUEL) *the Elder.* The Ladies' Catch Book, being a Collection of Catches, Canons and Glees, the Words of which will not offend the nicest Delicacy. *Printed for S. and A. Thompson: London*, [1778.] *obl.* fol. **E. 207. c. (7.)**

Love, Honour & Truth. A favorite Song, *etc. W. Hodsoll: London*, [1797?] fol. **G. 365. (39.)**

The Mansion of Peace, *etc.* [Song.] *A. Lee: [Dublin*, 1780?] *s. sh.* fol. **H. 1601. b. (107.)**

The Mansion of Peace ... The Words by a Lady. [Full Score.] *I. Bland: London*, [1790?] fol. **H. 1994. d. (59.)**

The Mansion of Peace, *etc.* [Full Score.] *A. Bland & Weller: London*, [1795?] fol. **H. 2818. c. (60.)**

The Mansion of Peace, a Favorite Glee, from the Celebrated Song of that Name, harmonized for Four Voices, *etc. Bland & Weller: London*, [1800?] fol. **G. 805. g. (59.)**

Maria. A Favorite Glee for 4 Voices ... The Words by Mr. Robinson. *J. Dale: London*, [1796?] *obl.* fol. **D. 402. (35.)**

Mi dicon le donzelle. *See* supra: British Sentiments, *etc.*

Music's the Language of the blest above. A Glee for Three Voices. Composed in 1779, *etc. Printed for R. Birchall: London*, [1800?] fol. **G. 805. k. (38.)**

Non fidi al Mar che freme. *See* NON. Non fidi al Mar che freme. *The Chearfull Glee* [by S. Webbe the Elder] which gained a Prize on the 4th of May 1790, *etc.* [1790.] *obl.* fol. **E. 207. (7.)**

[The Nonpareil.] Six Favourite Songs ... by ... Mr. Webbe. The words by Mr. Harrison. (No. 1.) [1797.] *See* PERIODICAL PUBLICATIONS. — *London.* The Piano-Forte Magazine. Vol. I. No. 8. [1797–1802.] 8°. **D. 854.**

O come O bella. Terzetto e Coro. *J. Bland: London*, [1780?] fol. **H. 2831. h. (29.)**

O had I the Wings of an Eagle I'd fly. A Favorite Song. *W. Hodsoll: London*, [1797?] fol. **G. 365. (40.)**

O lead me where the lonely Nightingale. [Song]...Words by a Lady. [Full Score.] *J. Bland: London*, [1785?] fol. **G. 377. (59.)**

O Lord hear the Prayer of thy Servants. *Anthem* for Three Voices and Chorus, *etc. Printed for R. Birchall: London*, [1800?] fol. **G. 805. k. (37.)**

Ode, on St. Cecilia, for Six Voices. *Printed for the Author: London*, [1795?] fol. **G. 805. k. (36.)**

WEBBE (SAMUEL) *the Elder.* Pretty Warbler cease to hover. *A favorite Glee, etc. Longman & Broderip: London*, [1780?] *obl.* fol. **E. 601. d. (18.)**

Resignation. [Song.] Translated from the French found in the Temple at Paris, in the Hand Writing of the late Unfortunate Monarch Louis the Sixteenth and supposed to have been Written the Day preceding His Martyrdom. [Full Score.] *Longman and Broderip: London*, [1793.] fol. **G. 368. (16.)**

The Rose. A Cantata. The Words from Anacreon. *Printed for Harrison and Co.: London*, [1785?] fol. **G. 808. c. (29.)**

The Rose had been washd, a favorite Song ... the Words by a young Lady [or rather, by W. Cowper. Full Score]. *J. Bland: London*, [1786?] fol. **H. 131. (53.)**

See yonder festive. A favorite Song. Composed and Sung by Mr. Webbe. *J. Bland: London*, [1788?] fol. **G. 808. c. (28.)**

Six Sonatas for the Forte Piano or Harpsichord. *Welcker: London*, [1780?] *obl.* fol. **e. 282. c. (15.)**

Star of Beauty, silver Light, [Song,] with an Accompaniment for the Piano Forte or Harp ... The Poetry by J. Rannie. *Broderip & Wilkinson: London*, [1800?] fol. **G. 365. (41.)**

Swiftly from the Mountain's Brow. Prize Glee 1788, *etc. J. Bland: London*, [1789?] fol. **H. 2831. (28.)**

Tho' Mirth our Object. *Epicedium*, to the Memory of Sir Watkin Williams Wynne, Bart., *etc.* [Glee for four voices.] *J. Bland: London*, [1789?] fol. **G. 353. (30.)**

'Tis Archery. [Glee for three voices,] ... Dedicated to the Royal Kentish Bowmen, *etc. J. Bland: London*, [1790?] fol. **H. 1687. (21.)**

What tho' the sable hours. Glee for Four Voices ... the words by W. Havard, *etc. Lewis, Houston & Hyde: London*, [1795.] fol. **G. 353. (32.)**

What will not gen'rous Wine produce? A Favorite Glee, *etc. Longman and Broderip: London*, [1790?] fol. **G. 353. (31.)**

[Another copy.] **H. 2815. c. (45.)**

Forty Two Vocal Exercises in Two Parts, with a Bass Accompanyment. Designed for the Assistance of those who wish to sing at Sight and as a Sequel to L' Amico del Principiante, *etc. R. Birchall, etc.: London*, [1798.] fol. **g. 302. (6.)**

Ye Powers who taught. A Favorite Song, *etc. I. Bland: London*, [1780?] fol. **G. 808. c. (30.)**

WEBBE (SAMUEL) *the Elder*. *See* AMUSEMENT FOR THE LADIES. Amusement for the Ladies, being a Selection of ... Glees and Madrigals ... by ... Messrs. Atterbury, ... Stevens & Webbe. [1791–93.] *obl.* fol. **E. 61.**

See APOLLONIAN HARMONY. Apollonian Harmony: a Collection of ... Glees ... by ... Webbe and other ... Masters, *etc.* [1790?] 8°. **E. 255.**

See COOKE (B.) The Favorite New Glees Composed by Dr. Cooke ... Mr. Webbe, *etc.* [1792.] *obl.* fol. **F. 193.**

See GLEES. The Professional Collection of Glees ... Composed by ... Callcott ... Webbe, *etc.* [1790?] *obl.* fol. **E. 207. (3.)**

See GLEES. A Selection of Glees from the MSS. of the Concentores: being the Compositions of ... S. Webbe, *etc.* [1800?] *obl.* fol. **E. 207. a. (1.)**

See HYDE (F. A.) A Miscellaneous Collection of Songs... The Glees harmonized ... by Mr. Webbe, *etc.* [1796?–8.] fol. **I. 375.**

See SALE (J.) A Collection of New Glees ... To which are added Four Others ... by Dr. Arnold, Messrs. Webb[e], Callcott and Lindley, *etc.* [1800?] *obl.* fol. **E. 400. r. (6.)**

WEBBE (SAMUEL) *the Elder* and (SAMUEL) *the Younger*. A Collection of Vocal Music, in two, three, four and five parts; Composed ... by Sam[l] Webbe, Sen[r] & Jun[r]. Ninth Book. *Longman & Broderip: London*, [1795?] *obl.* fol. **F. 207. b. (3.)**

WEBBE (SAMUEL) *the Younger*. Father of Heav'n. *Quartett* from the Epicedium on Mozart ... the translation (from the German) & the Music adapted by S. Webbe Jun[r]. *R. Birchall: London*, [1795?] fol. **H. 1687. (25.)**

Twenty Four Original Scots Songs for the Piano Forte and Voice ... Selected ... by S. Webbe Jun[r]. *H. Hime: Liverpool*, [1800?] fol. **G. 805. k. (39.)**

Four Sonatas, for the Harp, *etc.* *Longman, Clementi & Compy: London*, [1800?] fol. **h. 173. b. (19.)**

Whose voice did first inspire the Eastern Lay. *A New Christmas Ode, etc.* [Part Song for four Voices.] *H. Hime: Liverpool*, [1800?] fol. **G. 503. (17.)**

See GLEES. A Selection of Glees from the MSS. of the Concentores: being the Compositions of ... S. Webbe Jun[r], *etc.* [1800?] *obl.* fol. **E. 207. a. (1.)**

See WEBBE (S.) *the Elder* and (S.) *the Younger*. A Collection of Vocal Music... by S. Webbe Sen[r] & Jun[r]. Ninth Book. [1795?] *obl.* fol. **E. 207. b. (3.)**

WEBBER (JOHN) The Contented Peasant. [Song.] [*London*, 1715?] *s. sh.* fol. **H. 1601. (322.)**

[Another edition.] The Contented Peasant, *etc.* [Song.] [*London*, 1715?] *s. sh.* fol. **H. 1994. c. (64.)**

Tell me, tell me, charming Creature. *A Song, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. f. (33.)**

WEBER (ADAM) Zwölf Melodien, *etc.* [*Leipzig*?] 1782. *obl.* fol. **D. 740.**

WEBER (BERNHARD ANSELM) *See* FRAENZL (F.) and WEBER (B. A.) XII Lieder-... Erster Theil. [1795?] *obl.* fol. **E. 601. h. (9.)**

WEBER (GEORG) Himmel-steigendes Dank-Opffer welches dem Drey-Einigen, waaren, grossen und hochgelobten Gotte zu schuldigen Ehren für... gnädige Errettung, auss drey erschreklichen Sturmwinden, grosser Noht und Lebens-gefahr auff der See, in 15 Tagen, einer Reise geschehen, *etc.* *Gedrukt durch Quirin Bauchen. Bey S. Schieben zu finden: Leipzig*, 1652. 8°. **3434. b. 1. (2.)**

Sieben Theile Wohlriechender Lebens-Früchte eines recht Gott-ergebenen Herzen... In niedriger Reim-Ahrt an das Licht getragen, mit gantz schlechten Melodien bequemet und in 1. 2. 3. 4. 5. Stimmen zu singen; mit etlich beygefügten Sinfonien zu 2. Violinen und dem Basso continuo gesetzet. 7 pts. *Bey Jacob Andreen: Danzig*, 1649. 8°. **A. 751.**

Each part has a separate title-page, but the pagination is continuous. Parts 1–4 are dated 1648; *all seven are printed at Königsberg by J. Reusner.*

[Another copy.] **3434. b. 1. (1.)**

WEBSTER (JOHN) Twelve Canzonets, composed in an easy, familiar Style, *etc.* *Longman and Broderip: London*, [1785?] *obl.* fol. **E. 270. d. (6.)**

WECHSELGESANG. Wechselgesang der Mirjam und Debora. [Duet.] *See* KNECHT (J. H.).

WEDDING. The Wedding. Song. *See* SAYS. Says Roger to Will, *etc.* [1710?] *s. sh.* fol. **H. 1601. (389.)**

The Wedding Day. 22 August 1799. [Song.] *See* ON. On circling hours swiftly borne. 1799. fol. **G. 807. d. (61.)**

WEDDING DAY. In the dead of the Night. [Song] As Sung by Mrs. Jordan in the Wedding Day [written by E. Inchbald]. [*London*, 1794.] fol. **G. 295. (9.)**

WEDDING DAY. In the dead of the night, *etc.* *Longman and Broderip : London*, [1795?] fol. **G. 383. i. (45.)**

In the dead of the Night. A Favorite Song sung by Mrs. Jordan, *etc.* *Printed for Corri Dussek & Co. : London & Edinburgh*, [1795?] fol. **G. 424. b. (3.)**

WEDDING RING. The Wedding Ring. Comic Opera. *See* DIBDIN (C.)

WEDLOCK. Wedlock. [Song.] *See* OF. Of all the various states of life. [1766.] 8°. **P.P. 5441.**

WEELKES (THOMAS) Ayeres or Phantasticke Spirites for three voices, *etc.* Cantus. (Tenor.) (Bassus.) 3 pts. *William Barley : London*, 1608. 4°. **K. 3. k. 13.**

Balletts and Madrigals to fiue voyces, with one to 6. voyces: newly published, *etc.* Altus. *Thomas Este : London*, 1598. 4°. **55. b. 20. (7.)**

Balletts and Madrigals to fiue voyces, with one to 6. voyces, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts. *Thomas Este, the assigne of William Barley : London*, 1608. 4°. **K. 3. k. 14.**

[Another copy. Cantus.] **55. b. 20. (15.)**

—— Welcome sweet pleasure. *See* WELCOME. Welcome sweet pleasure ... *Madrigal* [by T. Weelkes], *etc.* 1790. *s. sh.* 4°. **P.P. 5141.**

Madrigals to 3. 4. 5. & 6. voyces, *etc.* Cantus Prim^{a}. (Cantus Secund^{a}). (Altus.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Thomas Este : London*, 1597. 4°. **K. 3. k. 15.**

[Another copy. Cantus Prim^{a}. (Altus.)] 2 pts. **55. b. 20. (5 & 8.)**

Madrigals of 5. and 6. parts, apt for the Viols and voices, *etc.* Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) (Sesto.) 6 pts. *Thomas Este, the assigne of Thomas Morley : London*, 1600.^{1} 4°. **K. 3. k. 16.**

The Five and Six Part Madrigals have separate title-pages and dedications, but the register is continuous.

[Another copy. Canto.] **55. b. 20. (9, 10.)**

WEEP. Weep, weep for poor Anna. Ballad. *See* AMATEUR.

WEEPING. The weeping Widdows and young Buxom Lasses invitation to Durdham Down camp. [Song.] *See* YOU. You Girls so pretty, *etc.* [1710?] *s. sh.* fol. **G. 305. (11.)**

The Weeping Willow. [Song.] *See* CALLCOTT (J. W.)

WEERBEKE (GASPAR VAN) *See* GASPAR.

WEGEN. Wegen meiner bleib d' Freüla nur da. Aria. *See* MUELLER (W.) [*Das neu Sonntagskind.*]

WEGMANN (HANS ULRICH) Choral-Buch enthaltend alle zu dem Gesangbuche der Evangelischen Brüdergemeinen vom Jahr 1778 gehörige Melodien. [Edited with a Preface by H. U. Wegmann.] *L. F. Fues : Tübingen*, 1794. *obl.* fol. **C. 79.**

WEGWEISER. Kurtzer jedoch gründlicher Wegweiser, Vermittelst welches man aus dem Grund die Kunst die Orgel recht zu schlagen, so wol was den General-Bass, als auch was zu dem Gregorianischen Choral-Gesang erfordert wird, erlernen ...kan...Deme hinzugefügt ein in Kupffer verfertigter Ubungs-Plan, bestehend in allerhand Præambulis, ... Fugen, und dergleichen, alle nach Ordnung der ... 8. Kirchen-Thonen eingericht, *etc.* *Jacob Koppmeyer : Augsburg*, 1689. *obl.* 4°. **A. 46.**

This work appeared in later editions as 'Herrn Giacomo Carissimi leichte Grun-Regeln zur Sing-Kunst,' etc.

WEICHMANN (C. F.) C. F. Weichmanns Teutsche Anmerkungen über Herrn Matthesons Antwort auf sein am 28 Julii an Denselben abgelassenes Schreiben, *etc.* *Gedruckt mit sel. G. Königs Schriften : Hamburg*, 1722. 4°. **556. a. 11. (4.)**

See BLYVERS (G.) Heftiger Frösch-Mäuse-Krieg de Lana Caprina, zwischen ... G. Blyvers und C. F. Weichmann, *etc.* 1722. 4°. **556. a. 11. (3.)**

WEICHMANN (JOHANN) Johann Weichmans Erster vnd Ander Theil Newer Ballet, Couranten, Alemanden vnd Sarabanden, mit 2. Stimmen nach newer Art zu spielen verfertiget. Derer Erster Theil zum andern mahl in etwas verbessert, nebenst dem Andern und Letzten Theil auffgeleget ist. Canto. *In Verlegung Sel. Peter Händels Buchhändl. Wittiben vnd Erben... Gedruckt bey Paschen Mense : Königsberg*, 1649. 4°. **B. 147.**

Die Fünff Haupt-Stück der Christlichen Lehre in Fünff sonderbare Lieder oder Reimen verfasset...Derer Choral in ein Contrapunct gebracht, vnd also das jedweder Stimme eine besonderer Melodei führet, Mit 5. Stimmen zu singen gesetzet, *etc.* *Verlegts Peter Händel. Gedruckt durch Johann Reusnern : Königsberg*, 1646. fol. **G. 75. a.**

Wanting the Bassus.

Sorgen-Lägerin das ist Etliche Theile Geistlicher vnd Weltlicher zur Andacht vnd Ehren-lust dienende Lieder. (Erster Theil newer Geistlicher vnd Weltlicher Lieder, welche theils allein, theils in ein

Positiv, Clavicimbel, Spinet, Theorbe, Harff, Laute, Bandoer, Viole di Gamba zu singen, *etc.*) (Ander Theil Newer... Lieder, welche in ein vollstimmiges Instrument mit 1. 2. vnd 3. Stimmen zu singen, *etc.*) (Dritter Theil Newer . . . Lieder, welche in ein vollstimmigges Instrument zu singen, *etc.*) 3 pts.
Gedruckt durch Johann Reusnern in Verlegung Sel. Peter Händels Witwen: Königsberg, 1648. fol. **G. 75.**

WEICHSELL (CARL) A Favorite Solo for the Violin and Bass, *etc.* No. 1.
Printed for G. Goulding: London, [1795?] fol. **g. 422. h. (2.)**

See ORPHEUS AND EURYDICE. Orpheus and Eurydice, a Grand Serious Opera,... composed by Gluck,... Weichsel, *etc.* [1792.] *obl.* fol. **E. 91. c. 1.**

WEICHSELL, afterwards **BILLINGTON,** afterwards **FELLISENT** (ELIZABETH) Three Lessons for the Harpsichord or Piano Forte...by Elizabeth Weichsell, a Child eight Years of Age. *Welcker: London*, [1775?] *obl.* fol. **e. 5. b. (5.)**

Six Sonata's for the Piano Forte or Harpsichord . . . Composed by Elizabeth Weichsel in the Eleventh Year of her Age Opera 2da. *Printed for the Author: London*, [1779?] fol. **h. 726. l. (8.)**
The first page contains Mrs. Billington's autograph.

WEIDEMAN (CHARLES FREDERICK) Six Concertos in Seven Parts for One and Two German Flutes, Two Violins, a Tenor, with a Thorough Bass for the Violoncello and Harpsichord . . . Opera Seconda. Publish'd by the Author. [Separate Parts.] *Printed for Iohn Walsh: London*, [1745?] fol. **g. 674. a.**

Six Concertos in 8 Parts for Two German Flutes, Two Violins, Two French Horns, a Tenor, with a Bass for the Violoncello and Thro' Bass for the Harpsicord. Opera Settima, *etc.* [Separate Parts.] *Printed for I. Walsh: London*, [1765?] fol. **g. 674. d.**

Damon and Flavella. [Song.] [*London*, 1745?] *s. sh.* fol. **G. 313. (89.)**

[Damon and Flavella.] When first by fond Damon. [Song.] *Sung by Mr. Lowe at Vaux-hall Gardens.* [*London*, 1749.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. V., p. 81.

[Damon and Flavella.] When first by fond Damon. *A New Song*, sung by Mr. Lowe, at Vaux-Hall Gardens, *etc.* [*London*, 1749.] 8°. **157. l. 11.**
London Magazine, 1749, *p.* 332.

WEIDEMAN (CHARLES FREDERICK) [Damon and Flavella. Another edition.] When first by fond Damon. [Song.] *Sung by Mr. Lowe* at Vaux-Hall-Gardens. [*London*, 1750?] *s. sh.* fol. **G. 305. (281.)**
When first by fond Damon. [Song.] *Sung by Mr. Lowe*, at Vaux-Hall Gardens.
See CHLOE. Chloe, or the Musical Magazine, *etc.* No. 21a. [1760?] fol. **G. 433.**

Six Duets for Two German Flutes..., Opera Quarta. *Printed for the Author: London*, [1751.] fol. **g. 674. c**
Six Duets for Two German Flutes... Opera Sexta. *Printed for I. Walsh: London*, [1765?] fol. **g. 674. c. (3.)**
[Another copy.] **g. 280. b. (18.)**
The Garland. [Song.] The Words by Mr. Prior. [*London*, 1750.] *s. sh.* fol. **G. 305. (98.)**
[Another copy.] **G. 312. (93.)**
Joy enlightens all my senses. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 309. (16.)**
Weideman's Favorite Minuet, for the Harpsicord Two German Flutes or Two Guittars. [*London*, 1770?] fol. **H. 1994. a. (143.)**
Weideman's New Minuet. [*London*, 1760?] *s. sh.* fol. **H. 1994. a. (21.)**
The Old Buff's March. [Full Score.] [*London*, 1770?] *s. sh.* fol. **H. 1994. a. (218.)**
[Another edition.] The Old Buffs March. [Full Score.] [*London*? 1780?] *s. sh.* fol. **H. 1601. a. (112.)**
Twelve Solos for a German Flute and Harpsicord ... Opera Quinta. *Printed for I. Walsh: London*, [1755?] fol. **g. 674. c. (2.)**
Six Sonatas in three Parts. Two for Two German Flutes and a Bass and Two for Three German Flutes without a Bass ... Opera Terza. [Separate Parts.] *Printed for the Author: London*, [1751.] fol. **g. 674. b.**
XII. Sonatas or Solos for a German Flute with a Thorough Bass for the Harpsicord or Violoncello. *Printed for Iº Walsh: London*, [1745?] fol. **g. 674.**
When Beauty we enjoy. [Song.] *The Words by R. England, etc.* [*London*, 1750?] *s. sh.* fol. **I. 530. (169.)**
When first by fond Damon.
See supra: [*Damon and Flavella.*]
See LESSONS. Select Lessons ... for Two German Flutes Extracted from the Works of ... Weideman, *etc.* [1735?] *obl.* 4°. **b. 30. (2.)**
See MUSICA CURIOSA. Musica Curiosa or a Curious Collection of ... Airs Compos'd by Messrs. Granno, Weideman, *etc.* [1745?] *obl.* 4°. **b. 30. (1.)**

WEIGH (John) Blythe Strephon the Airiest of the gay throng. A Pastoral Ballad with an Accompaniment for a Violin or Harp. The Words by a Lady.
Goulding & Co.: London, [1799.] fol.
G. 808. h. (42.)

Glees, for Three Voices; also adapted as Songs, *etc.* *William Wright, for the Author: Newcastle*, [1795?] fol.
G. 808. h. (43.)

WEIGHING. Weighing Anchor. Song. *See* Spickam (E. E.)

WEIGL (Joseph) A me, a me credete. *See* infra: [*La Principessa d' Amalfi.*]

Ah spiegarti oh Dio vorrei. *See* infra: [*Gli Amori Marinari.*]

Ah se un core all' infedele. Rondo, con Recitativo—Misera me, per il Clavicembalo ... Cantato dalla Sig^ra Feraresi nell Opera la Pastorella Nobile del Sig^r Guglielmi.
Presso Artaria Comp.: Vienna, [1795?] *obl.* fol. **E. 1039. (6.)**

[Gli Amori Marinari.] L' Amor Marinaro. Duetto: Ah spiegarti oh Dio vorrei.
[*Vienna*? 1800?] *obl.* fol. **E. 870. (7.)**

—— Pria che l' impegno. *See* Gelinek (J.)

12 Variations pour le Clavecin ... sur le Trio, Pria che l' impegno, *etc.*
[1800?] *obl.* fol. **f. 133. b. (5.)**

—— L' Amor Marinaro. Aria: Soavi acuti dardi, rassembrano i suoi sguardi.
[*Vienna*? 1800?] *obl.* fol. **E. 870. (9.)**

—— L' Amor Marinaro. Polonoise: Torni serena l' alma. [*Vienna*? 1800?] *obl.* fol.
E. 870. (8.)

La cagion del vostro affanno. *See* infra: [*La Principessa d'Amalfi.*]

Del mio cor l' acerba pena. *See* infra: [*La Principessa d'Amalfi.*]

Forse abbastanza. *See* infra: [*La Principessa d' Amalfi.*]

[Giulietta e Pierotto.] Se sapeste quanto ei mi ama. *See* André (J.) Neue Theater-Gesänge, *etc.* Theil 2. No. 8.
[1797?] *obl.* fol. **E. 59. b.**

In qual barbaro cimento. *See* infra: [*La Principessa d' Amalfi.*]

[La Principessa d' Amalfi.] Overturè per il Clavicembalo dell' Opera La Principessa d' Amalfi, *etc.* *Presso Artaria & Comp.: Vienna*, [1795?] *obl.* fol. **E. 668. f. (1.)**

—— A me, a me credete. Aria ... per il Clavicembalo, *etc.*
Presso Artaria & Comp.: Vienna, [1795?] *obl.* fol. **E. 668. f. (2.)**

—— La Cagion del vostro affanno. Duetto ... per il Clavicembalo, *etc.*
Presso Artaria & Comp.: Vienna, [1795?] *obl.* fol. **E. 688. f. (5.)**

WEIGL (Joseph) [La Principessa d' Amalfi.] Del mio Cor l' acerba pena, Rondo ... con Recitativo, Lungi s' en vada per il Clavicembalo, *etc.*
Presso Artaria & Comp.: Vienna, [1795?] *obl.* fol. **E. 688. f. (7.)**

—— Forse abbastanza. Aria ... per il Clavicembalo, *etc.*
Presso Artaria & Comp.: Vienna, [1795?] *obl.* fol. **E. 688. f. (4.)**

—— In qual barbaro cimento. Aria ... per il Clavicembalo, *etc.*
Presso Artaria & Comp.: Vienna, [1795?] *obl.* fol. **E. 688. f. (6.)**

—— Senza speranza. Aria ... per il Clavicembalo, *etc.* *Presso Artaria & Comp.: Vienna*, [1795?] *obl.* fol. **E. 688. f. (3.)**

Senza speranza. *See* supra: [*La Principessa d'Amalfi.*]

Soavi acuti dardi, rassembrano i suoi sguardi. Aria. *See* supra: [*Gli Amori Marinari.*]

Torni serena l' alma. *See* supra: [*Gli Amori Marinari.*]

L'Uniforme. Dramma Eroi-comico in tre Atti. Poesia di G. de Carpani ... Ridotto per il Piano-Forte.—Die Uniform ... nach dem italienischen von Treitschke.
Ital. & Ger. T. Weigl: Wien, [1798.] fol.
H. 658.

WEIGL (Thaddaeus) [Der Jahrmarkt zu Grünwald.] Ouverture und Gesänge aus dem Singspiele Der Iahrmarckt zu Grünwald oder Die Marionettenbude.
Im Verlage des Musicalischen Magazins auf der Höhe: Braunschweig, [1795?] *obl.* fol. **E. 668. g.**

WEIHNACHT. Ein Weyhenacht Gsänglein. In seiner aignen Melodey. [Hymn for 2 voices.] *See* Mein. Mein Mundt der singt, *etc.* 1737 [1637]. 12°.
11522. de. 19. (2.)

WEILAND (Julius Johann) Δευτεροτοκος, hoc est, Sacratissimarum Odarum Partus quem post primum maximè ponderosis divorum patrum, ut & aliorum pientissimorum verbis ... accommodatum & concinná suavissimarum Harmoniarum, ut & amœná Symphoniarum gratiá exornatum ... exponit Julius Weiland, *etc.* Vox Prima (Secunda) (Tertia). (Violinum Secundum.) (Bassus Generalis.) 5 pts.
Typis Jacobi Köhleri: Bræmæ, 1656. 4°.
A. 438.

WEILLAND ( ) Harmonie pour, Deux Clarinettes, Deux Hautbois, Deux Bassons, et Deux Cors. [Separate Parts.]
Broderip & Wilkinson: London, [1800?] fol. **h. 125. (20.)**

WEINLEIN (Josaphat) *See* Pulsitiva (J.) *pseud.*

WEINLICH (Christian Ehregott) *See* Weinlig (C. E.)

WEINLIG (Christian Ehregott) Der Christ am Grabe Jesu. Oratorium nach der Poesie des Herrn . . . Berger, *etc.* [P. F. Score.] *Bey dem Verfasser : Dresden und Leipzig*, 1788. *obl.* fol. **F. 388.**

See Freemasons' Songs. Gesänge für Maurer mit ... Melodien von ... Weinlig, *etc.* [1782.] 8°. **E. 1718.**

See Kriegel (C. F. W.) XXXVI. Lieder ... von ... Weinlich, *etc.* [1790–1.] *obl.* fol. **E. 679.**

WEIPPERT (John Erhardt) Absence. A Favorite Song, for the Pedal Harp or Piano Forte ... written by T. A. Beckles, *etc. Longman & Broderip, for the Author : London*, [1797 ?] fol. **G. 365. (42.)**

Ar Hŷd y Nôs, A Favorite Welsh Air, with New Variations...as...Perform'd on the Pedal Harp at the Theatre Royal Drury Lane, in Harlequin Amulet, *etc.* *Weippert : London*, [1800.] fol. **H. 2819. (5.)**

God save the King, with Variations for the Pedal Harp, *etc.* *Kauntze & Hyatt : London*, [1800 ?] fol. **g. 270. e. (27.)**

Four Sonatas for the Pedal-Harp, Harpsichord, or Piano-Forte; with an Accompaniment for the German-Flute or Violin & Violoncello...Op. II. [Separate Parts.] *Longman & Broderip, for the Author : London*, [1796 ?] fol. **g. 192. a. (22.)**

WEIS (Friedrich Wilhelm) Lieder mit Melodien. *Christian Iversen und Compagnie : Lübeck*, 1775. *obl.* fol. **C. 598. (1.)**

Lieder mit Melodien...Zweyte Sammlung. *Christian Iversen und Compagnie : Lübeck*, 1776. *obl.* fol. **C. 598. (2.)**

Lieder mit Melodien...Dritte Sammlung. *J. G. I. Breitkopf : Leipzig*, 1779. *obl.* fol. **C. 598. (3.)**

WEISBECK (Nicolas) Vom Heiligen Ehestand Ein Christliches Colloquium ... Den beyden . . . Personen, Als dem Edlen . . . Otto Christof von Kerstlingeroda . . . Breutigam, Vnd dann der Edlen . . . Jungfrawen Beatae von Hopffgarten ... Braut ... Als sie auff den 14 Martii...Anno 1614...ihr Christliches . . . Beylager . . . solenniter celebrirt... zu ... Ehren Auff jr beyder Namen Reim vnd Gesangsweise gerichtet, vnd mit 4. Stimmen ... zu singen ad æquales componirt, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts. *Bey Martin Wittel : Erffurdt*, 1614. 4°. **B. 149.**

WEISS (Carl) Six Quartettos for a Flute, Violin, or two Flutes, Tenor and Bass . . . Op^{a} IV. [Separate Parts.] *Printed for the Author : London*, [1782 ?] fol. **g. 411. a. (2.)**

Six Solos for the German Flute and Bass . . . Opera III. *John Welcker : London*, [1780 ?] fol. **g. 280. c. (6.)**

Six Solos for the German Flute and Bass . . . Opera III. *Longman and Broderip : London*, [1785 ?] fol. **g. 225. b. (10.)**

Six Trios for a German Flute a Violin & Violoncello, *etc.* [Separate Parts.] *Welcker : London*, [1775 ?] fol. **h. 2852. a. (4.)**

Six Trios for a German Flute, Violin and a Bass . . . Opera II^{d} [Separate Parts.] *Printed for W. Napier : London*, [1780 ?] fol. **h. 2852. a. (5.)**

WEISS (G.) Three Quartetts for a Flute, Violin, Tenor and Violoncello . . . Opera 5. [Separate Parts.] *W. Miller, for the Author : London*, [1790 ?] fol. **h. 229. (9.)**

See Neubaur (F.) Three [or rather Six] Trios...Adapted for Three Flutes . . . by G. Weiss. [1790 ?] fol. **g. 222. (8.)**

WEISSE (Michael) *See* Hymns. [*6. German.*] Ein New Gesengbuchlen. [With a Preface by M. Weisse.] 1531. 4°. **3425. cc. 26.**

WELCOME. Welcome all who sigh with truth. Air. *See* Geminiani (F.) [*Sonate. Op. IV. No. 5. Allegro.*]

Welcome as the flowers in May. [Song.] *See* Stevenson (*Sir* J. A.)

Welcome Damon to my Breast. Song. *See* Hayden (G.)

Welcome death, the cure of all my sorrow. *The Languishing Lady*; or, the False-hearted Lovers Unspeakable Cruelty. . . . [Ballad.] To an Excellent New Tune. *Printed for C. Bates : [London*, 1625 ?] *s. sh.* fol. **Case 39. k. 6. (52.)**
The music is represented by a meaningless succession of notes, etc.

Welcome Linco, welcome home. [Song & Chorus.] *See* Linco's Travels.

Welcome Nelson Home again. Song. *See* Never. Never yet in Ancient story, *etc.* [1798.] fol. **G. 376. (48.)**

The Welcome Retreat from the Storm. Ballad. *See* Denning (T.)

Welcome Sun and Southern Show'rs. *A New Song.* Wrote by a Lady on leaving the Town for the Summer Season. [*London*, 1758.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Vol. XIII., Supplement.

WELCOME. Welcome Sun and southern Show'rs. *A New Song, etc.* [*London*, 1759.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXIV., *p.* 370.

Welcome sweet day of rest. *Hymn.* [Words by Dr. Watts.] [*London*, 1779.] 8°. **P.P. 716. b.**
Gospel Magazine, 1779.

Welcome sweet pleasure. *A Favourite Madrigal* [by T. Weelkes] *etc.* [*London*,] 1790. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Aug., 1790.

Welcome thou whose deeds conspire. Duetto. *See* HAENDEL (G. F.) [*Jephtha.*]

Welcome to all the pleasures. Ode. *See* PURCELL (H.) [*Ode for St. Cecilia's Day, 1683.*]

Welcome welcome Brother debtor. *The Debtor's Welcome to their Brother, etc.* [Song, words by C. Coffey.] [*London*, 1730?] *s. sh.* fol. **G. 307. (34*.)**

[Another edition.] Welcome, welcome, Brother debtor. *The Debtor's Welcome to their Brother.* [*London*, 1730?] *s. sh.* fol. **G. 316. f. (85.)**

WELDON (JOHN) [The Agreeable Disappointment.] Love in her Bosome end my Care. *The Marri[a]ge Song.* Sung by Mrs. Hudson in [Love Betray'd, or] the Agreeable Disapointment [a Comedy by C. Burnaby], *etc.* [*London*, 1703?] *s. sh.* fol. **G. 310. (16.)**

An Amorous swain to Juno pray'd. *A Song, etc.* [*London*, 1710?] fol. **G. 315. (114.)**

As a Tyrant when degraded. *A Song.* Sung by Mr. Laroon, *etc.* [*London*, 1702?] *s. sh.* fol. **G. 306. (33.)**

As the Snow in Valleys lying. *A Song.* Sung by Mrs. Hudgson, *etc.* [*London*, 1702?] *s. sh.* fol. **G. 306. (32.)**

At Noon in a sultry Summer's day. *A Song, etc.* [Words by the Earl of Dorset.] [*London*, 1705?] *s. sh.* fol. **G. 304. (6.)**

Celia my heart has often rang'd. *See* infra: [*She would and she would not.*]

Celia you in vain deceive me. *A Song, etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (98.)**

Clarinda. A Song, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 304. (30.)**

Cloe thou Goddess of my Youth. A Song, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 304. (32.)**

A Collection of New Songs accompagni'd with Violins and Flutes with a Thorow Bass to each Song for y^e^ Organ or Harpsicord. *Printed for I. Walsh: London*, [1707?] fol. **G. 301. (1.)**

WELDON (JOHN) A Collection of New Songs with a Through Bass to each Song for the Harpsicord . . . Perform'd at his Consort in York Buildings. *I. Walsh: London*, [1707?] fol. **G. 301. (2.)**

Mr. Weldon's Third Book of Songs begining with single Songs Perform'd at the Consorts in York Buildings and at y^e^ Theatres as also Symphony Songs for Violins and Flutes never before Publish'd. Carefully Corrected by y^e^ Author. *Printed for I. Walsh: London*, [1710?] fol. **G. 301. a.**

Divine Harmony. Six Select Anthems for a Voice alone with a Thorow Bass for the Organ, Harpsicord or Arch-Lute . . . Perform'd by the late Famous Mr. Elford, *etc.* (Divine Harmony. The 2^d^ Collection being Select Anthems for a Voice alone as also some for 3 and 4 Voices with a Thorough Bass for y^e^ Organ, Harpsicord, or Arch Lute. Compos'd by Several Eminent Authors and perform'd at y^e^ Chappel Royal, *etc.*) 2 pts.
Printed for I. Walsh and I. Hare: London, [1730?] fol. **H. 820.**
The composers of the Second Collection are: Blow, J. Clark, Dr. P[epusch], Norris and Goldwin.

[The Fair Unfortunate.] Ye words that sighing fill the air. *A Song* designed for Mrs. Tofts in the late Mr. Charles Goring's Play call'd the Fair Unfortunate, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 314. (6.)**
This play was published under the title of 'Irene, or the Fair Greek.'

From grave Lessons & restraint. *A Song* ...Sung by Mrs. Bradshaw. [*London*, 1710?] *s. sh.* fol. **H. 1601. (148.)**

[Another edition.] From grave Lessons & restraint. *A Song*...Sung by Mrs. Bradshaw. *Cluer:* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (22.)**

Hope, thou Nurse. *See* LOVE IN A VILLAGE. Hope, thou Nurse, *etc.* [Duet, music by J. Weldon.] [1780?] fol. **G. 296. (15.)**

[The Judgment of Paris.] Let Ambition fire thy Mind. *Juno['s Song] in the Prize* [Music, i.e. The Judgment of Paris. Words by W. Congreve]. [*London*, 1702.] *s. sh.* fol. **H. 1601. (270.)**

—— Let Ambition fire thy Mind. *Juno in the Prize, etc.* *Cluer:* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (38.)**

—— Let Ambition fire thy mind. *A Song for Four Voices, etc.* [*London*, 1720?] *s. sh.* fol. **G. 310. (29.)**

—— Let Ambition fire thy Mind. *A Song for four Voices* ... Engrav'd from the Original Copy. [*London*, 1730?] *s. sh.* fol. **H. 1994. a. (61.)**

WELDON (JOHN) Just Coming from Sea. *The Saylors Song* in the Subscription Musick . . . Sung by Mr. Doggett. [*London*, 1705?] *s. sh.* fol. **G. 309. (74.)**

[Another copy.] **G. 305. (175.)**

Let Ambition fire thy Mind. *See* supra: [*The Judgment of Paris.*]

Love in her Bosome end my Care. *See* supra: [*The Agreeable Disappointment.*]

My wishing Eyes. A Song, *etc.* [*London*, 1700?] fol. **G. 304. (104.)**

Panthea, A Song . . . Sung by Mrs. Campion at the Theater Royall. [*London*, 1700?] fol. **K. 7. i. 2. (5.)**

[Another copy.] **G. 311. (2.)**

[Another edition.] Panthea, *etc.* [*London*, 1700?] fol. **G. 304. (126.)**

Prithee Celia ease my Pain. *A Song, etc.* [*London*, 1702.] fol. **G. 304. (125.)**

Reason, what art thou. *A Song* . . . The Words by Capt. John Lawrence. [*London*, 1700?] fol. **K. 7. i. 2. (7.)**

[Another copy.] **G. 304. (130.)**

[She would and she would not.] Celia my heart has often Rang'd. *A Song* Sung by Mrs. Campion in the Comedy [by C. Cibber] call'd She wou'd and She wou'd not, *etc.* [*London*, 1703?] *s. sh.* fol. **G. 304. (29.)**

[Another edition.] Celia my Heart has often rang'd, *etc.* [*London*, 1703?] *s. sh.* fol. **H. 1601. (114.)**

[Another edition.] Celia my Heart has often rang'd, *etc.* *Printed for Jn° Cullen:* [*London*, 1706?] *s. sh.* fol. **G. 303. (76.)**

Stop, O ye Waves. *A Song* . . . sung by Mrs. Lindsey & exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **H. 1601. c. (6.)**

Stop, O ye Waves. Orpheus' Song to the Waves . . . Sung by Mrs. Linsey. [*London*, 1710?] *s. sh.* fol. **H. 1601. (386.)**

[Another edition.] Stop, O ye Waves, *etc.* [*London*, 1710?] *s. sh.* fol. **K. 7. i. 2. (4.)**

[Another copy.] **G. 311. (65.)**

Swain thy hopeless passion smother. *A Song, etc.* *T. Cross junr:* [*London*, 1700?] *s. sh.* fol. **G. 311. (63.)**

Take heed Bellinda. *A Song* . . . The words by a Lady. Sung by Mrs. Campion att the Consort in York Buildings and att the Theatre. [*London*, 1710?] *s. sh.* fol. **H. 1601. (435.)**

[Another edition.] Take heed, Bellinda. *A Song, etc.* [*London*, 1710?] *s. sh.* fol. **G. 316. g. (62.)**

To Silvia's Charms a Captive made. *A Song* . . . Sung at the Theatre. [*London*, 1705?] fol. **G. 305. (83.)**

WELDON (JOHN) Tormenting Jealousy begon. *A New Song.* The Words by a Lady, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 315. (28.)**

The wakefull Nightingale that takes no rest. *A Song* . . . exactly engrav'd by Tho. Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (1.)**

[Another edition.] The wakefull Nightingale that takes no rest, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 304. (141.)**

[Another copy.] **G. 312. (40.)**

[Another edition.] The Wakefull Nightingale. [Song.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (437.)**

When your Angellick Face I'd seen. *A Song* on a Beauteous Lady who had bin playing, before the Author came in, *etc.* [*London*, 1700?] *s. sh.* fol. **G. 304. (167.)**

Why will Clemene. A Song, *etc.* [*London*, 1700?] fol. **K. 7. i. 2. (6.)**

Ye winds that sighing fill the air. *See* supra: [*The Fair Unfortunate.*]

See HARMONIA ANGLICANA. Harmonia Anglicana . . . A Collection of . . . Songs . . . by . . . Weldon, *etc.* [1765?] fol. **G. 103. b.**

See LOVE IN A VILLAGE. A New Edition of Love in a Village, a Comic Opera . . . The Music by Abel, . . . Weldon, *etc.* [1795?] fol. **H. 108.**

See THESAURUS MUSICUS. Thesaurus Musicus. A Collection of . . . Part Songs . . . by . . . Weldon, *etc.* [1743?] fol. **H. 73.**

See WILLIAMS (A.) Royal Harmony . . . Containing . . . Anthems . . . by . . . J. Weldon, *etc.* [1765?] *obl.* fol. **E. 1492.**

See WILLIAMS (T.) Harmonia Cœlestis . . . a Collection of . . . Anthems . . . by . . . Weldon, *etc.* 1780. fol. **G. 970.**

WELDON (JOHN) and **SIMONS** (HENRY) A Collection of Aires for two Flutes and a Bass. Compos'd by Mr. J. Weldon, Mr. Henr Simons and others. Fairly Engraven. [Separate Parts.] *Printed for I. Walsh and I. Hare: London*, [1710?] *obl.* fol. **d. 150. (6.)**

WELL. Well away cruel Barbara Allen. Song. *See* HOOK (J.)

Well! if I continue but in the same Mind. *The Positive Fair.* [Song.] [*London*, 1758.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXIII., p. 361.

Well met, Amelia, beauteous Maid. *Belinda and Amelia.* A favourite Dialogue. [*London*, 1758.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXIII., p. 309.

WELL. Well met, my dear Sister, you're grown very strange. *The Unthankful Servant:* or a Scolding Match between Two Cracks of the Town, ... [Ballad] To the Tune of *If Love's a sweet Passion, etc.* *Printed for P. Brooksby, J. Deacon, J. Blare, and J. Back:* [*London*, 1695?] *s. sh.* fol. **Case 39. k. 6. (8.)**
The music is represented by a meaningless succession of notes, etc.

Well mett my more then Dearest. *The Greeting.* A Song sung by Mrs. Reading. [*London*, 1710?] *s. sh.* fol. **H. 1601. (512.)**

Well met pretty nymph. *The Country Wedding.* A New Song. [*London*, 1756.] 8°. **P.P. 5438.**
Literary Magazine, Vol. I., p. 367.

Well met, pretty nymph. *The Country Wedding.* [Song.] [*London*, 1756.] 8°. **250. c. 3.**
Gentleman's Magazine, Vol. XXVI., p. 583.

WELL-A-DAY. Well-a-day! Lack-a-day! Song. *See* STORACE (S.) [*My Grandmother.*]

WELL-DISPOSED. The well dispos'd Organ Blow'r. [Song.] *See* BOTH. Both old Men & young. [1730?] *s. sh.* fol. **G. 316. d. (44.)**

WELLESLEY (GARRETT COLLEY) *Earl of Mornington.* Here in cool grott. The last new Glee which gain'd the Prize Medal. *Anne Lee: Dublin*, [1779.] fol. **H. 1601. a. (34.)**

Lord Mornington's Favorite Glee. Here in cool grot and mossy cell, for four Voices. *Preston: London*, [1800?] fol. **G. 805. g. (61.)**

['Twas you, Sir.] *See* 'TWAS. 'Twas you, Sir. *Admiral Keppel.* A New Catch, *etc.* [Adapted to the Earl of Mornington's Catch.] [1779.] fol. **G. 305. (97.)**

See AMUSEMENT FOR THE LADIES. Amusement for the Ladies, being a Selection of ... Glees and Madrigals ... by ... Lord Mornington, *etc.* [1791–93.] *obl.* fol. **E. 61.**

WELSH. The Welch Quack. Song. *See* REEVE (W.)

WELSH AIRS. Six Welch Airs adapted to English words [by Mrs. Opie], and harmonized for two, three, and four Voices, with an Accompaniment for the Piano Forte or Harp [by E. S. Biggs]. *Printed for R. Birchall:* *London*, [1795?] fol. **G. 353. (33.)**

WELSH MUSIC. A Collection of Original Welsh Music for the Harp Piano Forte Flute or Violin. *S. Holden:* *Dublin*, [1798.] fol. **g. 223. i. (1.)**

WELSH (JOB) Sacred Harmony ... Consisting of a variety of New Psalm & Hymn Tunes ... to which is added two Evening Services & an Anthem for Christmas Day. The Whole Composed & Arranged for Three & Four Voices, *etc.* *Printed for the Author:* *London*, [1800?] *obl.* 4°. **B. 469.**

WELSH (THOMAS) Crazy Henry to crazy Jane, [Song,] with an Accompaniment for the Piano Forte, *etc.* *J. Longman, Clementi & Co.:* *London*, [1800?] fol. **G. 806. e. (68.)**

Fair Mary, a Favorite Song, composed & sung by Master Welsh, at Vauxhall Gardens. *A. Bland & Weller:* *London*, [1796.] fol. **G. 383. j. (30.)**

The Gentle Shepherdess, [Song,] written by Mr. Cunningham, composed & sung, by Master Welsh, at the Academy of Antient Music. [Full Score.] *J. Buckinger: London*, [1796.] fol. **G. 365. (43.)**

I do confess thee sweet and fair. A Song with an Accompaniment for the Piano-Forte, *etc.* *Printed for F. Yaniewicz:* *Liverpool*, [1800?] fol. **H. 2831. h. (30.)**

O Tommy, Tommy. A Favorite Song and Glee, written by Mr. Rannie. The Music by Master Welsh. *Longman & Broderip, for the Author:* *London*, [1796.] fol. **G. 352. (45.)**

This is the House that Jack built. [Song.] Composed by Master Walsh. *Longman and Broderip:* *London*, [1796.] fol. **G. 365. (44.)**

WELTGERICHT. Das Weltgericht. Ein Singestück. *See* KUEHNAU (J. C.)

WENDELSTEIN (JOHANN) *See* DOBNECK (J.) *Cochlaeus.*

WENDIUS (JOHANNES) Der Erste (Ander) Theil Newer Teutscher Geistlicher Lieder ... mit 3. Stimmen zu singen vnd auff allerley Instrumenten zu gebrauchen, *etc.* Bassus. 2 pts. *Philip von Ohr:* *Hamburg*, 1597. 4°. **B. 145.**

WENDLING (JOHANN BAPTIST) A Favorite Concerto for the German Flute or Oboe in five Parts. [Separate Parts.] *Printed for J. Preston:* *London*, [1785?] fol. **h. 3213. j. (16.)**

Six Duettes à Deux Flûtes Traversières ... Oeuvre Quatrième. [Separate Parts.] *Chez J. J. Hummel: Amsterdam*, [1780?] fol. **h. 2140. a. (10.)**

Six Duetts for two German Flutes ... Opera VI. [Separate Parts.] *W. Napier:* *London*, [1775?] fol. **g. 421. s. (8.)**

WENDLING (JOHANN BAPTIST) Six Duos pour deux Flûtes-Traversières . . . Œuvre IX. Cette œuvre est arrangée par J. Schmitt. [Separate Parts.]
Chès J. Schmitt : Amsterdam, [1790 ?] fol. **g. 280. b. (19.)**

Six Sonatas for two German Flutes or Violins, with a Thoro' Bass . . . Opera Prima. [Separate Parts.]
Longman, Lukey & Co. : London, [1775 ?] fol. **g. 225. a. (4.)**

Six Sonatas for a German Flute Violin and Bass or two Violins and a Bass . . . Opera 5. [Separate Parts.] *W. Napier : London*, [1775 ?] fol. **g. 409. (12.)**

[Another copy.] **h. 2852. a. (2.)**

A Third Sett of Six Sonatas, for a German Flute, Violin and a Bass, or Two Violins and a Bass . . . Opera VII. [Separate Parts.]
J. Welcker : London, [1776.] fol. **h. 2852. a. (1.)**

WENKEL (JOHANN FRIEDRICH WILHELM) Clavierstücke für Frauenzimmer.
Bey B. C. Breitkopf und Sohn : Leipzig, 1768. fol. **H. 5. (1.)**

Fortsetzung der Clavierstücke für Frauenzimmer. *Bey M. C. Bock : Hamburg*, 1771. fol. **H. 5. (2.)**

WENN. Wenn d' Liserl nur wolt. Duette. *See* MUELLER (W.) [*Das neu Sonntags kind.*]

WENNINGTON (WILLIAM) All the World satisfied. [Song.] Written & composed by W. Wennington.
[*London*, 1797 ?] fol. **G. 365. (55.)**

Cease, cruel Love. *A Glee* for Three Voices, written and composed by W. Wennington.
[*London*, 1800 ?] fol. **G. 352. (46.)**

The Confession. [Song.] Written & composed by W. Wennington.
[*London*, 1797 ?] fol. **G. 365. (52.)**

A Coup d'Œil of Felicity. [Song.] Written & composed by W. Wennington.
[*London*, 1797 ?] fol. **G. 365. (49.)**

Four Dances. [P. F.]
[*London*, 1800 ?] fol. **g. 229. (18.)**

The Game of Skittles. [Song.] Written & composed by W. Wennington.
[*London*, 1797 ?] fol. **G. 365. (50.)**

Jack per Se. [Song.] Written & set to Musick by W. Wennington.
[*London*, 1797 ?] fol. **G. 365. (47.)**

Jane of Kilda's Grove. A Ballad . . . written & composed by W. Wennington.
[*London*, 1797 ?] *s. sh.* fol. **G. 365. (56.)**

Jessy. A Pastoral Ballad, written, and set to Music by W. Wennington.
[*London*, 1797 ?] *s. sh.* fol. **G. 365. (46.)**

WENNINGTON (WILLIAM) Two short Progressive Lessons for the Piano Forte, and a Ground, with Variations thereon, to which is added a Favorite Ballad; written, composed, & to . . . the Dutchess of York . . . inscribed by W. Wennington.
Printed for Mr. Astor : London, [1798 ?] fol. **g. 132. (14.)**

Pleasure. [Song.] Written & adapted to Music by W. Wennington.
[*London*, 1797 ?] *s. sh.* fol. **G. 365. (48.)**

Quod Vis. [Song.] Written & composed by W. Wennington. [*London*, 1797 ?] *s. sh.* fol. **G. 365. (54.)**

Taffy in Unison. A Favorite Song, written & composed by W. Wennington.
[*London*, 1797 ?] fol. **G. 365. (51.)**

To the Copse lead along. [Song.] Written & Composed by W. Wennington.
[*London*, 1797 ?] *s. sh.* fol. **G. 365. (53.)**

WENZEL (JOHANN) *See* MOZART (W. A.) Idomeneo . . . Opera Seria . . . aggiustata per il Piano Forte di G. Wenzel.
[1797.] *obl.* fol. **G. 600. d.**

WER. Wer niemals einen Rausch hat g'habt. Aria. *See* MUELLER (W.) [*Das neu Sonntagskind.*]

Wer wollte sich mit Grillen plagen. Lied. *See* GREENLAND (J. F.)

WERCKMEISTER (ANDREAS) Andreæ Werckmeisters . . . Cribrum Musicum oder Musicalisches Sieb, Dariñen einige Mängel eines halb Gelehrten Componisten vorgestellet, und das Böse von dem Guten gleichsam ausgesiebet und abgesondert worden, in einem Sendschreiben an einem guten Freund dargestellet, . . . zum Druck befördert durch J. G. Carln, *etc.*
Verlegts Theodor. Philipp Calvisius : Quedlinburg und Leipzig, 1700. 4°.
7896. aaa. 3.

Der Edlen Music-Kunst Würde, Gebrauch und Missbrauch, so wohl aus der Heiligen Schrifft als auch aus etlich alten und neubewährten reinen Kirchen-Lehrern . . . eröffnet und vorgestellet, *etc.*
Verlegts Theodoricus Philippus Calvisius ; Franckfurt und Leipzig, 1691. 4°.
7896. b. 1.

Harmonologia Musica oder Kurtze Anleitung zur Musicalischen Composition, *etc. In Verlegung Theodori Phil. Calvisii : Franckfurth und Leipzig*, 1702. 4°.
7896. aaa. 4.

Hypomnemata Musica, oder Musicalisches Memorial, Welches bestehet in Kurtzer Erinnerung dessen, so bisshero unter guten Freunden discurs-weise, insonderheit von der Composition und Temperatur möchte vorgangen seyn, zu eigner Nach-

richt auffgesezzet ... von Andrea Werckmeister, *etc.*
In Verlegung Theodri Philippi Calvisii: Quedlimburg, 1697. 4°. **7596. aaa. 2.**

Musicæ Mathematicæ Hodegus Curiosus, oder Richtiger Musicalischer Weg-Weiser, das ist Wie man nicht alleine die natürlichen Eigenschafften der Musicalischen Proportionen, durch das Monochordum, und Ausrechnung erlangen, Sondern auch vermittels derselben, natürliche und richtige rationes über eine Musicalische Composition vorbringen könne, *etc.*
In Verlegung Theodori Philippi Calvisii: Franckfurt und Leipzig. Gedruckt bey Christian Gottschicken, etc. Merseburg, 1686. 4°. **7897. e. 13.**

Musicalische Temperatur, oder deutlicher ... Unterricht, wie man durch Anweisung des Monochordi ein Clavier, sonderlich die Orgel-Wercke, Positive, Regale, Spinetten, und dergleichen wol temperirt stimmen könne... Mit vorhergehender Abhandlung von dem Vorzuge, Vollkommen- und weniger Wollkommenheit der Musicalischen Zahlen . . . Benebst einem . . . in Kupffer vorgebildeten... Monochordo, *etc.*
In Verlegung Theodori Philippi Calvisii: Franckfurt und Leipzig, 1691. 4°. **7897. e. 12.**

Musicalische Paradoxal-Discourse, oder Ungemeine Vorstellungen, wie die Musica einen Hohen und Göttlichen Uhrsprung habe, *etc.* *Theodor. Phil. Calvisius: Quedlinburg*, 1707. 4°. **7897. bb. 1. (6.)**

Die Nothwendigsten Anmerckungen, und Regeln wie der Bassus Continuus, oder General-Bass wol könne tractiret werden, *etc.* *G. E. Struntze: Aschersleben*, (1698.) 4°. **7895. aaa. 26. (2.)**

Die Nothwendigsten Anmerckungen, und Regeln wie der Bassus Continuus ... wohl könne tractiret werden, *etc.* Andere Auflage. *G. E. Struntze: Aschersleben*, 1715. 4°. **557*. e. 25. (6.)**

Organum Gruningense Redivivum, oder Kurtze Beschreibung des in der Grüningischen Schlos-Kirchen Berühmten Orgel-Wercks wie dasselbe anfangs erbauet und beschaffen gewesen: Und wie es anitzo ...ist renoviret und... verbessert worden, *etc.* *In Verlag Gottlob Ernst Struntz: Quedlinburg und Aschersleben*, [1705.] 4°. **7897. bb. 1. (2.)**

Andreæ Werckmeisters... Erweiterte und verbesserte Orgel-Probe ... Jetzo von dem Autore selbst übersehen, mit gründlichen Uhrsachen bekräfftiget, und zum Druck befordert. *In Verlegung Theodori Philippi Calvisii . . . Gedruckt bey Joh. Heinrich Sievert: Quedlinburg*, 1698. 4°. **7895. aaa. 26.**
There is a second (engraved) title-page.

WERCKMEISTER (Andreas) Andreæ Werckmeisters ... erweiterte und verbesserte Orgel-Probe, *etc.* *In Verlegung Gottlob Ernst Struntz: Quedlinburg und Aschersleben*, 1716. 4°. **7897. e. 23.**

Andreas Werkmeisters erweiterte und verbesserte Orgelprobe. *Bey J. M. Teubner: Leipzig*, 1754. 8°. **7897. aa. 59.**

Orgel-Proef,...uit het Hoogduitsche vertaald...door J. W. Lustig, *etc.*
A. Olofsen: Amsteldam, [1755.] 12°. **7899. aa. 7.**

Andreas Werckmeisters erweiterte und verbesserte Orgelprobe. *Bey J. J. Lotter: Augsburg*, 1783. 8°. **7798. f. 48.**

[Another copy.] **7896. aa. 31.**

See Steffani (A.) D. A. Steffani . . . Sendschreiben, darinnen enthalten, wie grosse Gewissheit die Musik, aus ihren Principiis ... habe ... aus dem Italienischen . . . übersetzt, und mit einigen Anmerkungen erläutert von A. Werkmeister, *etc.* 1760. 4°. **7898. h. 36.**

WERE. Were Celia kind as she is Fair. *A Song* set by an Eminent Master.
[*London*, 1710?] *s. sh.* fol. **G. 313. (20.)**

Were I oblig'd to beg my bread. *The favorite Song Somebody.* As sung . . . by Mrs. Second, *etc.* [Full Score.]
Longman and Broderip: [*London*, 1798?] fol. **G. 798. (53.)**

[Another edition.] Were I oblig'd to beg my Bread. *Somebody, etc.* *J. Dale*: *London*, [1798?] fol. **H. 1994. d. (60.)**

[Another edition.] Were I oblig'd to beg my Bread. *The Favorite Song Somebody, etc.* *Printed by Somebody*: [*London*? 1800?] fol. **G. 424. b. (10.)**

Were Phillis kind as she is fair. Song.
See Hart (P.)

WERLIN (Johannes) Irenodiæ, Oder Friedens-Gesäng. Das ist: Newe Geistliche Concert,...bey diesen... Kriegsläufften, vmb ... Vätterliche Widerschenckung dess ... Friedens ... zu gebrauchen. Auff jetzo gebräuchliche Italiänische Invention, mit 2. 3. vnd 4. Stimmen, neben dem Basso Continuo verfertiget ... Bassus Continuus. *In Verlegung Johann Görlins, gedruckt durch Balthasar Kühnen: Ulm*, 1644. 4°. **B. 148.**

WERNER (Francis) Eleven Cotillions two Country Dances and two Minuets, with their proper figures, for the Harp, Harpsichord or Violin, *etc.* Book xiii., for the year 1780. *Printed for W. Campbell: London*, [1780.] *obl.* 4°. **b. 55. c. (2.)**

WERNER (Francis) Eight Cotillions, 8 Country Dances and two Minuets, with their proper Figures, for the Harp, Harpsichord or Violin, *etc.* Book xiv., for the year 1781. [*The Author: London*, 1781.] *obl.* 4°. **b. 55. c. (3.)**

8 Favourite Cotillions 9 Country Dances and three Minuets, with their proper Figures, for the Harp, Harpsichord or Violin, *etc.* Book xv, for the Year 1782. *The Author:* [*London*, 1782.] *obl.* 4°. **b. 55. c. (4.)**

7 Favourite Cotillions, 6 Country Dances and two Minuets, with their proper Figures for the Harp, Harpsichord or Violin...Book xvi, for the year 1783. *Birchall and Andrews: London*, [1783.] *obl.* 4°. **b. 55. b. (4.)**

10 Favourite Cotillions, 8 Country Dances and two Minuets with their proper Figures...for the Harp, Harpsichord, or Violin...Book xvii. for the year 1784. *W. Campbell: London*, [1784.] *obl.* 4°. **b. 55. b. (5.)**

8 Cottilions, 6 Favorite Country Dances and two Minuets, with their proper Figures for the Harp, Harpsichord and Violin...Book xviii, for the Year 1785. *Printed for Birchall and Andrews: London*, [1785.] *obl.* 4°. **b. 49. a. (3.)**

[12 Country Dances.] Humbly Dedicated to the...Subscribers to Almacks, &c. *W. Campbell: London*, [1785?] *obl.* 8°. **a. 9. e. (8.)**

Fourteen New Dances with their Proper Figuers for the Harpsichord, Harp and Violin, *etc.* The fourth Book. *John Rutherford: London*, [1780?] *obl.* 4°. **a. 221.**

Six New Minuets, with three favorite Cotillions and figures, for the Harp, Harpsichord, or Violin, *etc.* *The Author:* [*London*, 1775?] *obl.* 4°. **b. 55. c. (1.)**
Imperfect, wanting the Cotillions.

Six Favourite New Minuets and a new Cotillion, for the Harpsichord, Harp or Violin, *etc.* *Printed for J. and G. Vogler: London*, [1775?] *obl.* 4°. **b. 55. b. (1.)**

Three New Minuets with Six favorite Cotillions and figures, for the Harp, Harpsichord, or Violin, *etc.* [3d Book.] *Printed for J. and G. Vogler: London*, [1780?] *obl.* 4°. **a. 26. c. (4.)**

Three New Minuets with Seven favourite Cotillions and Figures for the Harp, Harpsichord or Violin, *etc.* For the Year 1778. *J. Rutherford: London*, [1778.] *obl.* 4°. **a. 26. c. (2.)**

Four New Minuets with Six favorite Cotillions and Figures for the Harp, Harpsichord or Violin, *etc.* For the Year 1779. *W. Campbell: London*, [1779.] *obl.* 4°. **a. 26. c. (3.)**

WERNER (Francis) Six Favorite New Minuets taken from the Quadrill's published by F. Werner for the Harpsichord, Harp or Violin, *etc.* *J. Rutherford: London*, [1780?] *obl.* fol. **a. 26. c. (5.)**

WERNER (Gregor Joseph) Zwey neue und extra lustige musicalische Tafel-Stücke. I. Der Wiennerische Tändlmarckt. Mit 4 Singstimmen, 2 Violinen und Basso ordinario...II. Die Baurn-Richters-Wahl. Mit 5 Singstimmen, 2. Violinen und Basso, *etc.* [Separate Parts.] *J. J. Lotters seel Erben: Augspurg*, [1750?] fol. **G. 619.**
No. I. only.

WERNICH (Johann Carl Gustav) Versuch einer richtigen Lehrart die Harfe zu spielen,...von J. C. G. W(ernich). *Bey G. L. Winter: Berlin*, 1772. 4°. **7896. aaa. 12.**

WERT (Giaches de) Di Giaches Wert Il Primo Libro delle Canzonette Villanelle a Cinque Voci. Nouamente Composte, & date in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso Angelo Gardano: Venetia*, 1589. 4°. **D. 228. b.**

Di Giaches de Wert il Primo Libro de Madregali a Quatro uoci Nouamente Ristampato, *etc.* Canto. (Basso.) 2 pts. *Apresso di Antonio Gardano: Venetia*, 1564. *obl.* 4°. **A. 355. q.**

Di Giaches de Wert Il Primo Libro de Madrigali a Quattro Voci, Nouamente Ristampato. Canto. (Alto.) (Tenore.) (Basso.) 4 pts. *Appresso Angelo Gardano: Venetia*, 1583. *obl.* 4°. **A. 355.**

Di Giaches de Wert il Primo Libro de Madregali a Cinque Voci, Nouamenti con Noua Giunta Ristampati, *etc.* Canto. (Quinto.) 2 pts. *Apresso di Antonio Gardano: Venetia*, 1564. *obl.* 4°. **A. 355. p.**

Di Giaches de Wert Il Primo Libro de Madrigali a Cinque Voci, nouamente Ristampati. Alto. (Basso.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1583. *obl.* 4°. **A. 355. a.**

Di Giaches de Wert il Secondo Libro de Madregali a Cinque Voci, Nouamente con Noua Giunta Ristampati, *etc.* Canto. *Appresso di Antonio Gardano: Venetia*, 1564. *obl.* 4°. **A. 355. o.**

Di Giaches de Wert Il Secondo Libro de Madrigali a Cinque Voci, nouamente Ristampati. Alto. (Basso.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1596. *obl.* 4°. **A. 355. b.**

Di Giaches de Wert il Terzo Libro di Madrigali a Cinque Voci, Nouamente per Antonio Gardano ristampato, *etc.* Canto. *Appresso di Antonio Gardano: Venetia*, 1566. *obl.* 4°. **A. 355. n.**

WERT (Giaches de) Di Giaches de Wert Il Terzo Libro de Madrigali a Cinque Voci, Nouamente Ristampato. Alto. (Basso.) 2 pts.
Appresso Angelo Gardano: Venetia, 1592. *obl.* 4°. **A. 355. c.**

Di Giaches de Wert Il Quarto Libro de Madrigali a Cinque Voci, Nouamente Ristampati. Alto. (Basso.) 2 pts.
Appresso Angelo Gardano: Venetia, 1583. *obl.* 4°. **A. 355. d.**

Di Giaches de Wert il Quinto Libro de Madrigali a Cinque, Sei, et Sette Voci. Nouamente Composti & dati in Luce. Libro Quinto. Canto. (Alto.) (Tenore.) (Quinto.) 4 pts. *Apresso Li Figliuoli di Antonio Gardano: Venetia*, 1571. *obl.* 4°. **A. 355. e.**

Di Giaches de Wert Il Quinto Libro de Madrigali a Cinque, Sei, et Sette Voci: Nouamente Ristampato. Alto.
Appresso Angelo Gardano: Venetia, 1580. *obl.* 4°. **A. 355. f.**

Di Giaches de Wert Il Sesto Libro de Madrigali a Cinque Voci. Nouamente posti in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts. *Appresso l' herede di Girolamo Scotto: Vineggia*, 1577. 4°. **D. 228.**

Di Giaches di Wert Il Sesto Libro de Madrigali a Cinque Voci. Nouamente ristampati. Canto. *Appresso l'Herede di Girolamo Scotto: Vinegia*, 1584. 4°. **D. 228. a.**

Di Giaches de Wert Il Sesto Libro de Madrigali a Cinque et Sei Voci. Nouamente Ristampato. Alto. (Basso.) 2 pts.
Apresso Angelo Gardano: Venetia, 1592. *obl.* 4°. **A. 355. g.**

Di Giaches de Wert Il Settimo Libro de Madrigali a Cinque Voci Nouamente Composto, & dato in luce. Alto. (Basso.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1581. *obl.* 4°. **A. 355. h.**

Di Giaches de Wert L' Ottavo Libro de Madrigali a Cinque Voci, Nouamente Composto, & dato in luce. Canto (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano: Venetia, 1586. *obl.* 4°. **A. 355. i.**

Di Giaches de Wert Il Nono Libro, de Madrigali a Cinque et Sei Voci, Nouamente Composto, & dato in luce. Canto. (Alto.) (Tenore.) (Basso.) 4 pts.
Appresso Angelo Gardano: Venetia, 1588. *obl.* 4°. **A. 355. j.**

Di Giaches de Wert Il Decimo Libro de Madrigali a Cinque Voci, Nouamenti Composto, & dato in luce. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Angelo Gardano: Venetia, 1591. *obl.* 4°. **A. 355. k.**

WERT (Giaches de) Di Giaches de Wert L' Undecimo Libro de Madrigali a Cinque Voci. Nouamente Composto & dato in luce. Alto. (Basso.) 2 pts.
Appresso Angelo Gardano: Venetia, 1595. *obl.* 4°. **A. 355. l.**

Iaches Wert Modulationum cum Sex Vocibus Liber Primus. Nunc primum in lucem æditus. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts.
Apud Hæredem Hieronymi Scoti: Venetiis, 1581. 4°. **D. 228. c.**

Jaches Wert, Musici suavissimi, Modulationum Sacrarum Quinque et Sex Vocum Libri Tres, in unum Volumen redacti. Cantus. (Altus.) (Tenor.) (Bassus.) (5. Vox.) (Sexta Vox.) 6 pts. *Excudebant Catharina Gerlachin & Hæredes Iohannis Montani: Noribergæ*, 1583. *obl.* 4°. **A. 355. m.**
The Tenor part alone is dated.

See Gardano (Angelo) Musica di Tredici Autori ... Nella quale si contengono... Madrigali ... delli infrascritti Autori ... G. de Vuert, *etc.* 1589. 4°. **K. 3. g. 11.**

WERTER. Werter's Ghost. [Song.]
See F., J.

Werter's Sonnet. [Song.] *See* Cantelo, afterwards Robarts (J.)

Werter to Charlotte. [Glee.]
See Callcott (J. W.)

WERTH (Francis) The Duke of Clarence's New March, *etc.* [P. F.] *Preston & Son: London*, [1795?] fol. **g. 133. (63.)**

The Prince of Wales's New March, *etc.* [P. F.] *Preston & Son: London*, [1795?] fol. **g. 133. (62.)**

The Triumph of True Liberty and Loyalty over Anarchy and Discord, a New Song ...The Words by J. Beckley, *etc.*
Preston & Son, for the Author: London, [1795?] fol. **G. 800. m. (62.)**

WESALIUS (Johannes)
See Epithalamia. Epithalamia...composita per...Ioannem Wesalium, *etc.* 1568. *obl.* 4°. **A. 18.**

WESLEY (Charles) Six Concertos for the Organ or Harpsichord with accompaniment for two Violins, a Tenor & Bass, two Hautboys & two French Horns... Opera II^da^. *Printed for the Author: London*, [1780?] fol. **h. 2752.**
The Organ part only.

God save the King, with New Variations for the Organ or Harpsichord, *etc.*
Dale, for the Author: London, [1798?] fol. **g. 139. (52.)**

Six Hymns . . . Composed by Charles Wesley, with a Hymn by the late Dr. Boyce. *Printed for the Author: London*, [1795?] *obl.* fol. **E. 1688.**

WESLEY (CHARLES) Mildly beam'd the Queen of Night. Glee for 3 Voices. *Printed for the Author: London*, [1800?] *obl.* fol. **D. 402. (32.)**

Six Quartetto's for two Violins, a Tenor and Violoncello, *etc.* [Separate Parts.] *I. Iohnston: London*, [1779.] fol. **h. 2830. (10.)**

VIII. Songs. Op. 3. *Printed for the Author: London*, [1784.] fol. **G. 424. (21.)**

WESLEY (JOHN) *See* SACRED HARMONY. Sacred Harmony: or A choice Collection of Psalm and Hymn Tunes, *etc.* [Edited by J. Wesley.] [1789.] 8°. **B. 483.**

WESLEY (SAMUEL) Goosy Gander. A Favorite Glee. *R. Birchall: London*, [1800?] fol. **G. 805. k. (41.)**

Love and Folly...Song. *W. Hodsoll: London*, [1800?] fol. **G. 424. g. (5.)**

Off she goes. A Popular Air, arranged as a Rondo by S. Wesley. *W. Hodsoll: London*, [1800?] fol. **h. 286. (18.)**

Eight Sonatas for the Harpsichord or Piano Forte, *etc. Welcker, for the Author: London*, [1780?] *obl.* fol. **e. 479.**

Three Sonatas for the Piano Forte... Op. 3. *Birchall & Andrews, for the Author: London*, [1785?] fol. **g. 270. l. (11.)**

Four Sonatas, and Two Duets, for the Piano Forte...Op. 5. *L. Lavenu: London*, [1800?] fol. **g. 272. u. (29.)**

There was a Little Boy. A New Duet, *etc. R. Birchall: London*, [1800?] fol. **G. 805. k. (40.)**

Tobacco is an Indian Weed. *A 3 Part Song.* [*London*, 1800.] *s. sh. obl.* fol. **Add. MS. 31,764. fol. 17.**

A Voluntary for the Organ. No. 1(–9)... Op. 6. *W. Hodsoll: London*, [1800?] fol. **h. 2731. a. (1.)**

See COME. Come all my brave Boys that want Organist's Places. *The Organ laid open...*Song. [Music by S. Wesley.] [1785?] fol. **H. 1650. c. (8.)**

WESSELY (BERNHARD) Zwölf Gedichte von Matthison, *etc. In Commission in der Schlesingerschen Lesebibliothek: Berlin*, 1793. *obl.* fol. **C. 599.**

WEST (BENJAMIN) Sacra Concerto: or the Voice of Melody. Containing an Introduction to the Grounds of Music; also, forty-one Psalm-Tunes, and Twelve Anthems; ...in Three and Four Parts... The Second Edition, *etc. Dryden Leach, for B. Law: London*, 1769. 4°. **D. 591.**

WESTENHOLZ (CARL AUGUST FRIEDRICH) Die Hirten bey der Krippe zu Bethlehem. [Cantata. Full Score.] *Bey J. F. Hartknoch: Riga*, 1774. fol. **I. 43.**

WESTERN. The Western Sky was purpled o'er. *A New Song.* Sung by Mr. Lowe at Vauxhall. [*London*, 1758.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXIII., p. 82.

The Western Sky was purpled o'er. *A new Song.* [*London*,] 1758. 8°. **158. l. 3.**

London Magazine, 1758, *p.* 531.

[Another setting.] The Western Sky was purpled o'er. Song. *See* BRODERIP (R.)

The Western Volunteer. Song. *See* MATHEWS (J.)

WESTPHALENS FREUDE. Westphalens Freude ihren vielgeliebten König Friedrich Wilhelm bey sich zu sehen. Cantate. *See* BACH (W. F. E.)

WESTREY (CHARLES) When war is wag'd to quell the Foe. *A much admired Song* written by Mr. Fox ... On the Engagement between the Cobourg Cutter, of twelve Guns ... and La Revanche, a French Lugger Privateer, of sixteen Guns, *etc.* [*London*, 1798.] fol. **G. 376. (43.)**

WHACK. Whack fal de ral. [Song.] *See* WIVES IN PLENTY.

WHAT. What a Booby is this Sirs that's come to our Town. *A Dialectical Discourse* between a Musical Marrowbone Butcher of Bath and a Dorsetshire Clown, set to music by the Clown, *etc. Longman and Broderip, for the Author: London*, [1790?] fol. **G. 360. (49.)**

What a charming thing is Feasting. [Song.] *See* O. Oh what a charming thing, *etc.* [1780?] fol. **G. 310. (245.)**

What a fine thing have I seen today. A Dialogue between Miss Molly and her Mother about a Hoop. [*London*, 1710?] *s. sh.* fol. **H. 1601. (532.)**

Another edition of this song, with different words, is catalogued under Nicholas Nemo, pseud.

What a Noise and a bustle prevails thro' the Town. *Devon's fair Dutchess. A Toast Song.* [*London*, 1783.] *s. sh.* fol. **G. 313. (246.)**

What a pox de' tell me of the Papists design. *A new Song*, the Words out of Mr Tho: Browns Works. [*London*, 1710?] *s. sh.* fol. **G. 313. (16.)**

What a rout has there been. *The State Jockies.* [Song.] *Str[aight] & Sk[illern: London*, 1775?] *s. sh.* fol. **G. 312. (228.)**

What are the joys of white man here? *Bonja Song.* A favorite Negro Air for the Piano-Forte, *etc.* [Words by C. F. D.] *Broderip and Wilkinson: London*, [1800?] fol. **G. 799. (22.)**

WHAT. What are these Idiots doing. Song. *See* KINGDOM OF THE BIRDS.

What Bard O Time discover. [Song.] *See* DUENNA.

What Bard or dares presume to tell. *Kitty's Vindication:* [Song,] Occasion'd by a Song in Praise of Peggy. [*London*, 1740?] *s. sh.* fol.
G. 813. (219.)

What Beauties does Flora disclose. *Tweed-Side.* [Song, the words by R. Crawford.] [*London*, 1725?] *s. sh.* fol. **G. 313. (71.)**

[Another edition.] What beauties does Flora disclose. *Tweed Side.* [Song.] [*London*, 1750?] *s. sh.* fol.
H. 1994. a. (24.)

[Another edition.] What beauties does Flora disclose. *Tweed Side.* [Song.] [*London*, 1770?] *s. sh.* fol.
H. 1994. b. (94.)

What Beauty is, let Strephon tell. Song. *See* ECCLES (J.) [*The Fate of Capua.*]

What can a Maiden do? Song. *See* BLEWITT (J.)

What can be the matter with Nancy. [Song.] *See* SHIELD (W.)

What care I for whom she be. [Song.] *See* SHALL. Shall I wasting in despair, *etc.* [1780?] fol. **G. 311. (123.)**

What Charming Sounds are these. [Song.] *See* NEWNESS (J.)

What chear, my honest mess-mates. *A New Song* sung by Mr. Beard. [*London*, 1762.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXX., p. 318.

What cheer my honest Messmates. Song. *See* FAIR.

What Citadel so proud can say. Song. *See* ARNOLD (S.) [*Inkle and Yarico.*]

What could a Man for Woman do. *The Pleasures and Plagues of Matrimony, etc.* [Song.] [*London*, 1720?] *s. sh.* fol.
G. 305. (134.)

[Another copy.] **G. 313. (37.)**

What dire Misfortune hath befell. *England's Lamentation for y^e^ Loss of Farinelli,* [Song,] set for the German Flute. [*London*, 1736.] *s. sh.* fol.
G. 316. f. (89.)

[Another edition.] What dire Misfortune hath befell. *England's Lamentation of y^e^ loss of Farinelli, etc. Printed for J. Simpson:* [*London*, 1736.] *s. sh.* fol.
H. 1994. b. (95.)

What e'er I do, where e'er I go. *Charming Cloe.* A New Song within y^e^ Compass of y^e^ Flute. [*London*, 1720?] *s. sh.* fol. **H. 1601. (494.)**

[Another copy.] **G. 305. (54.)**

What finish'd Toy new from the Skies. Song. *See* DAVIES (R.)

WHAT. What garrs the foulish mayde complain. Song. *See* PURCELL (D.)

What Harm is so simple a Token of Love! *The Nosegay.* A New Song. [By Theodore Smith.] [*London*, 1771.] 8°.
P.P. 5438. z.
Universal Magazine, Vol. XLIX., p. 264.

What is that to you? Song. *See* MY. My Jenny and I have toil'd, *etc.* [1774.] *s. sh.* 4°. **159. n. 6.**

What is the Language of the Eye. Song. *See* GRAEFF (J. G.)

Vat mean you, shon English. *Hawke's Triumph, etc.* [Song.] *Printed for T. Straight: London*, [1760?] fol.
I. 530. (164.)

What med'cine can soften the bosom's keen smart? *See* CHAPLET.

What Monarch in Europe for Grandeur can stand. [Song.] *Sung by Mr. Andrews* at Sadlers-wells in the Character of a Soldier. [*London*, 1762?] *s. sh.* fol.
G. 313. (218.)

What nation shall dare. *On the Reduction of Martinico.* [Song, by J. Dunn.] [*London*, 1762.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. III., p. 505.

What nation shall dare. *On the Reduction of Martinico.* [Song, by J. Dunn.] [*London*,] 1762. 8°. **P.P. 5441.**
Royal Magazine, Vol. VI., p. 209.

What nation shall dare. *A new Song:* On the Reduction of Martinico. [By J. Dunn.] [*London*, 1762.] 8°.
P.P. 5438. z.
Universal Magazine, Vol. XXX., p. 371.

What new delights invade my bosom. Duett. *See* KELLY (M.)

What pity 'tis so bright a thought. *Sally's Lamentation*, or the Answer to Sally. [Song, adapted to H. Carey's tune of "Sally in our Alley."] [*London*, 1720?] *s. sh.* fol. **H. 1601. (491.)**

[Another edition.] What pity 'tis so bright a thought. *Sally's Lamentation, etc.* [*London*, 1720?] *s. sh.* fol.
G. 313. (39.)

What pleasant Scenes around this Place appear. *The Unwilling Departure.* [Song.] [*London*, 1750?] *s. sh.* fol.
I. 530. (171.)

What pleasures are found when in search of the Game. Song. *See* BLEWITT (J.)

What Posies and Roses. [Song.] *See* AGREEABLE SURPRISE.

What raptures sing around. Song. *See* BLEWITT (J.)

What's a poor simple clown to do. [Song.] *See* MAY DAY.

What's all that to me. [Song.] *See* SMITH (A.)

WHAT. Whats Celias Shape or Phebes Face. *To Sylvia.* [Song.] [*London*, 1770?] *s. sh.* 4°. **I. 530. (172.)**

What's Chloe to me. *Haughty Delia.* [Song.] Sung by Mr. Vernon, at Vauxhall. [By W. Yates.] [*London*, 1768.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XLIII., p. 44.

What's Pleasure what's Life. *A New Song.* [*London*, 1770?] *s. sh.* fol. **G. 313. (139.)**

What's that to you. Song. *See* HOOK (J.)

What scenes of approaching delight. [Song.] *See* COBSTON ( ) [*Jupiter and Europa.*]

What shall he have who kills the Deer. Glee. *See* HAYES (P.)

[Another setting.] What shall he have that kill'd the Deer? [Song and Chorus, by H. Carey.] *See* LOVE IN A FOREST.

What shall he have who merits most. Archer's Glee. *See* STEVENS (R. J. S.)

What! shall the brave Duke William's Honour lie. Song. *See* DAVIS (A.)

What shall we sing. Glee. *See* PARRIN (I. A.)

What shall we sing now here are three. Glee. *See* HARINGTON (H.)

What Shepherd or Nymph of the Grove. *A New Song.* [*London*, 1759.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXIV., p. 101.

[Another setting.] What Shepherd or Nymph of the Grove. A Pastoral. Sung by Mr. Hudson at Ranelagh. [*London*, 1763?] *s. sh* fol. **G. 313. (181.)**

[Another edition.] What Shepherd or Nymph of the Grove. *A Pastoral Song, etc.* [*London*? 1763?] *s. sh.* fol. **G. 805. e. (9.)**

What sport can compare. *Hunting the Hare.* [Song.] *C[harles and] S[amuel] T[hompson: London*, 1770?] *s. sh* fol. **G. 806. f. (82.)**

What Sport can compare. *Hunting the Hare.* A New Song. [*London*, 1772.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. LI., p. 262.

What tender Passions. Song. *See* ARNE (M.)

What think ye my Masters. Song. *See* MEDLEY.

What think you of Christ? Hymn. *See* E., H.

What tho' a Swain of good Renown. Song. *See* CARTER (C. T.)

What tho' I am a Country Lass. *The Country Lass: or the Lofty Shepherdess.* [A Song.] [*London*, 1725?] *s. sh.* fol. **G. 313. (81.)**

[Another copy.] **G. 303. (83.)**

WHAT. [Another setting.] What though I am a Country Lass. *The Virtuous Maid.* [Song.] [*London*, 1730?] *s. sh* fol. **G. 316. f. (108.)**

What tho' my Tongue did never move. Song. *See* ARNE (M.) [*Tristram Shandy.*]

What tho' the bloom of spring be gone. *Fanny's Charms.* [Song.] [*London*, 1764.] 8°. **P.P. 5441.**

Royal Magazine, Vol. X., p. 101.

What tho' the blooming genial Year. *Amyntor.* [Song.] Sung by Miss Spencer at Sadler's Wells. [*London*, 1760?] *s. sh.* fol. **G. 313. (222.)**

What tho' the sable hours. Glee. *See* WEBBE (S.) *the Elder.*

What tho' the Times are bad. Song. *See* VANBRUGHE (G.)

What tho' this Arm can't wield a Sword. *Encore*, or The Lady Volunteer's Request from the Isle of Wight, May 26th 1758. [*London*, 1758.] *s. sh.* fol. **G. 313. (220.)**

What tho' this arm can't wield a sword. *Encore*, or the Lady Volunteer's Request from the Isle of Wight. May 26th 1758. A Song. [*London*, 1758.] 8°. **P.P. 5438.**

Literary Magazine, Vol. III., p. 277.

What though my love be gone afar. Song. *See* OLIVE (J.)

What toils attend a Sailor's Life. *The British Tar, or Peace and Loyalty.* A favorite Sea Song . . . Written and Composed by a Young Gentleman. *Longman and Broderip, for the Author: London*, [1797?] fol. **G. 376. (50.)**

What will make every man rich. Song. *See* LET. Let the daring advent'rers, *etc.* [1780?] *s. sh.* fol. **G. 310. (38.)**

What will not gen'rous Wine produce. Glee. *See* WEBBE (S.) *the Elder.*

What wou'd Europa whose shrill cryes. [Song.] *Jupiter descends on his Eagle.* Sung by Mr. Leveridge in y^e^ Musick of the Peace. [*London*, 1697?] *s. sh.* fol. **G. 315. (133.)**

What would you be at? Song. *See* OTHER. T'other Day as I went to the Fair, *etc.* [1764.] 8°. **P.P. 5438. z.**

WHAT A BLUNDER. What a Blunder. Comic Opera. *See* DAVY (J.)

WHAT D'YE CALL IT. 'Twas when the Seas were roaring. [Song.] *Sung in the Comick Tragick Pastorall Farce*, or what d'ye call it. [Words by J. Gay, music attributed to Handel.] [*London*, 1725?] *s. sh.* fol. **H. 1601. (427.)**

[Another edition.] 'Twas when the Seas were roaring, *etc.* [*London*, 1730?] *s. sh.* fol. **G. 305. (59.)**

WHATE'ER. Whate'or squeamish Lovers may say. *The Bottle*, [Song,] *etc.* *Printed for G. Goulding: London*, [1785?] fol. **H. 2818. c. (65.)**

WHEALL (William) *See* Psalms. [*4. English.*] An Abridgment...of the... Psalms, . . . with . . . Tunes . . . by Mr. Wm. Wheale, *etc.* [1777.] 8°. **A. 511. d.**

WHEATLEY (William) Colin and Phyllis. [Song.] [*London*, 1760?] *s. sh.* fol. **G. 314. (99.)**

The Cottager. [Song.] ... The Words by Mr. Ingledew. [*London*, 1780?] *s. sh.* fol. **G. 306. (109.)**

WHEEDLER. The Wheedler. [Song.] *See* Carey (H.)

[Another setting.] The Wheedler. [Song.] *See* Dieupart (C.)

WHEEL. The Wheel of Fortune. Song. *See* Wheel. The Wheel of Life is turning quickly round, *etc.* [1725?] *s. sh.* fol. **G. 312. (21.)**

The Wheel of Life is turning quickly round. *The Wheel of Fortune.* A Song [composed and] Sung by Mr. Leveridge at the Theatre Royall in Lincolns Inn Fields. [Words altered from A. Robertson of Struan.] [*London*, 1725?] *s. sh.* fol. **G. 312. (21.)**

WHEELBARROW. The Wheelbarrow. Cantata. *See* Oswald (J.)

WHEELER (Richard) Six Glees for three and four Voices. *Printed for the Proprietor: Cambridge*, [1800?] *obl.* fol. **E. 207. c. (8.)**

WHEN. When absent from y^e^ Nymph I love. *The Absent Lover.* A Song sung by S^r^ F. B., *etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. f. (74.)**

When absent from thy much lov'd sight. Ballad. *See* Neilson (L. C.)

When all the Attic fire. [Song.] *See* Eliza.

When all thy Mercies, O my God. *A Hymn*, by Mr. Addison, set to Music by an eminent Master. [*London*, 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, March, 1761, *p.* 131.

[Another setting.] When all thy Mercies, O my God. Hymn. *See* Green ( )

When all was wrapt in dark Mid-night. *William and Margaret*, an old Ballad. [Words attributed to D. Mallet.] **B. L.** [*Edinburgh*? 1723?] *s. sh.* fol. **1876. f. 1. (107.)**

WHEN. [Another edition.] When all was wrapt in dark Midnight. *William and Margaret.* A New Ballad. [*London*, 1725?] *s. sh.* fol. **H. 1601. (521.)**

[Another copy.] **G. 315. (18.)**

[Another copy.] **G. 315. (104.)**

[Another edition.] When all was wrapt in dark Midnight. *William and Margaret.* A Ballad. [*London*, 1727?] *s. sh.* fol. **G. 316. f. (95.)**

[Another edition.] When all was wrapt in dark Midnight. *William and Margaret.* A Ballad. [*London*, 1730?] *s. sh.* fol. **G. 313. (76.)**

When Angry Nations. Song. *See* Linley (F.)

When anxious cares possess my breast. *Betsy.* [Song.] [*S.*]*B*[*a*]*bb*: [*London*, 1780?] *s. sh.* fol. **G. 313. (186.)**

When approach'd by the fair dewy fingers of Spring. *Spring;* a Rural Song. [Words] By T. Brerewood. [*London*, 1746.] 8°. **259. c. 16.**
Gentleman's Magazine, Vol. XVI., p. 157.

When approach'd by the fair dewy Fingers of Spring. *Spring:* a new Pastoral. [Song.] [*London*, 1774.] *s. sh.* 4°. **159. n. 6.**
London Magazine, March, 1774.

When artless first among y^e^ Fair. *The Rover reclaim'd.* [Song.] The words by Mr. Oakman. [*London*, 1760?] *s. sh.* fol. **G. 316. f. (68.)**

[Another copy.] **G. 305. (69.)**

When artless first among the Fair. *The Rover reclaim'd.* A New Song, the words by Mr. Oakman. [*London*,] 1762. 8°. **158. l. 7.**
London Magazine, 1762, *p.* 203.

When at my Nymph's devoted Feet. *Encore.* [Song.] Set by an Eminent Master. [*London*, 1740?] *s. sh.* fol. **G. 316. f. (94.)**

[Another edition.] When at my Nymph's devoted Feet. [*London*, 1750?] *s. sh.* fol. **G. 315. (96.)**

When Aurora peeps o'er the Derbyshire Hills. [Song.] *See* Moze (J. H.)

When Bacchus jolly God invites. *The Whisper*, a favorite Cantata. [Words by P. Whitehead.] *Longman, Lukey & Co.: London*, [1775?] fol. **G. 313. (261.)**

When Beauteous Fair Camilla deigns. *The Matchless Fair.* [Song.] [*London*, 1745?] *s. sh.* fol. **G. 305. (242.)**

[Another copy.] **G. 313. (125.)**

When beauteous, fair Camilla deigns. *The Matchless Fair.* [Song.] [*London*, 1746.] 8°. **157. l. 8.**
London Magazine, 1746, *p.* 308.

WHEN. When beauteous fair Camilla deigns. *The Matchless Fair.* [*London*, 1747.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. I., p. 329.

[Another edition.] When beauteous fair Camilla daigns. *The Matchless Fair.* [*London*, 1750?] *s. sh.* fol. **G. 316. f. (101.)**

When beauteous Laura's gentle Voice. *Laura.* [Song.]
S[amuel and] A[nne] T[hompson: London, 1778.] *s. sh.* fol. **G. 313. (196.)**

When Beauty and Wit at first did conspire. *The Conquest.* A Song ... Sung by Mr. Baker at Mary-le-bone Gardens. [*London*, 1750.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. VI., p. 129.

When Beauty and Wit at first did conspire. *The Conquest.* [Song.] Sung by Mr. Baker at Maribone Gardens. [*London*, 1750?] *s. sh.* fol. **G. 316. (154.)**

[Another copy.] **G. 316. a. (50.)**

When beauty does her Power pursue. *The Power of Beauty.* A Song. [*London*, 1725?] *s. sh.* fol. **G. 305. (42.)**

[Another copy.] **G. 313. (131.)**

When Beauty Sorrow's Livery Wears. Song. *See* HAENDEL (G. F.) [*Hercules.*]

When Beauty such as yours. Song. *See* AKEROYDE (S.)

When Beauty we enjoy. [Song.] *See* WEIDEMAN (C. F.)

When bending o'er the lofty Yard. Song. *See* FISHER ( ) *Actor.*

When blushes dy'd the cheek of morn. *Valentine's Day.* A New Song. [*London*, 1755.] 8°.
B. Martin's Miscellaneous Correspondence, etc. Vol. I., p. 6.

When bonny Jenny first left me. Song. *See* CORBETT (W.) [*As you find it.*]

When bright Aurelia trip't the Plain. *The Bright Aurelia.* [Song.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (488.)**

[Another edition.] When bright Aurelia tript the plain. *The Bright Aurelia.* [*London*, 1710?] *s. sh.* fol. **G. 313. (56.)**

When Britain first at Heaven's command. *Rule Britannia, etc.* [Song, from 'Alfred,' words by Thomson and Mallet, music by T. A. Arne.] [*London*, 1755.] 8°. **250. c. 2.**
Gentleman's Magazine, Vol. XXV., p. 131.

When Britain first her fair domain. *The Loyalist,* [Song,] wrote by a Friend to the King and Constitution.
Printed for S. Thompson & Co.: London, [1795?] fol. **G. 385. c. (15.)**

WHEN. When Briton's Silver Trumpet sounds. [Song.] *See* THREE. Three Lads contended for my heart, *etc.* [1775?] *s. sh.* fol. **G. 312. (222.)**

When by my Pastorella's Side. *Pastor's Lamentation.* Set for y^e^ German Flute. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. f. (57.)**

When by the flowing Brooks we sat. *Psalm cxxxvii.* From Dr. Watt's Miscellaneous Thoughts. [*London*, 1763.] 8°. **P.P. 324. w.**
Christian's Magazine, June, 1763, *p.* 277.

When Celia's heart unsettled roves. *A new Song.* Set by an Eminent Master. [*London*, 1760?] *s. sh.* fol. **H. 1994. (65.)**

When Celia strikes the warbling wire. Song. *See* HUDSON (R.)

When Celia was learning. Catch. *See* ISUM (J.)

When charming Celia does appear. *A Song* sung by the Boy, at the Theatre in Lincoln-Inn Fields. [*London*, 1710?] *s. sh.* fol. **G. 313. (40.)**

When charming Cloe gently walks. *A New Song* Sung at the Publick Gardens, *etc.* [Music by L. C. A. Granom, words by Mr. Jersey.] [*London*, 1740?] *s. sh.* fol. **G. 316. a. (51.)**

When charming Chloe gently walks. *Chloe.* A New Song. [By L. C. A. Granom.] [*London*, 1752.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XI., p. 269.

When charming Cloe gently walks. Song. *See* GRANOM (L. C. A.)

When chearfull Day began to dawn. *Diana,* a Favourite Hunting Cantata. [By J. Hook.] *Eliz^h^ Rhames:* [*Dublin*, 1780?] fol. **H. 1601. a. (97.)**

When, Cloe, by your Slave pursu'd. *The Flying Fair.* [Song, music by D. Russel, words translated from Horace by J. Glanvill.] [*London*, 1745?] *s. sh.* fol. **G. 313. (123.)**

When Chloe first young Colin saw. *She wou'd not, and she wou'd* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. a. (52.)**

When Chloe I your Charms survey. Song. *See* LEVERIDGE (R.) [*Plot and no Plot.*]

When Chloe on the Spinnet plays. Song. *See* GRAVES (J.)

When Chloe try'd her Virgins fires. *Chloe.* [Song, words by Dr. Hoane.]
I[ohn and] G[erard] V[ogler: London, 1775?] fol. **G. 313. (262.)**

[Another setting.] When Chloe try'd her Virgin Fires. Song. *See* PERCY (J.)

WHEN. When Cloe we ply. *The Artifice.* [Song.] Sung by Mrs. Reding. [*London*, 1720?] *s. sh.* fol. **H. 1601. (522.)**

[Another edition.] When Cloe we ply. *The Artifice, etc.* [*London*, 1720?] *s. sh.* fol. **G. 313. (114.)**

When Cœlia chants the rural lay. *Cœlia or the Death of the Lark.* [Song.] As Sung at Marybone. [*London*, 1770?] *s. sh.* fol. **I. 530. (173.)**

When Cœlia chants the rural Lay. *Cœlia, or, The Death of the Lark.* A New Song. [*London*, 1772.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. L., p. 39.

When crafty Fowlers would surprize. [Song.] *See* FRANCK (J. W.)

When Cupid from his Mother fled. Song. *See* LEVERIDGE (R.) [*Love and a Bottle.*]

When Damon languish'd at my Feet. *See* OSWALD (J.) [*The Gamester.*]

When Damon met Phillis. [Song.] *See* DEFESCH (W.)

When Daphne first her Shepherd saw. Song. *See* PURCELL (D.)

When Delia on the plain appears. *Tell me my heart if this be love,* a favorite Song for the Harpsichord or Piano-Forte. [Words by Lord Lansdown.] *Preston & Son: London*, [1790?] fol. **G. 798. (52.)**

[Another setting.] When Delia on the plain appears. [Song.] *See* HAYES (P.)

When descending from the Sky. Hymn. *See* E., H.

When dew-drops gild the weeping Thorn. *The disappointed Lover.* [Song.] [*London*, 1755.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XVII., p. 267.

When Dolly sings, the wond'ring Swains. *Doll the Dairy Maid.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (508.)**

When Edward left his Native Plain. Song. *See* HOOK (J.)

When e'er I gase on Sylvia's Face. Song. *See* MATTEIS (N.)

When e'er the dear damsel appears. Song. *See* HUDSON (R.)

When embracing my Fri[e]nds & Quaffing Champain. *A New Song* Made by an Eminent Master, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (527.)**

[Another edition.] When embracing my Friends and quaffing Champain, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 313. (41.)**

When fading Beauty does decay. *The Inconstant.* [Song, music by J. F. Lampe.] [*London*, 1730?] *s. sh.* fol. **G. 313. (150.)**

When fair Malinda grac'd the Plain. [Song.] [*London*, 1710?] fol. **G. 313. (47.)**

WHEN. When fair Serena first I knew. Song. *See* HUDSON (R.)

When fam'd Cecilia on the organ play'd. *To a beautiful young Lady playing on the Organ.* [Song.] [*London*, 1748.] 8°. **249. c. 18.**
Gentleman's Magazine, Vol. XVIII., p. 228.

When fancy feeds. Song. *See* MOULDS (J.) [*The Sultan.*]

When Fanny, blooming fair. *The Ravish'd Lover.* [Song] Set for the German Flute. [Words by T. Phillips, music by W. Boyce.] [*London*, 1736?] *s. sh.* fol. **G. 313. (108.)**
This song was written on Lady Fanny Shirley. It has been erroneously attributed to Lord Chesterfield.

[Another edition.] When Fanny, blooming fair. *The Ravish'd Lover, etc.* [*London*, 1736?] *s. sh.* fol. **G. 305. (220.)**

When Fanny I saw. *The Imaginary Kiss.* [Song, words by R. Dodsley, music by J. Oswald.] [*London*, 1743?] *s. sh.* fol. **G. 313. (118.)**

When Fanny to Woman is growing apace. *A New Song.* Sung by Mr. Vernon, at Vauxhall. [*London*, 1764.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXV., p. 41.

When Fanny to woman is growing apace. *A New Song.* Sung by Mr. Vernon, at Vauxhall. [*London*,] 1765. 8°. **P.P. 5441.**
Royal Magazine, Vol. XII., p. 45.

When first by fond Damon, Flavella was seen. [Song.] *Sung by Mr. Beard at Ranelagh Gardens.* [*London*, 1760?] *s. sh.* fol. **I. 530. (174.)**

When first by fond Damon Flavella was seen. [Song.] *Sung by Mr. Lowe, etc.* [*London*, 1756.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, June, 1756.

[Another setting.] When first by fond Damon. [Song.] *See* WEIDEMAN (C. F.)

When first, by pow'rful love subdu'd. *The Resolv'd Swain:* A New Song [by J. Hook]. [*London*, 1770.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLVII., p. 263.

When first I Celia's face beheld. *The Inconstant.* A new Song. [*London*, 1767.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XL., p. 97.

When first I fair Cœlinda knew. *The Impertinent Poet.* [Song.] [*London*, 1770?] *s. sh.* fol. **I. 530. (175.)**

When first I gaz'd on Kitty's Face. *Kitty.* [Song.] Sung by Mr. Vernon. [*London*, 1770?] *s. sh.* fol. **H. 1994. (66.)**

WHEN. When first I left my dearest Peg. *The Wooden Leg.* A Celebrated Sea Song, *etc.* *Printed for T. Skillern: London,* [1780?] fol. **G. 313. (147.)**

When first I saw my Delia's face. *Delia.* [Song.] Sung by Mr. Lowe at Vauxhall. [*London,* 1756.] 8°. **250. c. 3.**
Gentleman's Magazine, Vol. XXVI., p. 443.

When first I saw my lovely Maid. Song. *See* HAENDEL (G. F.) [*Susanna.*]

When first I saw the beauteous Maid. *The Deserted Swain.* [Song.]
C[harles and] S[amuel] T[hompson: London, 1775?] *s. sh.* fol. **G. 313. (188.)**

When first I saw the bright Aurelia's Eyes. Song. *See* PURCELL (H.)

When first I saw the charming Maid. *The Fairy Queen, or Short Courtship.* A New Song. *Broderip & Wilkinson:* [*London,* 1800?] fol. **G. 356. (54.)**

When first I saw the Village maiden. *The Village Maiden...*[Song,] written by Mr. Robson. [By J. Hook.] *Printed for S. A. & P. Thompson: London,* [1790?] fol. **H. 1651. a. (4.)**

When first I saw thee graceful move. [Duet.] *See* GALLI ( ) *Signora.* [*Se son lontana.*]

When first I saw thee graceful move. *A New Song* [for two voices, by Signora Galli]. [*London,* 1760.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXVI., p. 200.

When first my soul enlisted. Hymn. *See* E., H.

When first she came to Town. *The Favorite Duett of Jess Macpharlane* as sung at the Dilettanti Concerts.
Longman & Broderip: London, [1790?] fol. **G. 354. (57.)**

[Another edition.] When first she came to Town. *The Favorite Duett of Jess Macpharlane* as Sung...by Mr. Dignum and Mr. Hindle. [*London,* 1790?] fol. **H. 2821. (20.)**

When first simple Strephon. *How d'ye do.* [Song.] *John Rice:* [*Dublin,* 1780?] *s. sh.* fol. **H. 1601. a. (80.)**

When first the dear Youth passing by. *See* THREE WEEKS AFTER MARRIAGE.

When first the East begins to dawn. Song. *See* HOOK (J.)

When first this humble Roof I knew. Song. *See* JACKSON (W.) *of Exeter.* [*The Lord of the Manor.*]

When first to Helen's Lute. [Song.] [*Dublin,* 1794.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, May, 1794.

WHEN. When first you courted me. *Donald.* A favorite Scots Song.
L[ongman] & B[roderip: London, 1785?] *s. sh.* fol. **H. 1994. b. (96.)**

[Another setting.] When first you courted me. *Donald.* A favorite Song to the Original Scotch Tune. [*London,* 1790?] fol. **G. 805. h. (46.)**

When Flora decks the mantling bow'rs. *The Wish Granted.* [Song, by R. Hudson.]
C[harles and] S[amuel] T[hompson: London, 1771?] *s. sh.* fol. **G. 313. (195.)**

When fond, you Damon's charms recite. *To Chloe.* [Song.] The Words by Mr. Addison. [*London,* 1754.] 8°. **250. c. 1.**
Gentleman's Magazine, Vol. XXIV., p. 134.

When forc'd from dear Hebe to go. *Hebe.* A New Song [by T. A. Arne]. [*London,* 1764.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXV., p. 205.

When forc'd from dear Hebe to go. *Hebe.* [Song, by T. A. Arne.]
[*London,* 1764.] 8°. **P.P. 5441.**
Royal Magazine, Vol. X., p. 213.

When forc'd from dear Hebe to go. *Hebe.* [Song, by T. A. Arne.] *R. Falkener: London,* [1775?] *s. sh.* fol. **H. 1994. a. (15.)**

When fragrant bloom of yellow broom. *Willy.* [Song.] Sung by Mrs. Wrighten. *S[amuel,] A[nn and] P[eter] T[hompson: London,* 1780?] *s. sh.* fol. **G. 313. (183.)**

When Frenchman threat. [Song.] *Britannia's Mandate.* *T. Trotter: Kew Bridge,* [1800?] *obl.* fol. **D. 392. (13.)**

When fumes of Wine ascend into my brain. *Wine.* An Anacreontick.
P. H[odgson: London, 1780?] *s. sh.* fol. **G. 313. (190.)**

[Another setting.] When fumes of wine ascend into my brain. Song. *See* STUBLEY (S.)

When gay Philander fell a prize. *The Converted Shepherd.* [Song, words by James Moore.] *Cross:* [*London,* 1720?] *s. sh.* fol. **H. 1601. (531.)**

[Another edition.] When gay Philander fell a prize. *The Converted Shepherd.* [*London,* 1720?] fol. **G. 303. (84.)**

When gen'rous Wine. Song. *See* PROBIN (J.)

When gentle Parthenissa walks. Song. *See* ARNE (T. A.) [*The Tender Husband.*]

When glorious Eliza was England's bright Star. *A Loyal Song.* *I. P[reston: London,* 1770?] *s. sh.* fol. **G. 313. (138.)**

WHEN. [Another setting.] When glorious Eliza was England's bright star. Song. *See* HUDSON (R.)

When glory invites, what Briton so mean. Song. *See* FAIR.

When Hairs are gray. [Song.] *See* SON-IN-LAW.

When I am banish't the delight. Song. *See* HARRIS (J.)

When I at my Window am gazing. *Molly Carr.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 313. (153.)**

When I at my Window am gazing. *Molly Carr.* [Song.] [*London*, 1755.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Jan., 1755.

When I beheld Clarinda's Eyes. *Love Triumphant.* [Song, arranged to a Minuet by G. F. Handel.] [*London*, 1715?] *s. sh.* fol. **G. 313. (42.)**

When I drain the rosy Bowl. *The Rosy Bowl.* [Song.] Sung by Mr. Vernon at Vauxhall, 1779. [Words translated from Anacreon by Fawkes.] *Sk[illern: London*, 1779.] fol. **G. 313. (263.)**

When I languis'd and wished. [Song.] *See* ECCLES (J.) [*The Innocent Mistress.*]

When I play'd on my Spanish Guittar. A favorite Ballad, as Sung at Brandenburg House, *etc.* *J. Dale: London*, [1800?] fol. **G. 356. (45.)**

When I survey Clarinda's Charms. Song. *See* HAENDEL (G. F.) [*Minuets. Walsh's Collection, p.* 29.]

When I survey that matchless Face. [Song.] *See* HEIGHINGTON (M.)

When I to Sleep address my Mind. *The Lover's Complaint.* [Song.] Tune, A celebrated Minuet. [*London*, 1738.] 8°. **249. c. 8.**
Gentleman's Magazine, Vol. VIII., p. 540.

When I was a Lad. *Oh! poor Robinson Crusoe.* A Favorite Comic Chaunt, written and sung by Mr. Cussans, at the Royal Circus, & Sadlers Wells, *etc.* [To the tune of the Rogues' March.]
Printed for E. Bates: London, [1797?] fol. **G. 367. (29.)**

When I was a little Baby. [Song.] *See* CARTER (C. T.) [*A Bold Stroke for a Husband.*]

When I was a maiden of twenty. Song. *See* OSWALD (J.)

When I was a young one. Song. *See* THOMAS AND SALLY.

When I was first kittened. *Paddy O'Brian.* The Favorite Irish Song sung by Mr. Johannot, at Astley's Amphitheatre of Arts ... Written by Mr. Upton.
Printed for W. Cope: London, [1797?] fol. **G. 367. (31.)**

WHEN. When I was near Manhood I grew sick of Home. *Wholesome Advice;* or, A New Bundle of Proverbs. [Song.] Sung by Mr. Munden ... Written by Mr. Fox. *Wright, for the Author:* [*London*, 1800?] fol. **G. 249. (59.)**

When in the break of morning. Canzonet. *See* MORLEY (T.) [*First Book of Canzonets to Two Voices.*]

When in unbounded Glory bright. *Cælia in Mourning.* A New Song, *etc.* [*London*, 1751.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. IX., p. 79.

When in War on the Ocean. A Celebrated Sea Song Sung by Mr. Bannister at the Anacreontic Society. *Printed for T. Skillern: London*, [1785?] fol. **G. 385. c. (14.)**

When Innocent Pastime our Pleasure did Crown. *Jenny and Nanny.* [Song.] Sung by Mrs. Arne at Ranelagh, and Master Brown at Mary-bone Gardens. [By T. A. Arne.] [*London*, 1770?] *s. sh.* fol. **H. 2818. (34.)**

When Israel freed from Pharoah's Hand. *Psalm cxiv.* Translated by Mr. Tickell, from the Spectator. Set by an eminent Master. [*London*, 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, May, 1761, *p.* 229.

When Jockey first I saw. Song. *See* COX (R.)

When Jockey was blest with your Love. *Jockey and Jenny.* A favourite Dialogue sung by Mr. Lowe and Mrs. Arne at Vaux Hall. [Music by J. Worgan.] [*London*, 1750?] *s. sh.* fol. **G. 313. (136.)**

When Jockey was blest with your Love. *Jockey and Jenny.* A New Song. Sung by Mr. Lowe and Mrs. Arne at Vaux-Hall. [By J. Worgan.] [*London*, 1750.] 8°. **157. l. 12.**
London Magazine, 1750, *p.* 372.

When join'd in the Chace. Song. *See* ARNE (M.)

When languor and disease invade. *An Hymn*, on Psalm 104, ... written ... by the Rev[d] Mr. Toplady, *etc.* Broad Hembury Tune. [*London*, 1796.] *s. sh.* 4°. **P.P. 717.**
Gospel Magazine, April, 1796.

When late I wander'd o'er the Plain. Song. *See* THOMAS AND SALLY.

When, lately, I offer'd Miss Charlotte to kiss. *The Kiss refused.* A New Song. Sung by Mr. Vernon, at Vauxhall. [*London*, 1770.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLVII., p. 95.

When Louis the proud, took it into his Head. *A Tete a Tete Conversation between y[e] French King & his Minister*, [Song,] the Words by a Free Briton. [*London*, 1758?] *s. sh.* fol. **G. 313. (154.)**

WHEN. When Love fair Psyche made his Choice. *A Song in honour of the Glorious Assembly at Court on the Queen's Birth day* made to a pretty Scotch tune by Mr. Durfey. [*London*, 1712.] *s. sh.* fol. **H. 1601. (487.)**

[Another copy.] **G. 313. (43.)**

When lovely Berenice I view. Song. *See* HART (P.)

When Lovely Sue I left behind. Song. *See* DENMAN (H.)

When lovely Woman stoops to Folly. Canzonet. *See* ESSEX (T.)

When lovely Woman stoops to folly. [Song.] *See* PLEYEL (I. J.) [*4. Six progressive Sonatinas. Op.* 32. *No. I. Adagio.*]

When lovely Woman stoops to folly. [Song.] *See* RELFE (J.)

When Lucinda's blooming Beauty. *The British Phœnix, or the Power of Beauty.* [Song.] [*London*, 1770?] *s. sh.* fol. **I. 530. (176.)**

When Lucy was Kind. Song. *See* HOOK (J.)

When Maids live to thirty. [Song.] *See* CLARKE (J.) [*The Cornish Comedy.*]

When Mariana does appear. *A Song* writ and Set by a Gentleman in the Army, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 313. (13.)**

When May-Day Buds. A New admir'd Song, *etc.* *John Lee: Dublin*, [1780?] *s. sh.* fol. **H. 1601. a. (51.)**

When mighty Jove survey'd mankind. *Fair Bellinda.* [Song, by W. Defesch.] Sung by Miss Falkner. [*London*, 1749.] 8°. **157. l. 11.**
London Magazine, 1749, *p.* 232.

When mighty Sol at Noon of Day. Song. *See* WORGAN (J.)

When modest Cloe's downcast Eyes. Song. *See* STROLLGER (J.)

When Molly smiles beneath her cow. *The Plowman's Ditty.* [Song.] [*London*, 1757.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XX., p. 177.

When morn her sweets shall first unfold. *The Happy Couple.* A new Song, sung by Miss Falkner. [By W. Defesch.] [*London*, 1751.] 8°. **157. l. 13.**
London Magazine, 1751, *p.* 324.

When morn her sweets shall first unfold. *The Happy Couple.* A New Song, Sung by Miss Falkner, at Marybon-Gardens. [By W. Defesch.] [*London*, 1752.] 8°. **157. l. 14.**
London Magazine, 1752, *p.* 376.

WHEN. When Morn her Sweets shall first unfold. *The Happy Couple.* A New Song, sung by Miss Falkner, at Marybon-Gardens. [By W. Defesch.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 36. [1760?] fol. **G. 433.**

When my Acmelia smiles. Song. *See* PURCELL (H.)

When my Chloe smiles. [Song.] *See* TENDUCCI (G. F.)

When my Kids and my Lambs I treated. *The Languishing Shepherd: or The Loss of Fair Lillia Lamented*, To an excellent new Tune much in request. *Printed for P. Brooksby, J. Deacon, J. Blare, J. Back:* [*London*, 1695?] *s. sh.* fol. **Case 39. k. 6. (5.)**
The music is represented by a meaningless succession of notes, etc.

When my Love the other Day. Song. *See* SEEDO ( )

When my Swain took his leave. *The Forlorn Maid.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 313. (156.)**

When Myra sings. [Duet.] *See* PURCELL (H.)

When Nancy fair my Bosom warms. *Charming Nancy.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 313. (151.)**

When oer the Moon a misty veil. *The Muleteer.* A favorite Ballad. Arranged for the Piano Forte, Harp, Violin & Guittar. *W. Cope: London*, [1796?] fol. **G. 356. (39.)**

When on her Eyes. Song. *See* KING (R.)

When on thy bosom I recline. [Song.] *See* HUDSON (R.)

When once the Gods like us below. *The Flowing Bowl.* A favorite Drinking Song. *Str[aight] & Sk[illern: London*, 1776?] fol. **G. 313. (273.)**

When Orpheus sweetly did complain. *The Power of Music.* [Song.] [*London*, 1760?] *s. sh.* fol. **H. 1994. (67.)**

[Another copy.] **G. 316. a. (53.)**

When Orpheus went down to the Regions below. *An Answer to Orpheus and Euridice.* [Song.] The words by a Lady [i.e. S. Lisle, imitated from the Spanish. Music by W. Boyce]. [*London*, 1740?] *s. sh.* fol. **G. 305. (128.)**

[Another edition.] When Orpheus went down to the Regions below. *Orpheus and Euridice.* A new Song, *etc.* [*London*, 1745?] *s. sh.* fol. **G. 313. (86.)**

When others strip the new fall'n snow. *Jenny of the Green.* A New Song. Sung by Mr. Lowe at Vaux-Hall. [*London*, 1752.] 8°. **157. l. 14.**
London Magazine, 1752, *p.* 232.

When Peace shall revisit the Land. Duet. *See* HOOK (J.)

WHEN. When pensive I thought of my Love. [Song.] *See* KELLY (M.) [*Blue Beard.*]

When Phillida with Jockey. *A new Scotch Song or A game at Pam*, to a tune call'd the Queensborrow the words by T. Durfey. [*London*, 1705?] *s. sh.* fol. **G. 304. (169.)**

[Another edition.] When Phillida with Jockey. *The new Game at Pam.* Set to a pretty Scotch Tune. [*London*, 1705?] *s. sh.* fol. **H. 1601. (502.)**

[Another copy.] **G. 313. (65.)**

When Phillis was faithful. *Damon and Phillis.* A Pastoral Dialogue. [*London*, 1772.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. LI., p. 95.

When Phæbus addrest. *The Happy Pair.* [Song.] Sung by Mr. Long. [*London*, 1720?] *s. sh.* fol. **H. 1601. (485.)**

[Another edition.] When Phæbus addrest. *The Happy Pair, etc.* [*London*, 1720?] *s. sh.* fol. **G. 313. (57.)**

When Phæbus begins just to peep o'er the Hills. *Hark! to the Woods.* A Hunting Song. [*London*, 1771.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLIX., p. 147.

When Phæbus did the Skies adorn. Song. *See* TURNER (W.)

When Phaebus do[e]s rise. *Love and Satyr.* A new Song the Words by Mr. Durfey. [*London*, 1715?] *s. sh.* fol. **H. 1601. (497.)**

[Another edition.] When Phæbus does rise. Love and Satyr, *etc.* [*London*, 1715?] *s. sh.* fol. **G. 313. (55.)**

When Phœbus the tops of the Hills does adorn. *A hunting Song* for two Voices. [*London*, 1740?] *s. sh.* fol. **G. 313. (93.)**

[Another edition.] When Phoebus the tops of the Hills does adorn, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 295. (22.)**

[Another copy.] **H. 1994. a. (40.)**

When Phœbus wakes the rosy hours. Song. *See* MOULDS (J.)

When Rastor strikes the Trembling Strings. Song. *See* MONRO (G.)

When Richard the first rul'd in this Isle. *Tom Hickathrift.* [Song.] [*London*, 1775?] fol. **G. 316. j. (5.)**

When rising from the Bed of Death. *An Hymn*, from the Spectator. Set to Music by an eminent Master. [*London*, 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, June, 1761, *p.* 278.

When round yon verdant Hill and plain. *The Innocent Fair.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 313. (158.)**

When sable Night. [Song.]
See DUENNA.

WHEN. When Sappho tun'd the raptur'd strain. [Song.] *See* HAYES (P.)

When Sawney first did woo me. Song.
See LEVERIDGE (R.)

When scenes of woe my Soul oppress. Hymn. *See* HARINGTON (H.)

When snow descends. Song.
See WATERS (T.)

[Another setting.] When snows descend. A favorite Song. [Words translated from the Greek of Theocritus by J. Hervey.]
P. H[odgson : London, 1778?] *s. sh.* fol. **G. 313. (198.)**

When Strephon the rover first Phillis address'd. *Lud don't you keep teazing me so.* [Song.] Sung by Mrs. Wrighten.
S[amuel] A[nn and] P[eter] T[hompson : London, 1780?] *s. sh.* fol. **G. 313. (191.)**

When Summer comes the Swains on Tweed. *The Broom on Cowdenknows.* [Song, the words by R. Crawford.] Sung at Sadlers Wells. [*London*, 1780?] *s. sh.* fol. **G. 313. (187.)**

[Another edition.] When Summer comes the Swains on Tweed. *The Broom on Cowdenknows.* [*London*, 1780?] *s. sh.* fol. **H. 1994. d. (61.)**

[Another edition.] When summer comes the swains on Tweed. *The Broom on Cowdenknows.* [Song.] *R. Falkener : London*, [1780?] *s. sh.* fol. **H. 1994. a. (7.)**

[Another copy.] **H. 1994. b. (98.)**

When Sweet and blushing like a Bride. Ballad. *See* MOULDS (J.)

When Sylvia first my Flame approv'd. *Damon and Sylvia.* A Dialogue. [*London*, 1730?] *s. sh.* fol. **G. 313. (149.)**

When Sylvia in Bathing. *A Song on a Ladys going into the Bath* made by Mr. Durfey. [*London*, 1720?] *s. sh.* fol. **H. 1601. (504.)**

When y^e^ bright God of day. *The Vocal Grove.* [Song. Music by C. Young, words by W. Monlass.] [*London*, 1705?] *s. sh.* fol. **G. 313. (24.)**

When the bright God of Day. *Celia, in a Jessamine Bower.* [Song.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 70. [1760?] fol. **G. 433.**

When the buds first appear. Song.
See DRURY (T.)

When the chace of day is done. [Song.]
See ARNOLD (S.) [*Inkle and Yarico.*]

When the dayspring first dawn'd. [Song.]
See HOOK (J.)

When the Heart is at ease. A favourite New Song, *etc.* [By J. Hook.]
John Lee : Dublin, [1785?] *s. sh.* fol. **H. 1601. a. (52.)**

WHEN. When the Hills and lofty Mountains. *Charming Billy.* A New Song. [*London*, 1725 ?] *s. sh.* fol.
H. 1601. (523.)

[Another edition.] When the Hills and lofty Mountains. *Charming Billy, etc.* [*London*, 1725 ?] *s. sh.* fol. **G. 313. (53.)**

When the Kine had given a Pale full. *The modest Maid's delight.* [Song, words by T. Durfey.] [*London*, 1715 ?] *s. sh.* fol.
H. 1601. (492.)

When the morning peeps forth. *A Hunting Song.* Sung by Mr. Reinhold at Marybone Gardens [by J. Hook]. *R. Falkener: London*, [1775 ?] fol. **H. 1994. a. (134.)**

Another edition of this song occurs in Hook's 'Favourite Songs sung at Vaux Hall ... To which is added ye Celebrated hunting Song,' etc.

[Another edition.] When the Morning peeps forth. A favourite Hunting Song [by J. Hook]. *Sk[illern: London*, 1775 ?] fol. **G. 313. (264.)**

When the Poor Dove. Glee.
See DANBY (J.)

When the Sheep are in the fauld. *Auld Robin Gray.* A favourite Scotch Song. [Words by Lady Anne Lindsay.] Set to the Original Favourite Air [composed by W. Leeves]. [*London*, 1780 ?] fol.
G. 313. (177.)

[Another edition.] When the Sheep are in the fauld. *Auld Robin Gray.* A favourite Scotch Song. Set to the Original Favourite Air [by W. Leeves]. Sung by Mrs. Kennedy at Vaux-hall. *S. Babb:* [*London*, 1782 ?] fol. **G. 383. i. (47.)**

[Another edition.] When the Sheep are in the fauld. *Auld Robin Gray.* A favourite Scotch Song. Set to the Original Favourite Air [by W. Leeves]. [*London*, 1785 ?] fol. **G. 383. i. (48.)**

[Another copy.] **G. 296. (9.)**

[Another edition.] When the Sheep are in the fauld. *Auld Robin Gray.* A favourite Scotch Song. Set to the Original Favourite Air [by W. Leeves]. Sung by Mrs. Kennedy at Vauxhall. [*London*, 1790 ?] fol. **H. 1651. b. (61.)**

When the shrill Trumpet sounds on high. *The Soldier's Joy.* [Song.] [*London*, 1760 ?] *s. sh.* fol. **I. 530. (180.)**

When the shrill Trumpet's pleasing Sound. Song. *See* GRAVES (J.)

When the Soul is worn with Grief. Rondo. *See* HOOK (J.)

When the Sprightly Fife and Drum. Song. *See* HOOK (J.)

When the Sun o'er yonder Hills. Song. *See* HAENDEL (G. F.) [*Solomon.*]

When the toil of Day is o'er. Glee.
See STEVENS (R. J. S.)

WHEN. When thou art absent, charming Maid. Song. *See* SHIELD (W.) [*Love in a Village.*]

When thy Beauty appears. [Song.]
See RANDALL (J.)

When Thyrsis leaves his Celia's Arms. Song. *See* CROME (R.)

When 'tis Night and the Mid-Watch is come. [Song, from 'The Glorious First of June,' music by T. Linley, words by R. B. Sheridan.] *J. Lee: Dublin*, [1795 ?] *s. sh.* fol. **H. 1601. b. (33.)**

When 'tis Night and the mid-watch is come. A favorite Song. Sung by Mr. Bannister. [From 'The Glorious First of June,' music by T. Linley, words by R. B. Sheridan.] [*London*, 1795 ?] fol.
H. 2821. (30.)

When 'tis Night. [Song.]
See GLORIOUS FIRST OF JUNE.

When to the Sea the Sun returns. *On her Absence.* [Song.] [*London*, 1720 ?] *s. sh.* fol. **G. 313. (148.)**

When Trees did bud and Fields were green. *Down the burn Davy Love.* A favorite Scotch song [words by R. Crawford, music by J. Hook], sung at Vauxhall. [*London*, 1770 ?] fol. **G. 313. (251.)**

When tutor'd by Mother. *Stick a Pin there.* [Song.] [*London*, 1760 ?] *s. sh.* fol. **G. 316. (155.)**

[Another copy.]
Add. MSS. 29,370. fol. 6.

When up the Shrouds the Sailor goes. *The Can of Grog.* A favourite Sea Song. [From C. Dibdin's 'Yo Yea.'] *J. Lee: Dublin*, [1780 ?] *s. sh.* fol.
H. 1601. b. (32.)

When Vernal Airs perfume the Fields. Song. *See* TRAVERS (J.)

When war is wag'd to quell the Foe. Song. *See* WESTREY (C.)

When war's alarms entic'd my Willy from me. *Wars alarms entic'd my Willy.* [Song.] Sung by Miss Walpole. [Music by T. Linley the Elder.] [*London*, 1770 ?] *s. sh.* fol. **I. 530. (179.)**

When we drink, my charming Phillis. *Love and Wine united.* [Song.] [*London*, 1725 ?] *s. sh.* fol.
G. 316. f. (102.)

When we dwell on the Lips of the Lass we adore. Duet. *See* HOOK (J.)

When we're married. Song.
See CARTER (C. T.)

When William at Eve. Song.
See SHIELD (W.) [*Rosina.*]

When with Josse I spent the long day. *Jesse.* A New Song. [*London*,] 1760. 8°.
P.P. 5441.

Royal Magazine, Vol. III., p. 209.

WHEN. When with Tenderness. [Song.] *See* SPANISH BARBER.

When Yanko dear. Song. *See* DIBDIN (C.) [*The Islanders.*]

When yonder cooing Doves retire. *Delia.* A Song. Sung by Miss Falkner. [*London*, 1750?] *s. sh.* fol. **G. 313. (129.)**

When yonder cooing Doves retire. *Delia.* A New Song. Sung by Miss Falkner, at Mary Bone Gardens. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 69. [1760?] fol. **G. 433.**

When you discover. Air. *See* ACCOMPLISHED MAID.

When you for me alone had Charms. *Strephon and Phyllis.* A Pastoral Dialogue. [*London*, 1730?] *s. sh.* fol. **G. 313. (106.)**

When you tell me your Heart is another's. A favorite Song with an Accompaniment for the Harp, or Piano Forte. *Longman & Broderip; London*, [1795?] fol. **G. 800. m. (63.)**

When you tell me your Heart is another's, *etc.* *Printed for R. Birchall: London*, [1800?] fol. **G. 806. f. (83.)**

When you tell me your Heart is anothers, *etc.* *G. Walker: London*, [1800?] fol. **G. 805. h. (48.)**

[Another setting.] When you tell me your Heart is another's. Song. *See* CARTER (C. T.)

When you told us our Glances. Ballad. *See* HAIGH (T.)

When young and artless as the lamb. *The Patriot Fair:* A Song. [By W. Boyce.] [*London*, 1754.] 8°. **250. c. 1.**
Gentleman's Magazine, Vol. XXIV., p. 283.

When young and artless as the lamb. Song. *See* BOYCE (W.)

When your Angellick Face I'd seen. Song. *See* WELDON (J.)

WHENCE. Whence comes it that the shining Great. *New Tunbridge-Wells at Islington*, or the Charms of Dishabille. A Song [words] by J. Lockman [to the tune of the Black Joke]. [*London*, 1735?] *s. sh.* fol. **G. 313. (162.)**

WHENE'ER. When e'er for each other we feel. [Song.] *See* ALCOCK (J.) *Doctor in Music.*

WHENEVER. When green Myrtles afforded a Shade. *The Kiss.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. (156.)**

WHERE. Where, ah! where shall I my Shepherd find. *O! my poor Heart heigh ho.* A Popular...Duet for Two Sopranos, with an Express Accompaniment for the Piano Forte or Pedal Harp. *R. Birchall: London*, [1795?] fol. **G. 809. c. (64.)**

WHERE. Where am I? O what wonders rise! *The Inchantment.* An Ode. A Person who had never seen the Spring-Gardens, Vauxhall, being carried thither in his Sleep, is suppos'd to start from it, and to express himself thus. [*London*, 1750?] *s. sh.* fol. **G. 316. a. (54.)**

Where are my jolly Companions gone. Song. *See* BLEWITT (J.)

Where are you going, my pretty Maid. Song. *See* BIGGS (E. S.)

Where beauteous Flora cloaths the Frills. *Sylvania* [song, words] by Mr. Costeker. [*London*, 1730?] *s. sh.* fol. **I. 530. (35.)**

Where Beauty with such Charms. *A Two Part Song.* [*London*, 1730?] *s. sh.* fol. **G. 316. f. (106.)**

Where Eden's Streams are heard afar. Song. *See* HOOK (J.)

Where e'er you walk. Song. *See* HAENDEL (G. F.) [*Semele.*]

Where Helen lies. Ballad. *See* HAIGH (T.)

Where is my Love, ah whither flown. Song. *See* CARTER (C. T.)

Where is my soul's chief Comfort flown. *The Muse's Tears...*An Elegiac Ode to the Memory of that sober Ingenious Youth, Mr. Richard Osborne, *etc.* [Words and music by H. Carey.] [*London*, 1737?] *s. sh.* fol. **I. 530. (181.)**

Where is pity's melting Eye. *The Favorite Duett, etc.* [In the Revenge of Athridates, a Pasticcio, arranged by G. F. Tenducci.] *Bland:* [*London*, 1780?] *s. sh.* fol. **G. 313. (168.)**

Where is pity's melting eye. [Song.] *See* ATHRIDATES.

Where is pleasure? Song. *See* CORRESPONDENT.

[Another setting.] Where is pleasure. Song. *See* STONE (J.)

Where is that tow'ring Spirit fled. Song. *See* DAYS OF YORE.

Where jealous misers starve. Song. *See* STORACE (S.) [*Mahmoud.*]

Where new mown hay. *Bonny Jamie O.* A New favourite Scotch Song, *etc.* *John Lee: Dublin*, [1785?] *s. sh.* fol. **H. 1601. a. (74.)**

Where new mown hay. *Bonny Jamie O.* The favorite Scotch Song, *etc.* *S[amuel] A[nn and] P[eter] T[hompson: London*, 1785?] *s. sh.* fol. **I. 530. (178.)**

Where now are all my flatt'ring dreams of Joy. Song. *See* BUSSWELL (J.)

Where on the Stage. *Kitty the Female's Glory.* A New Song, the words by Mr. Yoslington. [*London*, 1715?] *s. sh.* fol. **G. 313. (18.)**

WHERE. Where Oxen do low. *The Country Dialogue* [from 'The Bath, or the Western Lass'] made by Mr. Tho: Durfey. [Music by D. Purcell.] [*London*, 1705?] *s. sh.* fol. **H. 1601. (481.)**

[Another copy.] **G. 316. f. (75.)**

Where Oxen do low. Dialogue.
See PURCELL (D.) [*The Bath.*]

Where peace waves her ensigns. Song.
See BARRY ( )

Where's my Swain so blythe and clever. *A New Song.* [*London*,] 1758. 8°. **158. l. 3.**

London Magazine, 1758, *p.* 475.

Where's my Swain so blithe and clever? *A New Song.* Sung by Miss Stevenson, at Vauxhall. [*London*, 1759.] 8°. **P.P. 5438. z.**

Universal Magazine, *Vol. XXIV.*, *p.* 318.

Where shall a poor forsaken Virgin fly. A Cantata. *See* CAREY (H.)

Where shall Celia fly for Shelter. [Song, by S. Howard.] Sung by Miss Davies at Vauxhall. [*London*, 1764.] 8°. **P.P. 5441.**

Royal Magazine, *Vol. XI.*, *p.* 213.

Where shall Celia fly for shelter. [Song, by S. Howard.] Sung by Miss Davis at Vauxhall. [*London*, 1765?] *s. sh.* fol. **G. 313. (166.)**

Where shall Celia fly for shelter. *Celia, etc.* [Song, by S. Howard.] [*London*, 1765?] *s. sh.* fol. **H. 2818. (28.)**

Where shall Celia fly for shelter, *etc.* [Song, by S. Howard.] *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (46.)**

Where shall I seek the charming fair. [Song, from Handel's 'Acis and Galatea.'] [*London*, 1740?] *s. sh.* fol. **G. 315. (61.)**

Where shall I seek the charming fair? Song. *See* HAENDEL (G. F.) [*Acis and Galatea.*]

Where the Bee sucks. [Song, by T. A. Arne.] German Flute in the Symphonies and Solo Part of the Song. [*London*, 1770?] *s. sh.* fol. **H. 1994. b. (101.)**

Where the Bee sucks. Song.
See TEMPEST.

Where the Jessamine sweetens the Bow'r. *Colin and Phœbe.* [Song.] Within Compass of the German Flute. [*London*, 1760?] *s. sh.* fol. **G. 313. (164.)**

Where Virtue encircles the Fair. *The Power of Nature.* [Song.] Addressed to the Fair Sex. [*London*, 1762.] 8°. **P.P. 5441.**

Royal Magazine, *Vol. VI.*, *p.* 43.

Where, where dear Maid. *La Virginella. Adapted [with English words] as a ... Lesson for the Harpsichord.* [The music from Bertoni's Opera "La Governante."] [*London*, 1780?] fol. **G. 313. (257.)**

WHERE. Where, where, shall we hunt the Roebuck to day. Glee. *See* HOOK (J.)

Where, where's my Pan. Song.
See PURCELL (D.) [*The Grove.*]

WHEREVER. Wherever I am, and whatever I do. *The Thoughtful Lover.* [Song, words from J. Dryden's 'Conquest of Granada.'] [*London*, 1730?] *s. sh.* fol. **G. 313. (163.)**

WHICH. Which is the properest day to drink. Glee. *See* ARNE (T. A.)

WHICHELLO (ABIELL) Apollo and Daphne. A Cantata. The Words by Mr. Carey. [*London*, 1730?] fol. **G. 315. (7.)**

The Charms of Beauty. [Song, words by the Rev. T. Fitzgerald.] [*London*, 1740?] *s. sh.* fol. **G. 312. (60.)**

Contentment, *etc.* [Song.] [*London*, 1747.] 8°. **P.P. 5438. z.**

Universal Magazine, *Vol. I.*, *p.* 234.

Hast, hast dear youth. [Song.] [*London*, 1720?] *s. sh.* fol. **G. 303. (57.)**

A Heart that's Bleeding with deep Dispair. *A Song* the words by Mr. Carey, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (30.)**

A Heart's that bleeding w^th^ deep dispair. A *Song* the Words by Mr. Carey, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (1.)**

Lessons, for the Harpsichord, or Spinett, *etc.* *John Hare, for the Author: London*, [1705?] *obl.* fol. **b. 27.**

So many Charms were never sure. *A Song* the Words by Mr. Carey, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (391.)**

Successfull happy Charmer. *A Song...* the Words by Mr. Carey. [*London*, 1720?] *s. sh.* fol. **H. 1601. (412.)**

Virtumnus and Pomonia. A Cantata... the Words by Mr. Carey. [*London*, 1725?] fol. **G. 312. (3.)**

Ye Virgin pow'rs defend my heart. *A new Song, etc.* [*London*, 1720?] *s. sh.* fol. **G. 314. (8.)**

WHIG. The Whig's Exaltation. Song. *See* NOW. Now, now the Tories all shall stoop, *etc.* 1682. *s. sh.* fol. **Case 38. i. (25. 5.)**

WHIG-INTELLIGENCER. The Whig-Intelligencer: or Sir Samuel in the Pound, *etc.* [Ballad.] *See* HARK. Hark! the fatal day is come, *etc.* 1684. *s. sh.* fol. **1871. e. 9. (76.)**

WHILE. While at your feet I Sighing lye. Song. *See* YOUNG (A.)

While beams the bright Morn. Duet.
See DANBY (J.)

While blooming Youth. [Song.]
See GREENE (M.)

WHILE. While Britania shakes her Lance. *An Ode in Honour of the Society of Free Britons.* [Song.] [*London*, 1780?] *s. sh.* fol. **G. 313. (201.)**

While chearful the horn. *Hunting Song. P. H[odgson : London*, 1778?] *s. sh.* fol. **G. 313. (212.)**

While Fashion and Fancy together combine. *The Fairy Worlds, or the Royal Circus.* [Song.] The Words by Mr. Oakman. [*London*, 1783.] *s. sh.* fol. **G. 316. c. (38.)**

While fashion prevails with the Youth of the Age. *The Man to my Mind.* [Song.] *B[ab]b :* [*London*, 1775?] *s. sh.* fol. **G. 313. (208.)**

While France beats allarms. *The Royal Review.* [Song.] *Straight :* [*London*, 1780?] *s. sh.* fol. **G. 313. (141.)**

While from my looks, fair nymph, you guess. Song. *See* HOWARD (S.)

While from our Looks, fair Nymph, you guess. Duetto. *See* BUSWELL (J.)

While, Galathea, you design. Song. *See* COURTIVILLE (R.)

While Gallia does with Threats invade. *To the Genius of England.* [Song.] *S[amuel and] A[nn] T[hompson : London*, 1780?] *s. sh.* fol. **G. 313. (215.)**

While Gallia's Sons their Shores regain. *Victoria Augustus Keppel ... Formidable Sir Hugh* [*i.e.* Sir H. Palliser] ... Song. Tune, Britannia [from Arne's Alfred]. [*London*, 1778?] fol. **G. 313. (271.)**

While gentle Parthenissa walks. Song. *See* PURCELL (D.) [*The Tender Husband.*]

While grave Divines preach up dull rules. *Father Paul.* [Song.] *Skillern :* [*London*, 1775?] *s. sh.* fol. **G. 313. (214.)**

While I'm a pleading, your Beauty to gain.] [Song.] [*London*, 1750?] *s. sh.* fol. **I. 530. (182.)**

While I'm at the Tavern Quaffing. *Bacchanalian Joys Defeated by a Powerful Incentive to Love.* [Song.] *L[ongman and] B[roderip : London*, 1780?] *s sh.* fol. **G. 313. (146.)**

While I my Cinthia's praises sing. *Cinthia.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 316. f. (99.)**

While I quaff the Rosey Wine. *The Bacchanalian.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. (157.)**

While I quaff the rosy wine. *The Bacchanalian.* [Song.] [*London*, 1762,] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXX., p. 95.

While I quaff the rosy wine. *The Bacchanalian.* [Song.] [*London*, 1758.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XXII., p. 307.

WHILE. While joyful here we meet. Hymn. *See* GRANOM (L. C. A.)

While Leonora's kind & good. *Thirsis to Leonora.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 313. (203.)**

While misers all night. *The Happy Club.* [Song.] [*London*, 1753.] 8°. **249. c. 23.**

Gentleman's Magazine, Vol. XXIII., p. 435.

While misers all night. *The Happy Club.* A New Song. [*London*, 1753.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XII., p. 173.

While Misers all Night. *The Happy Clubb.* A new Song. [*London*, 1760?] *s. sh.* fol. **G. 316. a. (55.)**

While none but the Great can conveniently go. *The Masquerade.* A New Song. The words by I. Oakman. *R[ichar]d B[rid]e :* [*London*, 1775?] *s. sh.* fol. **G. 313. (207.)**

While o'er the broom I gang wi' thee. Song. *See* HOOK (J.)

While on ten thousand Charms I gaze. [Song.] See DOCTOR FAUSTUS.

While on those lovely Eyes I gaze. *The fond Admirer.* A New Song. [*London*, 1720?] *s. sh.* fol. **G. 313. (31.)**

While others sing in cheerful lay. *Will of Aberdeen.* [Song.] Sung by Mrs. Hudson at Vauxhall. [*London*, 1775?] fol. **H. 1994. b. (102.)**

While others strip the new-fall'n snow. *Jenny of the Green*, a new Song. Sung by Mrs. Lowe, at Vauxhall. [*London*, 1752.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. X., p. 222.

While others strip the new fall'n snow. *Jenny of the Green.* [Song.] Sung by Mr. Lowe at Vaux Hall, *etc.* [*London*, 1755?] *s. sh.* fol. **G. 313. (199.)**

[Another edition.] While others strip the new fall'n Snow. *Jenny of the Green, etc.* [*London*, 1760?] *s. sh.* fol. **H. 1994. b. (103.)**

While others strip the new Fall'n Snow. *Jenny of the Green, etc. See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 21. [1760?] fol. **G. 433.**

While over the Mountain brow peeps the young Morn. *A Favorite Hunting Song.* The Words by G. A. Stevens. *P. H[odgson : London*, 1770?] *s. sh.* fol. **G. 313. (210.)**

While over the Mountain brow peeps the young Morn. *A Favourite Hunting Song, etc. Jo[n] Rice :* [*Dublin*, 1780?] fol. **H. 1601. a. (98.)**

[Another setting.] While over the Mountain brow peeps the young Morn. *A Favorite Hunting Diologue and Duet. L[ongman and] B[roderip : London*, 1780?] fol. **G. 313. (269.)**

WHILE. While overnice critics, indulging their Rage. *The Maid of the Mill.* [Song.] The words by Mr. Oakman. [*London*, 1765?] *s. sh.* fol. **G. 313. (204.)**

While paper's bedaubed by the foul venal Quill. [Song.] *See* MOZE (J. H.)

While pensive on the Lonely plain. *The Lover's Complaint.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. (158.)**

[Another setting.] While pensive on the lonely plain. Song. *See* STUBLEY (S.)

While Phillis refuses my Love to requite. *Easy and gay.* A New Song. [*London*, 1772.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. LI., p. 366.

While Sighing at your Feet I lye. Song. *See* GOUGE ( )

While silent Passion stole along. Song. *See* KING (R.)

While some for pleasure waste their health. *My Nanny O.* [Song, words by A. Ramsay.] [*London*, 1720?] *s. sh.* fol. **G. 305. (140.)**

[Another edition.] While some for pleasure wast their health. *My Nanny O.* [*London*, 1735?] *s. sh.* fol. **G. 313. (72.)**

[Another edition.] While some for pleasure waste their health. *My Nanny O.* Sung by Mr. Lowe. [*London*, 1750?] *s. sh.* fol. **G. 316. f. (63.)**

While some in never-dying Verse. *A Song.* Wrote by Mr. Boyce on Sight of Fanny Murray. Sung by Mr. Lowe. [*London*, 1750?] *s. sh.* fol. **G. 313. (205.)**

[Another edition.] While some in never dying Verse. *A Song.* Wrote by Mr. Boyce, *etc.* [*London*, 1750?] *s. sh.* fol. **H. 1601. a. (48.)**

While some, in never dying verse. *A Song* wrote by Mr. Boyce on Sight of Fanny Murray. Sung by Mr. Lowe. [*London*, 1755.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XVII., p. 223.

While some to Clinton, Rodney or Prevost. *Ode* in honour of the London Military Association, with the Designs for a Medal intended as an honorary reward for their exertion towards quelling the late ... insurrection...The Designs and Words by O'Brien, *etc.* *W. Bailey:* [*London*, 1780?] fol. **G. 313. (254.)**

While, Strephon, thus you teize one. *The Truth imparted.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 313. (206.)**

While the flowing bowl I see. *Drinking Song.* *P. H[odgson: London*, 1778?] *s. sh.* fol. **G. 313. (211.)**

While the Glass circles round. [Song.] *See* SMART (T.)

While the Lads in the Village. [Song.] *See* QUAKER.

WHILE. While the Moonbeams all bright. [Song.] *See* ROSS (J.)

While the sweet blushing Spring. Song. *See* ARNE (M.) [*The Fathers.*]

While the Town agrees that Polly. Song. *See* MONRO (G.)

While the yet standing Corn. *A Favorite Shooting Song.* *I. F[entu]m:* [*London*, 1775?] *s. sh.* fol. **H. 1994. a. (31.)**

While Thee I seek. Hymn. *See* CALLCOTT (J. W.)

While thro' the slipp'ry Paths of Youth. *Psalm cxix.* Part 1st paraphrased, *etc.* [*London*, 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, July, 1761, *p.* 392.

While with a gentle Smile you strove. *The Reconciliation.* A Dialogue, translated from the 9th Ode of the 3d Book of Horace by...J. Green...Sung by Miss Cassandra Fredrick and a Gentleman. [*London*, 1770?] fol. **G. 313. (252.)**

WHILST. Whilst a Captive to your Charms. *The Captive.* [Song.] Sung by Mr. Vernon at Vauxhall. *S[amuel and] A[nn] T[hompson: London*, 1780?] *s. sh.* fol. **G. 313. (217.)**

Whilst am'rous Bards in Raptures sing. *A Song.* [*London*, 1759.] 8°. **158. l. 4.**
London Magazine, 1759, *p.* 212.

Whilst am'rous Bards in Raptures sing. *A Favourite Song.* [*London*, 1759.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXIV., p. 149.

Whilst am'rous Bards in raptures sing. *The Charms of Kitty Fell.* [Song.] [*London*, 1759.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Jan., 1759.

Whilst Celia's Eyes. *To Miss E— M—.* [Song.] Set for the German Flute. [*London*, 1740?] *s. sh.* fol. **G. 316. f. (77.)**

Whilst endless Tears and Sighs declare. Song. *See* LAMPE (J. F.) [*Fatal Falsehood.*]

Whilst Galatea you design. Song. *See* COURTEVILLE (R.)

Whilst happy in my native Land. [Song.] Sung by Mr. Bannister. [*London*, 1790?] fol. **G. 808. e. (52.)**

Whilst I am scorch'd with hot desire. Song. *See* KING (R.)

Whilst I fondly view the Charmer. Song. *See* BARRETT (J.) *Organist.*

Whilst I gaze on Chloe trembling. *The Lukewarm Lover.* [Song.] The Words by a Person of Quality. [*London*, 1750?] *s. sh.* fol. **G. 316. a. (56.)**

Whilst I gaiz'd on Cloe trembling. *Cloe's Admirer.* A Song. The words by a Parson of Quality. [Music by — Overbury.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (482.)**

WHILST. [Another edition.] Whilst I gaiz'd on Cloe. *Cloe's Admirer.* A Song, *etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (72.)**

Whilst I in sleep. *The Dream.* [Song.] Compos'd & set to Musick by a Gentleman of Oxford. [*London*, 1735?] *s. sh.* fol. **G. 316. f. (76.)**

Whilst I'm carrouzing. Song. *See* BEAU DEMOLISHED.

Whilst I with grief did on you look. Song. *See* PURCELL (H.) [*The Spanish Friar.*]

Whilst in mirth we abound. *A Health on the Duke of Marlborogh and Prince Eugene.* [Song.] [*London*, 1710?] *s. sh.* fol. **G. 313. (33.)**

Whilst Majo and Mino thro' thick and thin. *The Outs and Ins.* [Song.] *J*[*ohn*] *P*[*reston*: *London*, 1780?] *s. sh.* fol. **G. 313. (216.)**

Whilst modest Celia's down cast Eyes. *The Confession to Celia.* [Song, by W. Defesch.] [*London*, 1740?] *s. sh.* fol. **G. 313. (51.)**

Whilst modest Celia's down cast eyes. *The Confession* [to Celia]. A New Song [by Defesch] sung at Mary-Bone-Gardens. *See* CHLOE. Chloe, or the Musicall Magazine, *etc.* No. 54. [1760?] fol. **G. 433.**

Whilst of life we hold the span. *The Jovial Bacchanal.* A Song sung by Mr. Smith, at the Theatre Royal on Richmond-Green. [*London*, 1767.] 8°. **P.P. 5441.**

Royal Magazine, *Vol. XVII.*, *p.* 268.

Whilst on forbidden Fruit I gaze, &c. [Song.] Written by a Gentleman on seeing a Lady in an opposite Window. [*Dublin*, 1787.] *s. sh.* 4°. **P.P. 6154. k.**

Hibernian Magazine, *Appendix*, 1787.

Whilst on thy dear Bosom lying. *The Rapture.* [Song, music by J. Oswald, words by R. Dodsley.] [*London*, 1743?] *s. sh.* fol. **G. 313. (120.)**

Whilst Phillis is drinking. *A Song on a* Lady's Drinking. [Words from "She Gallants" by Lord Lansdown, music by J. Eccles.] [*London*, 1700?] *s. sh.* fol. **H. 1601. (506.)**

[Another edition.] Whilst Phillis is drinking, *etc.* [*London*, 1705?] *s. sh.* fol. **G. 304. (175.)**

Whilst Strephon gaz'd on Cloe's Eyes. *A New Song* [words] by a Gentleman. [*London*, 1720?] *s. sh.* fol. **H. 1601. (520.)**

[Another copy.] **G. 305. (158.)**

[Another edition.] Whilst Strephon gaz'd on Cloe's eyes. *A New Song by a Gent.* [*London*, 1720?] *s. sh.* fol. **G. 316. g. (73.)**

WHILST. Whilst Strephon on fair Cloe hung. Cantata. *See* ANGLOSINI ( )

Whilst the French their Arms discover. [Song.] *See* CLARKE (J.)

Whilst the Town's brimfull of Folly. Song. *See* MONRO (G.)

Whilst to the distant Vale I wing. *The Goldfinch to Chloe.* [Song] Sung by Miss Young at Ranelagh... Words by the Rev. G. L. [*London*, 1755?] *s. sh.* fol. **G. 313. (50.)**

Whilst with Village Maids I stray. Song. *See* SHIELD (W.) [*Rosina.*]

Whilst wretched Fools sneak up and down. [Duet.] *See* PURCELL (D.) [*Massaniello.*]

Whilst you to lovely Arabel. *Arabel.* A New Song [by E. Griffes]. [*London*, 1751.] 8°. **157. l. 13.**

London Magazine, 1751, *p.* 276.

WHIM. The Whim. Song. *See* ALL. All the worlds in strife and hurry, *etc.* [1711?] *s. sh.* fol. **H. 1601. (34.)**

The Whim: or, The Miser's Retreat. A Farce. Alter'd from the French of La Maison Rustique ... With the Musick Prefix'd to each Song. *Printed for J. Watts*: *London*, 1734. 8°. **161. f. 75.**

WHINE. Whine not, pine not. [Duet.] *See* CAPRICIOUS LOVERS.

WHISPER. The Whisper. Cantata. *See* WHEN. When Bacchus jolly God invites. [1775?] fol. **G. 313. (261.)**

WHISTLING. The Whistling Ploughman. [Song.] *See* DIBDIN (C.) [*Castles in the Air.*]

The whistling Plowman hails y^e^ blushing Dawn. *A Hunting Song.* Sung by Mr. Andrews at Sadlers-wells. [*London*, 1770?] fol. **G. 806. e. (70.)**

[Another edition.] The whistling Plowman hails y^e^ blushing Dawn. *A Hunting Song*, *etc.* [*London*, 1770?] fol. **H. 1994. a. (142.)**

[Another edition.] The whistling Plowman hails the blushing dawn. *The Whistling Plowman.* A favorite Hunting Song. [*London*, 1775?] fol. **G. 807. d. (81.)**

WHITE. The White Cockade. [Song.] *See* LASSES. The Lasses with obliging care. [1790?] fol. **G. 808. c. (22.)**

The White Joak. [Song.] *See* GAY. Gay Myra, Toast of all the Town, *etc.* [1725?] *s. sh.* fol. **G. 308. (12.)**

The White Man. Ballad. *See* AMATEUR.

WHITHER. Whither, my Love, ah! Whither art thou gone? [Song.] *See* PAISIELLO (G.)

WHO. Who but remembers yesterday. *Britain's Isle.* A new Song. On the Death of...the Prince of Wales. By the Author of Arno's Vale. [*London*, 1751.] 8°. **249. c. 21.**

Gentleman's Magazine, Vol. XXI., p. 227.

Who but remembers yesterday. *Britain's Isle.* A New Song. Writ the Day after the Demise of ... Frederick Prince of Wales. By the Author of Arno's Vale. [*London*, 1751.] 8°. **157. l. 13.**

London Magazine, 1751, *p.* 152.

Who can describe the Pow'r of Love. *Delia's Appeal to the Libertine.* [Song.] Written by A. Smith, and adopted by him to the Di la Cour Minuet. Sung...at Vauxhall in Birmingham by Mrs. A. Smith, late Mrs. Woodman. *L[ongman] & B[roderip: London*, 1780?] fol. **G. 313. (247.)**

Who can Dorinda's Beauty view. Song. *See* DAMASCENE (A.)

[Another setting.] Who can Dorinda's beauty view. Song. *See* GREEN (T.)

Who can suspect. Song. *See* MARIAN.

Who can trim the foe? *A Catch for Three Voices.* On Admiral Duncan's glorious Victory. The 11th of Oct^{r} 1797. *J. Dale: London*, [1797.] fol. **G. 352. (53.)**

Who cares. [Song.] *See* DIBDIN (C.) [*Will of the Wisp.*]

Who comes so dark from Ocean's roar? Glee. *See* CALLCOTT (J. W.)

Who'd know the Sweets of Liberty. Glee. *See* BAKER (G.) *Organist.*

Who, dear Fidelia, who can view. Song. *See* FRANCK (J. W.)

Who gave the Sun his Light. [Quartet.] *See* TRAETTA (T.)

Who has e'er been at Baldock. *The Lass of the Mill.* [Song, by M. C. Festing.] Sung by Mr. Beard. [*London*, 1753.] 8°. **157. l. 15.**

London Magazine, 1753, *p.* 285.

Who has e'er been at Baldock. *The Lass of the Mill.* A New Song. [By M. C. Festing.] [*London*, 1753.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XIII., p. 87.

Who has e'er been at Paris. *The Thief & Cordelier.* [Song.] The Words by M. Prior, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 313. (83.)**

Who is it that this dark Night. Dialogue. *See* STEVENS (R. J. S.)

Who to win a Woman's Favour. [Song.] *See* COLUMBINE COURTEZAN.

Who wou'd not up to London come. Song. *See* ARNOLD (S.) [*A Beggar on Horseback.*]

WHOLESOME. Wholesome Advice. [Song.] *See* WHEN. When I was near Manhood I grew sick of Home. [1800?] fol. **G. 249. (59.)**

WHOSE. Whose Voice did first inspire the Eastern Lay. [Part Song.] *See* WEBBE (S.) *the Younger.*

WHY. Why, alas, do you now leave me. [Song.] *See* BAPTIST, *Signor.*

Why are my Eyes still flowing? *The Happy Lover: or, Celia won by Aminta's Loyalty.* A New Song, *etc.* ... to an Excellent New Tune: or, Why are my Eyes, &c. *Printed for J. Blare: London*, [1680?] *s. sh.* fol. **Case 40. m. 9. (96.)**

The tune is represented by a meaningless succession of notes, etc.

Why ask me, fairest, if I love? Rondeau. *See* URBANI (P.)

Why blushes so early the rose. *The Courtship.* [Song.] Sung by Mrs. Wrighten, at Vauxhall. *Sk[illern: London*, 1780?] *s. sh.* fol. **G. 313. (143.)**

Why Cælia with that coy behaviour. Song. *See* P., P.

Why Cælia this constant upbraiding. [Song.] *See* ARNE (T. A.) [*3. Songs. B.*]

Why Chloe with so grave a face. *The Swain's Request.* [Song.] *L[ongman] L[ukey and] B[roderip: London*, 1778?] *s. sh.* fol. **G. 313. (236.)**

Why, cruel creature. *Song to Celia.* [Words] By...Lord Lansdowne. [*London*, 1747.] 8°. **249. c. 17.**

Gentleman's Magazine, Vol. XVII., p. 392.

Why Delia ever when I gaze. *The Despairing Lover.* [Song, the music by S. Howard.] [*London*, 1748?] *s. sh.* fol. **G. 305. (124.)**

Why, Delia, ever when I gaze. *The Despairing Lover.* A New Song. [By S. Howard.] [*London*, 1748.] 8°. **157. l. 10.**

London Magazine, 1748, *p.* 276.

Why, Delia, ever when I gaze. Song. *See* HOWARD (S.) [*The Despairing Lover.*]

Why did the God of love wound a Commander. *The Love-Sick Soldier*, or, The Valiant Commander conquer'd by the Powerful Charms of Fair Cynthia's Matchless Beauty...[Ballad.] Tune of, No, no poor suffering heart. *Printed for P. Brooksby:* [*London*, 1693?] *s. sh.* fol. **Case 39. k. 6. (45.)**

The music is represented by a meaningless collection of notes, etc.

Why do the Heathen vainly rage! Hymn. *See* JACOB (B.)

Why do you with disdain refuse. Song. *See* LEVERIDGE (R.)

WHY. Why does my fairest Daphne fly. *Apollo and Daphne.* [Song.] [*London*, 1725?] *s. sh.* fol. **H. 1601. (501.)**

This is not a song from Galliard's 'Apollo and Daphne.'

Why does my Looks my Thoughts betray. [Song.] [*London*, 1750?] *s. sh.* fol. **I. 530. (182*.)**

Why does Willy shun his Dear. Song. *See* CLARKE (J.)

Why dos't muse & fold thy Arms. *Claret the best remedy against Love.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (510.)**

Why dost thou fly me. *A Song by an Eminent Master.* [*London*, 1730?] *s. sh.* fol. **G. 303. (80.)**

Why droops this heart with fancy'd woes forlorn? *Delia.* [Duet.] The Words by Shenstone. *J. F*[*entu*]*m:* [*London*, 1780?] *s. sh.* fol. **G. 313. (234.)**

Why fair Maid in ev'ry feature. *Crazy Jane.* A Favorite Song. The Words by M. G. Lewis. [Music by J. Davy.] Adapted with an Accompaniment for the Piano Forte or Harp. *Printed for J. Dale: London*, [1799?] fol. **G. 356. (31.)**

Why Harry, what ails you? Two Part Song. *See* SMITH (J. C.)

Why has not love reflection's Eyes? Song. *See* FISHER (W.)

Why heaves my fond Bosom. [Song, music by S. Howard.] [*London*, 1770?] *s. sh.* fol. **G. 316.* (159.)**

Why heaves my fond Bosom. [Song.] *See* HOWARD (S.)

Why is Love so past defining. Glee. *See* HOOK (J.)

Why leaves my fair Phillis the joys of the plain. *Pastoral Song.* *P. H*[*odgson: London*, 1780?] *s. sh.* fol. **G. 313. (233.)**

Why little Charmer of the Air. *A new Song* made on a Bird by Mr. John Mason. [*London*, 1720?] *s. sh.* fol. **H. 1601. (514.)**

Why lovely Charmer, tell me why. *A New Song.* [*London*, 1740?] *s. sh.* fol. **G. 316. f. (103.)**

Why my Julia why this Care. Rondo. *See* RAUZZINI (V.)

Why should a Heart so tender Break. *Advice to Myra.* [Song.] Sung by Miss Falkner, at Mary Bone Gardens, set for German Flutes and Violins. [*London*, 1760?] *s. sh.* fol. **G. 316. (160.)**

Why should Aurelia sleep secure. Song. *See* PURCELL (D.)

Why should I fear the darkest hour. Hymn. *See* E., H.

WHY. Why should Love. Song. *See* MORGAN (G.)

Why should the gen'rous Youth restrain. *To Crassius on his Marriage with Stella.* [Song.] [*London*, 1740?] *s. sh.* fol. **G. 313. (237.)**

Why should we of humble state. *Rondo.* Sung by Mrs. Weichsel. [*London*, 1775?] *s. sh.* fol. **G. 313. (174.)**

[Another copy.] [*London*, 1775?] *s. sh.* fol. **G. 313. (267.)**

Why stays my Love. Ballad. *See* PILBROW (T.)

Why tarries my Love? *The Pigeon.* [Song.] ... By the Author of Auld Robin Gray [W. Leeves]. *Printed for T. Straight: London*, [1790?] fol. **G. 296. (16.)**

Why will Clemene. Song. *See* WELDON (J.)

Why will Florella when I gaze. *Florella.* A Song by an Eminent Master. [*London*, 1725?] *s. sh.* fol. **G. 313. (109.)**

A different setting from those by Anglosini, Tenoe, Gunn, G. Jackson and Kilburn.

Why will my Cælia, charming Maid. *Song.* [*London*, 1730?] *s. sh.* fol. **G. 313. (102.)**

WHYTHORNE (THOMAS) Cantus. (Bassus.) Of Duos, or Songs for two voices ... Of the which, some be playne and easie to be sung, or played on Musicall Instruments, & be made for yong beginners of both those Sorts. And the rest ... for those that be more perfect in singing or playing ... all the which be deuided into three parts. That is to say, The first ... are made for a man and a childe to sing, or otherwise for voices or Instruments ... that be of the like compasse or distance in sound. The second ... are made for two children to sing. Also they be aptly made for two treble Cornets to play or sound: ... And the third ... be of diuers compasses or distances, and therefore are to be vsed with voices or Instruments of Musicke accordingly, *etc.* 2 pts. *Thomas Este, the assigné of William Byrd: London*, 1590. 4°. **K. 4. c. (3.)**

On the verso of the last leaf of each part is a portrait of the composer with the inscription: 'Thomas Whythorn anno Ætatis Suæ XL.'

[Triplex (Medius) (Contra Tenor) (Bassus), of Songs, for five voyces, composed and made by Tho. Whythorne, gent. the w^{ch} songs be of sundry sorts, that is to say, some long, some short, some hard, some easie to be songe, and some betwene both: also some solemne, and some pleasant or mery: so that according to the skill of the singers (not being Musitians) and disposition or delite of the hearers, they may

here find Songes for their contentation and liking.] 4 pts. [*John Daye: London*, 1571.] *obl.* 4°. **K. 4. c. 2.**

Wanting fol. 2 of the Triplex part (which has been supplied in MS.) and all the title-pages. The Medius and Contratenor parts only contain tables of contents.

WICHT ( ) *See* ADÈLE. Adèle ... Comédie ... mêlée de Vaudevilles ... avec des Airs notés [by — Wicht]. [1800.] 8°. **11738. n. 16. (1.)**

See MAÎTRE ADAM. Maître Adam, Menuisier de Nevers, Comédie, *etc.* [With the music of the concluding Vaudeville, by — Wicht.] [1796.] 8°. **11738. l. 7. (3.)**

See NAUFRAGE AU PORT. Le Naufrage au Port, Comédie ... mêlée de Vaudevilles ... avec la Musique [of a song and a Vaudeville by — Wicht]. [1794.] 8°. **11738. k. 39. (4.)**

WICKLOW MOUNTAINS. The Wicklow Mountains. Comic Opera. *See* SHIELD (W.)

WIDEBURG (MICHAEL JOHANN FRIEDRICH) *See* WIEDEBURG.

WIDERKEHR (JACOB CHRISTIAN MICHAEL) Neuvième Simphonie Concertante pour Clarinette, Flûte et Basson, avec Accompagnement de deux Violons, Alto et Basse, deux Oboës ou Clarinettes et deux Cors, *etc.* [Separate Parts.] *Chez Mlles Erard: Paris*, [1800?] fol. **h. 2136. b.**

Neuvième Simphonie Concertante pour Flûte, Oboe et Basson, avec Accompagnement de deux Violons, Alto et Basse, deux Oboës ou Clarinettes et deux Cors, *etc.* [Separate Parts.] *Chez Mlles Erard: Paris*, [1800?] fol. **h. 2136. a.**

WIDMANN (ERASMUS) Geistliche Psalmen vnd Lieder, wie sie dess Jars vber auff alle Fest, Sonn vnnd Feyertag zu Weickersheim...gebraucht werden... mit vier Stimmen componirt, *etc.* *Valentin Fuhrmann: Nürnberg*, 1604. 8°. **A. 187.**

Piorum Suspiria. Andechtige Seufftzen vnnd Gebet, vmb den lieben Frieden, vnd abwendung aller Hauptplagen vnd Straffen: Gesangsweiss gestelt: Darbey auch etliche, nach der newen Viadanischen Art, gesetzte Moteten vnd Gesängen ... Mit 3. vnd 4. Stimmen componirt, *etc.* Cantus. (Tenor.) (Basis.) 3 pts. *Gedruckt vnd verlegt durch Simon Halbmayern: Nürnberg*, 1629. 4°. **D. 122.**

WIDOW. A Widow bewitch'd in a dream we find. *Cupid in a Camphor Bag.* [Song.] Written by a Person of Distinction, *etc.* *H. Thompson: London*, [1800?] fol. **G. 810. (69.)**

WIDOW. A Widow betwitch'd with her passion. [Song.] *See* VERNON (J.)

WIDOW OF DELPHI. [Overture.] Three Celebrated English Overtures; adapted for the Piano Forte. [No. 3.] [1798.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine, Vol. V. No. 3. [1797-1802.] 8°. **D. 854.**

But ah! he was a Slave. A favourite New Song, *etc.* [From T. H. Butler's 'Widow of Delphi.'] *See* HIS. His form by Nature's Hand, *etc.* [1785?] *s. sh.* fol. **H. 1601. b. (77.)**

Fair was the Dame. [Song.] Sung by Mrs. Kennedy in the Widow of Delphi [by T. H. Butler]. *Printed for W. Warrell: London*, [1785?] fol. **G. 807. d. (82.)**

His form by Nature's hand. A favourite Song sung by Mrs. Kennedy in the Widow of Delphi [by T. H. Butler]. [*London*, 1785?] fol. **G. 308. (149.)**

Wives awake. *The Serenade* in the Widow of Delphi [by T. H. Butler]. *W. Warrell, etc.: London*, [1785?] fol. **G. 313. (179.)**

The Widow of Delphi. [Musical Comedy.] *See* BUTLER (T. H.)

WIDOW SANDERSON. The Widow Sanderson. Duett. *See* HAVE. Have you been to Abington, *etc.* [1790?] *s. sh.* fol. **G. 316. (78.)**

WIEDEBEIN (JOHANN MATHIAS) Oden und Lieder zum singen beym Clavier. Erster Versuch. *Im Verlage des Autors: Braunschweig*, [1779.] *obl.* fol. **F. 427. (1.)**

WIEDEBURG (MICHAEL JOHANN FRIEDRICH) Der sich selbst informirende Clavierspieler, oder deutlicher und leichter Unterricht zur Selbstinformation im Clavierspielen, *etc.* 3 Th. *Im Verlag der Buchhandlung des Waisenhauses: Halle und Leipzig*, 1765 (1767) (1775). 4°. **7896. cc. 15.**

[Another copy. 2 Th.] **7897. e. 7.**

Vermehrter practischer Beytrag zum Sich selbst informirenden Clavier-Spieler, oder ...leichte und...schwerere Präludia für Orgel und Clavier, *etc.* *Im Waisenhause: Halle*, 1778. *obl.* 4°. **b. 120.**

WIESE (CHRISTIAN LUDWIG GUSTAV VON) *Baron. See* W., *Le B. de.*

WIFE. The Wife's Farewell. Ballad. *See* OF AGE TO-MORROW.

WIFE FOR ANY MAN. De'el take the Warr. *A Song* ... the words by Mr. Durffey. [Music by C. Powell.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (128.)**

WIFE FOR ANY MAN. De'el take the Warr. *A Song in a Wife for any Man, etc.* [*London*, 1720?] *s. sh.* fol. **G. 316. d. (102.)**

[Another edition.] De'il take the War. *A Song in... A Wife for any Man, etc.* [*London*, 1740?] *s. sh.* fol. **H. 1994. b. (18.)**

WIG. The Wig Gallery. [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

WIGS. Wigs, or the Inundation. [Song.] *See* DIBDIN (C.) [*The Wags.*]

WILBYE (JOHN) Flora gave me fairest Flowers. *See* infra: [*First Set of Madrigals.*]

The First Set of English Madrigals to 3. 3. 4. 5. and 6. voices, *etc.* Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Thomas Este: London*, 1598. 4°. **K. 3. k. 17.**

[Another copy. Altus.] **55. b. 20. (6.)**

—— Flora gave me fairest Flowers. Madrigal, *etc.* *Printed for S. Babb:* [*London*, 1780?] fol. **G. 307. (215.)**

The Second Set of Madrigales to 3. 4. 5. and 6. parts, apt both for Voyals and Voyces. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) 6 pts. *Tho. Este alias Snodham, for Iohn Browne: London*, 1609. 4°. **K. 3. k. 18.**

[Another copy. Altus.] **55. b. 20. (16.)**

Madrigals for Three Voices... Revised, Corrected and put into Score by T. Warren. *Longman and Broderip, for the Editor: London*, [1790?] fol. **H. 1797. (10.)**

WILFFLINGSEDER (AMBROSIUS) Erotemata Musices Practicæ, continentia præcipuas eius artis præceptiones... collecta ab Ambrosio Wilphlingsdero, *etc.* MS. NOTES. *Christophorus Heussler: Noribergæ*, 1563. 8°. **1042. e. 3.**

Musica Teutsch, der Jugent zu gut gestelt, *etc.* [*D. Gerlach: Nürnberg,*] 1569. 8°. **A. 68.**

Imperfect, wanting the last leaf.

Musica Teutsch, der Jugent zu gut gestelt, *etc.* [With additions in contemporary MS., and an unfinished English translation in the autograph of R. L. Pearsall.] *Gedruckt durch Dieterich Gerlatzen: Nürnberg*, 1572. 8°. **K. 7. h. 1.** *Interleaved.*

WILFORD (JOHN) If we the Macedonian's mighty mind. *A Song*, the Words Written under his Majesties Picture presented to the Corporation of Maidstone...exactly engrav'd by Tho: Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (81.)**

WILFORD (JOHN) [The Libertine.] In vain I hope to find relief. *A Song*, the Words by a Lady, Set and Sung by Mr. John Wilford, in the Libertine; and exactly engrav'd by Tho: Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (77.)**

Sweet Nightingales which charm this Grove. *A Song done out of French...* exactly engrav'd by T. Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (78.)**

Tell me dear charmer. *A Song*, the Words by Mrs. Mary Child...Sung by Mr. Gouge at the new Theatre, and exactly engrav'd by Tho: Cross. [*London*, 1700?] *s. sh.* fol. **K. 7. i. 2. (79.)**

Tell me, ye happy Pow'rs above. *A Song*...exactly engrav'd by Tho: Cross. [*London*, 1700?] fol. **K. 7. i. 2. (80.)**

Wou'd fate to me Bellinda give. *A Song, etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (490.)**

[Another edition.] Wou'd Fate to me Bellinda give, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 313. (82.)**

[Another edition.] Wou'd fate to me Bellinda give. *A Song, etc.* *Cluer:* [*London*, 1715?] *s. sh.* fol. **G. 316. g. (75.)**

WILGLIARDUS (ADRIANUS) *See* WILLAERT.

WILKES. Wilkes's Release. [Song.] *See* COME. Come each true British Heart, *etc.* [1770?] *s. sh.* fol. **G. 316. (34.)**

WILKINS ( ) Jockey was a dawdy Lad. *A Scotch Song, etc.* [Words by T. Durfey.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (233.)**

This song is also attributed to J. Clarke.

[Another edition.] Jockey was a dawdy Lad, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 309. (53.)**

WILKINS (ELIZABETH) A Collection of Church Musick. In Two, Three, and Four parts by the best Masters, with a short Introduction to the Scale of Musick. *Printed for & Sold by E. Wilkins of Great Milton, Oxfordshire:* [*London*? 1745.] *obl.* 4°. **A. 904.**

WILKINS (JOHN) Three Ballads with an Accompaniment for the Piano Forte, *etc.* *Printed for the Author: London*, [1800?] fol. **G. 358. (12.)**

In yonder Wilds. An Elegiac Canzonett. *Longman and Broderip: London*, [1795?] fol. **H. 2821. (15.)**

The Sigh, a favorite Song, with an Accompaniment for the Piano Forte, the Poetry...by S. T. Coleridge, *etc.* *J. Longman, Clementi & Co.: London*, [1799?] fol. **G. 365. (57.)**

WILKINS (Matthew) A Book of Psalmody, Containing some easy instructions for young beginners; to w^ch is added a select number of Psalm-tunes, Hymns & Anthems, in 2. 3. & 4. parts. Collected, printed, taught & sold by M. Wilkins, *etc.*
Engraved by Tho. Cross: [London? 1725?] *obl.* 4°. **A. 992. a.**

A Book of Psalmody. Containing a choice Collection of Psalm-Tunes, Hymns and Anthems, in Two, Three and Four parts, by the best Masters...with a Short Introduction to the Scale of Musick. Collected, printed, taught and sold by M. Wilkins, *etc.* [*London*? 1730?] *obl.* 4°. **A. 992.**
Engraved throughout.

WILL. Will of Aberdeen. [Song.]
See While. While others sing in chearful lays, *etc.* [1775?] fol. **H. 1994. b. (102.)**

Will you buy any tape. *The Pedlar*, a Glee for 3 Voices. The first Stanza of the words from 'The Winter's Tale.' [By E. S. Biggs.] *Printed for R. Birchall: London*, [1800?] fol. **G. 805. k. (42.)**

Will you come to the Bow'r. Song.
See M., T.

Will you go to the Fair. Catch.
See Atterbury (L.)

Will you hear how once repining. Song.
See Camidge (M.)

WILL OF THE WISP. Will of the Wisp. Entertainment. *See* Dibdin (C.)

WILLAERT (Adrian) Canzon Villanesche alla Napolitana di Messer Adriano [Willaert] a Quatro Voci Con la Canzon di Ruzante, *etc.* Altus. (Tenor.) (Bassus.) 3 pts. *Appresso di Antonio Gardane: Venetia*, 1553. *obl.* 4°.
53. a. 32. 33. (8.) & A. 569. b.
The composers named are: Adriano [Willaert], F. Silvestrino and Pierresson [Cambio].

Fantasie Recercari et Contrapunti a Tre Voci, Di Adriano & de altri Autori, appropriati per Cantare & Sonare d'ogni sorte di Stromenti, Con due Regina celi, l'uno di Adriano & l'altro di Cipriano [de Rore], Sopra vno medesimo Canto Fermo. Nouamente...Ristampate. Canto. (Basso.) 2 pts. *Appresso Angelo Gardano: Venetia*, 1593. *obl.* 4°. **A. 569. c.**
The composers named are: Adriano, Cipriano, Antonino Barges and Girolamo da Bologna.

Musica Noua di Adriano Willaert all' Illustrissimo et Excellentissimo Signor il Signor Donno Alfonso d'Este, Prencipe di Ferrara. [With a dedication by F. Viola.] Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sexta Pars.) (Septima Pars.) 7 pts. (*Appresso di Antonio Gardano: Venetia*, 1559.) 4°. **K. 3. m. 14.**
The verso of the title-page contains a portrait of Willaert.

Famosissimi Adriani Willaert... Musica Quatuor Vocum, (quæ uulgo Motecta nuncupatur) Nouiter omni studio, ac diligentia in lucem edita. Liber Primus. Quatuor Vocum, *etc.* (Cantus.) (Del Primo Libro dei Motetti a Quattro Voci ...Nouamente posti in luce. A Quattro Voci. (A(ltus).) (T(enor).) (B(assus).) 4 pts. [*Girolamo Scotto, Venice,*] 1539. *obl.* 4°. **K. 1. e. 18.**

Adriani Willaert...Musica Quatuor Vocum (Motecta uulgo appellant) Nunc denuo... recognita ac in lucem exeuntia. Additis etiam ab authore multis motectis que in priori editione desiderabantur. Liber primus. Superius (Altus). (Famosissimi Adriani Willaert...Musica Quatuor Vocum (quæ uulgo Motecta nuncupatur) Nouiter ...in lucem edita...Tenor) (Bassus). 4 pts.
Apud Antonium Gardane: Venetijs, 1545. *obl.* 4°. **A. 55.**
The title-page of the Bassus part is similar to that of the Tenor.

Adriani Willaert...Musica Quatuor Vocum (Motecta uulgo appellant). Nunc denuo summa diligentia recognita ac in lucem exeuntia. Additis etiam ab authore multis motectis que in priori editione desiderabantur. Liber Secundus. Superius. (Altus.) (Tenor.) (Bassus.) 4 pts.
Apud Antonium Gardane: Venetijs, 1545. *obl.* 4°. **A. 569.**

Famosissimi Adriani Willaert...Musica quinque Vocum (quæ Vulgo Motecta nuncupantur). Nouiter...in lucem ædita. Liber Primus. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) 5 pts.
Apud Hieronymum Scotum: Venetiis, 1550. *obl.* 4°. **A. 55. a.**

I Sacri e Santi Salmi che si cantano a Vespro et Compieta. Con li suoi Himni Responsorij et Benidicamus. Composti ...a uno Choro & a quatro uoci. Nouamente ... stampati & corretti. Con la gionta di dui Magnificat. A Quatro Voci. Bassus. *Apresso di Antonio Gardano: Venetia*, 1555. *obl.* 4°. **A. 569. a.**

See Buonaugurio (G.) Fantesie...con la Giunta di alcuni...Recerchari et Madrigali a tre Voce, composti da lo eccellentiss. Adriano Vuigliart, *etc.* 1549. *obl.* 4°. **K. 3. b. 4.**

See Motets. [*4.*] Motetta Trium Vocum ab Pluribus Authoribus composita quorum nomina sunt...Adrianus Wilgliardus, *etc.* 1543. *obl.* 4°. **K. 3. d. 7.**

WILLAERT (Adrian) *See* Rore (C. di) Di Cipriano il Secondo Libro de Madregali a Cinque Voci insieme alcuni di M. Adriano [Willaert], *etc.* 1544. *obl.* 4°. **A. 70. b.**

See Rore (C. de) Di Cipriano de Rore il Secondo Libro de Madrigali a Cinque Voci insieme alcuni di M. Adriano... Nouamente Ristampato, *etc.* 1551. *obl.* 4°. **A. 70. r.**

See Rore (C. đe) Di Cipriano de Rore Il Secondo Libro di Madrigali a Cinque Voci insieme alcuni di M. Adriano... Nouamente Ristampato, *etc.* 1563. *obl.* 4°. **A. 70. g.**

See Verdelot (P.) Intauolatura de li Madrigali di Verdelotto da Cantare et Sonare nel Lauto, intauolati per... Adriano Vuillaert, *etc.* 1540. *obl.* 4°. **K. 8. b. 4.**

WILLIAM. William. [Song.] *See* Arnold (S.)

William. Ballad. *See* Haydn (F. J.) [*2. Vocal Works. b.*]

William and Ann. Ballad. *See* Brooks (J.)

William and Margaret. Ballad. *See* When. When all was wrapt in dark Mid-night, *etc.* [1723?] *s. sh.* fol. **1876. f. 1. (107.)**

William and Mary. Ballad. *See* Hour. The Hour of Embarkation's near, *etc.* [1800?] fol. **G. 356. (36.)**

William and Mary. Rondos [begin: 'Ah Mary why that look']. *See* Lee (P.)

William and Nancy. Ballad. *See* Abrams (H.)

William far away. [Song.] *See* My. My William I have lost. [1780?] *s. sh.* fol. **H. 1601. b. (98.)**

William of Allerton Green. Ballad. *See* Dignum (C.)

William's Farewell. [Song.] *See* Guest (G.)

William's Return. Song. *See* Ambrose (J.)

WILLIAM AND NANCY. William and Nancy. Pastoral. *See* Hook (J.)

WILLIAM AND NANNY. The Ladies of rank are so frisky and fine. *The favorite Irish Song* sung by Mr. Moody in the Farce of William and Nanny. [Words by R. J. Goodenough.] *J. F[entu]m:* [*London*, 1780.] *s. sh.* fol. **G. 312. (157.)**

[Another copy.] **I. 530. (183.)**

WILLIAM [Gonzaga], *Duke of Mantua.* *See* Madrigals. Madrigali a cinque Voci, *etc.* [By Guglielmo Gonzaga, Duke of Mantua.] 1583. *obl.* 4°. **K. 3. g. 8.**

WILLIAMS (Aaron) Comfort ye my people. *A New Christmas Anthem.* For 1, 2, 3 & 4 Voices. With an Instrumental Bass for a Bassoon or Violoncello & a Thoro' Bass for the Organ, &c. *Longman, Lukey & Co.: London*, [1775?] fol. **H. 2815. i. (9.)**

Psalmody in Miniature. In III Books. Containing the Tenor and Bass of all the Tunes generally used in Churches, Chaples, or Dissenting Congregations... A New Edition: corrected and figured for the Organ, by an eminent Master. (Supplement to Psalmody in Miniature, *etc.*) 4 Bks. *The Editor: London*, 1778. *obl.* 32°. **A. 622. a.**

Royal Harmony: or the Beauties of Church Music. Containing Thirty Favourite Anthems...by the greatest Masters viz. Dr. Blow, H. Purcel, Dr. Croft, Dr. Green, J. Weldon, J. C[l]ark, G. F. Handel, J. Green &c. many of which were never before Published...The whole...set... for two, three, and four Voices...by A. Williams. *Printed for J. Johnson: London*, [1765?] *obl.* fol. **E. 1492.**

This collection also contains compositions by Coates, A. Williams, Wanley and Richardson.

The Universal Psalmodist. Containing, I. A Compleat Introduction to Psalmody ...II. A Collection of Psalm and Hymn Tunes...The Third Edition, corrected. *Printed for Joseph Johnson: London*, 1765. *obl.* 4°. **A. 622.**

The Universal Psalmodist ... Originally Published under the Name of A. Williams ...And now in this Fourth Edition, corrected...by an Able Master, with the Addition of many Tunes, *etc.* *H. Fougt, for J. & F. Rivington, etc.: London*, (1770.) *obl.* 4°. **A. 622. b.**

Williams's New Universal Psalmodist... The Fifth Edition, with the addition of two Anthems, *etc.* *Printed for the Author: London*, (1770.) *obl.* 4°. **A. 622. d.**

Williams's New Universal Psalmodist... The Sixth Edition, with Additions. *Longman, Lukey and Broderip: London*, [1775?] *obl.* 4°. **A. 622. c.**

See American Harmony. The American Harmony...In Two Volumes, *etc.* (The American Harmony...Containing a Choice ...Collections of Psalm and Hymn-Tunes ...by A. Williams, *etc.*) 1771. *obl.* 4°. **A. 479. a.**

See Williams (T.) Harmonia Cœlestis ...a Collection of...Anthems ... by ... Eminent Masters. Also Six New Anthems ...by the late Mr. A. Williams, *etc.* 1780. fol. **G. 970.**

WILLIAMS (C.) Innocence. A favorite Song...The Words by Mr. Concannen. *Printed for Culliford, Rolfe & Barrow: London*, [1797?] fol. **G. 365. (59.)**

WILLIAMS (Evan) *See* Parry (J.) *of Ruabon* and Williams (E.) Antient British Music, *etc.* 1742. fol. **h. 146.**

WILLIAMS (George Ebenezer) Crazy Jane. A Favorite Song, the words by G. M. Lewis. Set to Music with an Accompaniment for the Harp, or Piano Forte. *T. & W. M. Cahusac: London*, [1800?] fol. **H. 2815. p. (15.)**

WILLIAMS (Thomas) Harmonia Cœlestis...a Collection of...Anthems...for 2, 3, 4 & 5 Voices, by Purcell, Blow, Croft, Weldon, Clark, Aldrich, Wise & other Eminent Masters. Also Six New Anthems ...by the late Mr. A. Williams. The whole correctly figured for the Organ and adapted for other Instruments. [Edited by T. Williams.] *T. Williams: London*, 1780. fol. **G. 970.**

Instructions in Miniature for learning Psalmody . . . Interspersed with proper Lessons and Examples. To which are added, a concise Musical Dictionary; a new Tune...& an original Canon. *The Author: London*, 1778. *obl.* 32°. **785. a. 87.**

Psalmodia Evangelica. A Collection of Psalm & Hymn-Tunes, in Three Parts... correctly figured for the Organ. To which are prefixed a complete Introduction & an Historical Essay on Church Music. 2 vols. *Printed for S. A. & P. Thompson: London*, 1789. *obl.* 4°. **A. 811. a.**

WILLIAMS (William) Haste, haste ye Britains. *A Verse out of a Musical Entertainment on the conclusion of the Peace...* Sung by Mr Lee and exactly engrav'd by T. Cross. [*London*, 1697.] *s. sh.* fol. **G. 315. (128.)**

A Sonata for a Single Flute...engrav'd by Tho. Cross. [*London*, 1700?] fol. **Add. MS. 31,466. fol. 82, 83.**

WILLIAMSON (T. G.) Twelve Original Hindostanee Airs, Compiled & Harmonized by T. G. Williamson. Opera 4. *W. Napier, for the Author: London*, [1797?] fol. **g. 138. (5.)**

Thirty Little Airs, for Two Flutes or Violins, with a Violoncello, ad libitum, ...Op. 7. [Separate Parts.] *W. Napier, for the Author: London*, [1798?] fol. **g. 222. (7.)**

Twenty Five national airs for the Piano-Forte; Being a Collection of Original Melodies in the Scotch, Welch, Irish, & English Stiles; & well adapted to the Violin, with a Violoncello Accompaniment of the Bass part. 1st (2nd) Part of Opera 3rd. 2 pts. *T. G. Williamson: London*, [1797?] fol. **g. 138. (4.)**

WILLIAMSON (T. G.) The Bachelor's Advertisement. A New Ballad written by Miss S. Wilkinson, *etc.* *The Author: London*, [1800?] fol. **H. 2826. c. (39.)**

The Bird's Nest. [Song.] *W. Napier, for the Author: London*, [1797?] fol. **G. 365. (64.)**

Entomb'd within yon grassy Mound. A Favorite New Ballad, written & composed by T. Williamson. *The Author: London*, [1800?] fol. **G. 365. (66.)**

The Gipsey. [Song.] Written by Miss S. Wilkinson. *T. Williamson: London*, [1800?] fol. **H. 2826. c. (38.)**

Ten Easy Lessons for the Piano Forte... Op. 8th. *Branston & Lambert, for the Author: London*, [1798?] fol. **g. 132. (16.)**

Ten Easy Lessons for the Piano Forte... Opera 9th. *Branston & Lambert, for the Author: London*, [1798?] fol. **g. 132. (17.)**

The Loss of Innocence. [Song.] *W. Napier, for the Author: London*, [1797?] fol. **G. 365. (61.)**

Lubin's Return, a new Pastoral Ballad, intended as a Sequel to Haydn's Canzonett, "My Mother bids me bind my Hair," written & composed by T. G. Williamson. *W. Napier, for the Author: London*, [1797?] fol. **G. 365. (58.)**

Twenty Small Pieces for the Piano-Forte Flute or Violin, consisting of Waltzes, Quick Steps, Cotillons, Dances, &c. &c.... Opera 5. *W. Napier, for the Author: London*, [1797?] fol. **g. 229. (20.)**

Pretty Nell. [Song.] *W. Napier, for the Author: London*, [1797?] fol. **G. 365. (65.)**

Rámánee. [Song.] Translated from the Poems of Yuqueen, a Celebrated Hindostanee Author. *W. Napier, for the Author: London*, [1797?] fol. **G. 365. (62.)**

Since in the Mirror of my Eyes. [Song.] Translated from the Poems of Sonda a Celebrated Hindostanee Author. *W. Napier, for the Author: London*, [1797?] fol. **G. 365. (63.)**

Six Favorite Sonatinas for the Piano-Forte...Op. 1. *W. Napier, for the Author: London*, [1797.] fol. **g. 132. (15.)**

Six Grand Troops with Six Quick Steps, & Six Marches, for the Piano Forte... Op. 6. *W. Napier, for the Author: London*, [1798?] fol. **g. 137. (27.)**

The Wooden Leg, a favorite New Ballad, written & composed by T. G. Williamson. *The Author: London*, [1799?] fol. **G. 365. (60.)**

WILLING. The Willing Maid. [Song.] *See* DEFESCH (W.)

WILLIS ( ) Two Catches for Three Voices, Set by Mr. Willis, also a Song ['Fear no danger,' from 'Dido and Æneas'] in y^e^ Play call'd "Measure for Measure," Set by Mr. Henry Purcell. [*London*, 1700.] fol. **G. 304. (54.)**

Now my freedom's regain'd. *A Song, etc.* [*London*, 1705 ?] *s. sh.* fol. **G. 304. (108.)**

WILLMAN (JOHN) Ierne, long for vertue fam'd. *A New Volunteer Song.* [Words] By Walter Burke, *etc.* *Joshua Stokes: Dublin*, [1780 ?] *s. sh.* fol. **H. 1601. a. (107.)**

Killmain Volunteers. [Song, words] By Mr. M. Sennett, *etc.* *Joshua Stokes:* [*Dublin*, 1780 ?] fol. **H. 1601. a. (109.)**

WILLOUGHBY (ROBERT) Sacred Harmony, in Parts, consisting of ... Anthems, and ... Church Services, selected from the Works of Doctors Boyce, Croft, & Green, Messrs. Blake, Bond, Clark, Kent, King, Purcel, Travers &c. The whole ... arranged ... by R. Willoughby. 5 pts. *Printed for the Editor: London*, [1795 ?] *obl.* 4°. **A. 1095.**

This collection also contains compositions by Carter, Broadrip, Mason, Loozmoor, Aldrich, Bennett, Willoughby, Weldon, Creyghton, W. Knap, Handel, J. Arnold, Weedon, Wainwright, Humpheys, T. Purcell, Barrow and Bird.

Social Harmony, being a choice Collection of Catches, Glees, Songs, &c. for two, three & four Voices by Eminent Composers ... Selected by R. Willoughby, *etc.* 2 vols. *Printed for the Editor:* [*London*, 1800 ?] *obl.* 4°. **B. 424. a.**

The composers named are: J. Danby, Giardini, Rogers, Cranford, J. Eccles, Harrington, J. Bayley, Marcella, H. Purcel, B. Cooke, J. Travers, Lord Mornington, S. Paxton, P. Hayes, S. Webbe, J. Baildon, M. Locke, Weelks, T. Morley, J. Dine, T. Linley, Dr. Alcock, Aldrich, Byrde, Battishill, Dr. Arne, Stevens, Wainwright, J. S. Smith, Carter, Dr. Calcott, Atterbury, Gibbons and James Green.

WILLOW. Willow, willow, willow. Ballad [begins: 'A poore Soule sat sighing']. *See* GIORDANI (G.) *or* (T.)

[Another setting.] Willow. Glee. *See* POOR. A poor Soul sat sighing, *etc.* [1800 ?] fol. **G. 805. k. (19.)**

The Willow. Song [begins: 'When the Shepherd asks my hand']. *See* DUSSEK (J. L.) [*The Captive of Spilburg.*]

WILLOW. The Willow. Ballad [begins: 'To the Brook and the Willow']. *See* STEVENSON (*Sir* J. A.)

WILLSIM (G.) Recueil de 24. Contredances Angloise les plus usité, enrichie d'une Chorégraphie des figures en Tailles douces ... avec les Explication en françois marquéz au desous des figures et leur Airs nottés en Musique ... Œuvre Premier. [*Amsterdam* ?] 1755. *obl.* 4°. **K. 8. i. 3.**

Engraved throughout.

WILLSON (JOSEPH) From the fall of the Dew. A Favorite Hunting Song sung by Mrs. Iliff at the Appollo Gardens. *Riley and Willis: London*, [1800 ?] fol. **G. 360. (46.)**

Hark the Clarion sounds afar. [Song.] Sung by Mrs. Iliff ... and by Mrs. Leaver, at the Spa Gardens, Bermondsey, *etc.* *W. Cope: London*, [1796 ?] fol. **G. 367. (32.)**

Harry of the Green. A Favorite Song. Song sung by Mrs. Iliff, at the Apollo Gardens ... The Words by Mr. Powell. *H. How: London*, [1800 ?] fol. **G. 360. (45.)**

Lie still my little Heart. A Favorite New Song. *Riley and Willis: London*, [1800 ?] fol. **G. 365. (67.)**

O yes, Sir, if you please. A Favorite Song sung by Mrs. Leaver ... The Words by Mr. Upton. *A. Bland & Weller: London*, [1796 ?] fol. **G. 367. (34.)**

A Favorite Sonata for the Piano Forte or Harpsichord. Composed in a Familiar Style, *etc.* *W. Cope: London*, [1798 ?] fol. **g. 132. (18.)**

'Tis Pity to die an Old Maid. A Favorite Song sung ... by Mrs. Herbert, at the Spa-Gardens Bermondsey ... Written by Mr. Upton. *W. Cope: London*, [1796 ?] fol. **G. 367. (33.)**

See SANDERSON (J.) A Favorite Air, ... with Variations by J. Willson, *etc.* [1796 ?] fol. **g. 139. (53.)**

WILLY. Willy. [Song.] *See* LONG. Long, long I despair'd. [1760 ?] *s. sh.* fol. **G. 316. e. (59.)**

Willy. [Song.] *See* WHEN. When fragrant bloom of yellow broom, *etc.* [1780 ?] *s. sh.* fol. **G. 313. (183.)**

Willy far away. Song. *See* HOOK (J.)

Willy's rare and Willy's fair. [Song.] *See* WITH. With tunefull Pipe, *etc.* [Music by J. Hook.] [1780 ?] fol. **G. 313. (255.)**

Willy's the Lad for me. [Song.] *See* SINCE. Since Jenny thinks mean her heart's Love to deny. [1750 ?] *s. sh.* fol. **G. 316. c. (33.)**

WILMORE CASTLE. Wilmore Castle. Comic Opera. *See* HOOK (J.)

WILPHLINGSEDERUS (Ambrosius) *See* Wilfflingseder.

WILSON ( ) *Singer.* My Spirits are mounting, a Favorite convivial Song, *etc.* [Words by C. Morris.] *Printed for G. Goulding: London,* [1800?] fol. **H. 2831. j. (49.)**

The Stolen Kiss, a favorite Song, *etc.* *Longman, Clementi & Co., for the Author: London,* [1800?] fol. **G. 805. k. (43.)**

See Feast of Apollo. The Feast of Apollo, containing...Songs by...Wilson, *etc.* [1788.] fol. **G. 351. (2.)**

WILSON (John) *Mus. Doc.* Cheerfull Ayres or Ballads. First composed for one single Voice and since set for three Voices. (Cheerefull Ayres ... for three voyces. Cantus Secundus (Bassus).) 3 pts. *W. Hall, for Ric. Davis: Oxford,* 1660. *obl.* 4°. **K. 2. a. 2.**

The composers named are: J. Wilson, R. Johnson and N. Lanneir.

The Pedlar. Glee a 3 Voci. [*London,* 1790?] *s. sh.* fol. **G. 805. g. (63.)**

Psalterium Carolinum. The Devotions of His Sacred Majestie in his Solitudes and Sufferings, rendred in Verse [from the Εἰκων Βασιλικη by T. Stanley]. Set to Musick for 3 Voices and an Organ, or Theorbo, *etc.* 4 pts. *Printed for John Martin and James Allestrey: London,* 1657. fol. **E. Pam. 1076.**

See Grétry (A. E. M.) Richard Cœur de Lion ... Composed by ... Grétry ... Dr. Wilson, *etc.* [1786?] *obl.* fol. **E. 108. e. (4.)**

See Playford (J.) Select Ayres and Dialogues...Composed by J. Wilson... and other...Masters of Musick. 1659. fol. **G. 82. (1.)**

See Playford (J.) Select Musicall Ayres and Dialogues...by J. Wilson, *etc.* 1652. fol. **F. 51.**

See Playford (J.) Select Musicall Ayres and Dialogues...by...Dr. John Wilson, *etc.* 1653. fol. **F. 51. a.**

WILSON (John) *of Liverpool.* The Hermit. [Song, words] By Dr. Beattie. *Printed for G. Goulding: London,* [1790?] fol. **G. 805. c. (56.)**

WILSON (William) Twelve Original Scotch Songs for the Voice and Harpsichord with an Accompaniment for the Violin or Flute...Op. III. *Longman and Broderip, for the Author: London,* [1785?] fol. **G. 326.**

WILT. Wilt thou be my dearie? Song. *See* Tyrrell (R.)

[Another setting.] Wilt thou be my Dearie. [Duet.] *See* Urbani (P.)

WILTON (Charles Henry) Dear is my little native Vale, [Song,] (from an Ode to Superstition [by S. Rogers]), as Sung by Miss Harwood, *etc.* [Full Score.] *J. B. Pye: Liverpool,* [1790?] fol. **G. 377. (63.)**

The Death of Edwin and Emma, a favorite Song, sung by Miss Harwood, *etc.* [Full Score.] *J. B. Pye: Liverpool,* [1790?] fol. **G. 377. (64.)**

Six Duetts for a Violin, and Tenor... Opera Prima. [Separate Parts.] *Printed for J. Blundell: London,* [1780?] fol. **g. 421. t. (14.)**

Six Duetts for two Violins... Op. 2°. [Separate Parts.] *Printed for the Author: London,* [1794.] fol. **g. 421. g. (3.)**

Three Duetts, with Scots Airs for Two Violins...Op. 6. [Separate Parts.] *Printed for J. Buchinger: London,* [1795.] fol. **g. 421. g. (4.)**

The Musical Chace, a favorite Hunting Song, as sung by Mr. Meredith, *etc.* [Full Score.] *J. B. Pye: Liverpool,* [1790?] fol. **G. 377. (62.)**

The Serenade. [Song.] *T. Skillern: London,* [1795.] fol. **G. 796. (38.)**

A Set of Eighteen Lessons for the Piano Forte or Harpsichord...Op^{a} v. *Printed for J. B. Pye: Liverpool,* [1795?] fol. **g. 149. (6.)**

Six Solos for the Violin, with a Thorough Bass for the Harpsichord...Opera III. *J. B. Pye: Liverpool,* [1794?] fol. **g. 221. (3.)**

Yes Henry, yes, with thee I'll go. Answer to "Oh Nanny wilt thou gang with me"; [Song,] as sung by Miss Harwood, *etc.* [Full Score.] *J. B. Pye: Liverpool,* [1790?] fol. **G. 377. (61.)**

WINCHESTER. The Winchester Wedding. Song. *See* At. At Winchester there was a Wedding. [1710?] *s. sh.* fol. **H. 1601. (19.)**

WIND. The Wind blew fresh and fair. Ballad. *See* Reeve (W.) [*Harlequin's Return.*]

Winde, gentle evergreens. *A Catch for Three Voices.* Epitaph on Sophocles. [By W. Hayes.] *R. Falkener: London,* [1775?] fol. **H. 1994. a. (135*.)**

The Wind in our favor does blow. Song. *See* B., J. H.

The Wind in wild tornadoes roar'd. Negro Song. *See* Moorehead (J.)

WINDLING (C.) *See* Wendling (J. B.)

WINDLING (Johann Baptist) *See* Wendling.

WINDS. The Winds arise, the torrent falls. *The Poor White Man*, a Celebrated African Song, from Park's Travels, versified by a Lady. The Music...by a Lady of Fashion, adapted for one or two Voices with an Accompaniment for the Harp or Piano Forte. *Preston, for the Proprietor: London*, [1800?] fol. **G. 800. m. (64.)**

The Winds were loud. [Glee.]
See CALLCOTT (J. W.)

WINE. Wine. [Song.] *See* WHEN. When fumes of Wine ascend into my brain. [1780?] *s. sh.* fol. **G. 313. (190.)**

Wine a Relief in Love. [Song.]
See HUSSEY (M.)

Wine and Kisses. *See* HOOK (J.)

Wine does wonders. *The Buck's Medley Cantata.* By a Brother of Assyria. *Sk[illern: London?* 1780?] fol. **H. 2832. l. (22.)**

Wine does wonders. [Duet.]
See ECCLES (J.) [*The Morose Reformer.*]

Wine from Thought drives all Despair. *The Jovial Bacchanals.* A Two Part Song. [*London*, 1750?] *s. sh.* fol. **H. 1994. a. (20.)**

Wine more powerfull than Love. Song.
See To. To thee my little blooming Fair. [1715?] *s. sh.* fol. **G. 316. g. (68.)**

Wine's a Mistress gay and easy. [Song.]
See LOVE AND WINE.

Wine, wine is alone the brisk Fountain. *The Bacchanalians.* [Song.] Sung by Mr. W. Howard, *etc.* [*London*, 1754.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, Nov., 1754.

Wine, Wine is the Cordial. [Song.]
See HOOK (J.)

Wine, wine we allow. *Woman for Man.* [Song.] Addressed to the Batchelors. [*London*, 1765.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XII., p. 101.

WINEFRIDA. Winefrida. [Song.]
See GIORDANI (G.) *or* (T.)

WINSAN. Winsan Willy. Ballad.
See GEARY (T. A.)

WINTER. Winter. [Song.] *See* ADIEU. Adieu ye Groves, *etc.* [1760?] *s. sh.* fol. **G. 306. (83.)**

Winter. Cantata [begins: 'It was a winter's evening']. *See* CLARKE, afterwards CLARKE WHITFIELD (J.)

Winter. Glee [begins: 'Hoary frost bestrews the ground']. *See* GUEST (G.)

Winter. Song [begins: 'The heavy winter's blustring wind'].
See HUDSON (R.)

Winter. Song [begins: 'Now Winter strips']. *See* SCHULTZ (M.)

WINTER. The Winter is exceeding cold. *Wonderful News from the River of Thames.* [Song.] To the Tune of the Lord Russels Farewel. *Printed upon the Ice on the River Thames, by Loyal Young Printers*, 1683. *s. sh.* fol. **I. 600. b. (35.)**

WINTER'S AMUSEMENT. The Winter's Amusement. Songs.
See ARNE (T. A.)

WINTER (I. D') The Beggar Boy. A Ballad, written and composed by I. D' Winter, *etc.* *J. Davies: London*, [1800?] fol. **G. 796. (39.)**

The Lord of the Castle. A Romantic Ballad, for Three Voices, *etc.* *J. Davies: London*, [1800?] fol. **H. 1688. (43.)**

WINTER (PETER VON) Ah mi balza il core in petto.
See infra: [*I Due Fratelli Rivali.*]

Babilons Piramiden. [Act II.] *See* MEDEBITSCH (J.) called *Gallus* and WINTER (P. von). Babilons Piramiden... Oper. Der erste Aufzug von J. Gallus, der zweite von P. Winter, *etc.* 1797. *obl.* fol. **F. 46. a.**

[I [Due] Fratelli Rivali.] Die Brüder als Nebenbuhler...eine Oper in 2 Aufzugen ...mit italienisch und deutschem Text, in Klavierauszug übertragen von Cannabich. *Bei N. Simrock: Bonn*, [1792.] *obl.* fol. **D. 345.**

—— Ah mi balza il core in petto. The Favorite Duetto, *etc.* [Full Score.] *Printed for R. Birchall: London*, [1800.] fol. **G. 134. a. (2.)**

—— Qual diletto insiem m' inonda. A Favorite Cavatina, *etc.* [Full Score.] *Printed for R. Birchall: London*, [1800.] fol. **G. 134. a. (3.)**

Gesaenge beym Klavier, *etc.* 3 pts. *In der Falterischen Musikhandlung: München*, [1799.] *obl.* fol. **F. 636. w. (9.)**
Lithographed by J. A. Senefelder.

[Das Labyrinth.] Der Zweÿte Theil der Zauberflöte unter dem Titel Das Labyrinth oder der Kampf mit den Elementen. Eine grosse heroisch-komische Oper in 2 Aufzügen von E. Schikaneder...Für das Forte-Piano übersezt von J. Henneberg, *etc.* [*Vienna*, 1794.] *obl.* fol. **E. 165.**

[Another edition.] Der Zauberfloete zweiter Theil: Das Labyrinth, oder der Kampf mit den Elementen. Eine grosse Oper... Clavierauszug von J. Henneberg. *Bey N. Simrock: Bonn*, [1800?] *obl.* fol. **E. 165. b. (2.)**

Marie von Montalban. [Opera.] Clavier-Auszug von C. Zulehner.
Bey C. Zulehner: Mainz, [1798.] *obl.* fol. **E. 165. f.**

—— Ouverture und Schönste Gesänge im Clavierauszug, *etc.* *Bei Schott: Mainz*, [1800?] *obl.* fol. **E. 165. a.**

WINTER (Peter von) Ogus o sia Il Trionfo del bel sesso ... Ogus oder der Triumph der Frauen, komische Oper in zwei Aufzugen...Klavierauszug. *Ital. & Germ.* *Bei Breitkopf und Härtel: Leipzig*, [1796?] *obl.* fol. **E. 165. c.**

Qual diletto insiem m' inonda.
See supra: [*I Due Fratelli Rivali.*]

Das Unterbrochene Opferfest . . . [Opera, written by L. F. Huber.] Klavierauszug von C. Zulener. *Chez N. Simrock: Bonn*, [1796.] *obl.* fol. **E. 165. b. (1.)**

WIRTH. Der Wirth und die Gäste. Singode. *See* Bach (C. P. E.) [*1. Vocal Music.*]

WISE. The Wise Man's Resolution. [Song.] *See* How. How giddy is youth. [1785.] *s. sh.* 4°. **P.P. 5141.**

Wise men flatt'ring. Song.
See Haendel (G. F.) [*Judas Maccabaeus.*]

Wise Nature owns thy undisputed Sway. Two Part Song. *See* Eccles (J.) [*A Hymn to Harmony.*]

WISE (Michael) Old Chiron thus preached to his Pupil Achilles. [For editions of this duet published under the name of H. Purcell:] *See* Purcell (H.)

See Corfe (J.) Nine Vocal Trios arranged from...Airs and Duetts of...Wise, *etc.* [1800?] *obl.* fol. **F. 607. z. (1.)**

See Williams (T.) Harmonia Cœlestis ...a Collection of ... Anthems ... by... Wise, *etc.* 1780. fol. **G. 970.**

WISE (Samuel) Six Concertos for the Organ or Harpsichord with Instrumental Parts, *etc.* *Mrs. Johnson, for the Author: London*, [1770?] fol. **h. 93.**

The Organ part only.

Six Lessons for the Harpsichord, *etc.* *Printed for the Author: London*, [1765?] *obl.* fol. **e. 5. (5.)**

WISEMAN (Charles) [Six Sonatas for a Flute or Violin with a Thorough Bass Accompaniment.] *Roma*, 1754. *obl.* fol. **d. 148.**

Wanting the title-page.

WISEST. Wisest and greatest. Song.
See Haendel (G. F.) [*Saul.*]

WISH. The Wish. Canzonet [begins: 'Mine be a Cot']. *See* Ambrose (J.)

The Wish. [Song, begins: 'Grant me ye Pow'rs.'] *See* Battishill (J.)

The Wish. [Song, begins: 'Come gentle God.'] *See* Lampe (J. F.)

The Wish granted. [Song.]
See Hudson (R.)

WIT. Wit and Beauty. [Song.]
See Dibdin (C.) [*The Quizes.*]

WIT. Wit Preferable to Beauty. [Song.]
See Though. Tho' here at Bath you make a Rout, *etc.* [By J. F. Lampe.] [1730?] *s. sh.* fol. **G. 312. (87.)**

WIT AND MIRTH. Wit and Mirth, or Pills to Purge Melancholy. [Songs.]
See P., H.

WITCH. The Witch. Song.
See Reeve (W.) [*Merry Sherwood.*]

WITCHES. The New Songs in the Pantomime of the Witches.
See Vernon (J.)

WITH. With a cheerful old friend and a merry old song. *The Tankard of Porter.* A favorite Drinking Song. [Words by H. Carey.] *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 313. (173.)**

With a jolly full Bottle. *The Good Subjects of Old England*, Glee. *Printed for J. Bland: London*, 1779. fol. **G. 313. (270.)**

With an Old Song made by an Old Ancient Pate. *The Old and New Courtier of the Queen's.* [Song.] Within compass of the Flute. [*London*, 1710?] *s. sh.* fol. **H. 1601. (498.)**

[Another edition.] With an old Song made by an old Antient Pate. *The Old and New Courtier of the Queen's, etc.* [*London*, 1730?] *s. sh.* fol. **G. 316. f. (59.)**

With an old Song made by an old ancient Pate. *Moderation and Alteration.* [Song.] *C[harles and] S[amuel] T[hompson: London*, 1775?] *s. sh.* fol. **G. 809. c. (70.)**

With artfull Verse young Thirsis. *The Answer to the Wheedler, etc.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 313. (170.)**

With arts oft practic'd and admired. Song. *See* Young (A.)

With beauteous Arminta ranging. Song.
See Worgan (J.) *the Elder.*

With broken words, and downcast eyes. *A Scotch Song.* [Words by A. Ramsay.] [*London*, 1725?] *s. sh.* fol. **G. 313. (63.)**

With broken words and downcast eyes. *Woe's my Heart that we shou'd sunder.* A Favorite Scotch Song. *W. C[ampbel]l: London*, 1780?] *s. sh.* fol. **G. 313. (240.)**

With consent of one's Friends. Song.
See Arne (M.)

With Delia ever could I stay. [Song, by W. Jackson of Exeter.] *E. Rhames: [Dublin*, 1780?] fol. **H. 1601. b. (99.)**

With Delia ever could I stay. Song.
See Jackson (W.) *of Exeter.* [12 *Songs. Op.* 4. *No.* 11.]

With Delight will I sing. Song.
See Stevenson (*Sir* J. A.)

WITH. With early Horn. Song.
See GALLIARD (J. E.) [*The Royal Chace.*]

With ease may be guess'd. Song.
See SPRING. The spring was return'd, *etc.*
[1767.] 8°. **P.P. 5438. z.**

With Hallelujahs from the Shrine. *Psalm cl.* [Words] By Mrs. Tollett.
[*London*, 1762.] 8°. **P.P. 324. n.**
Christian's Magazine, May, 1762, *p.* 233.

With Horns and Hounds. Glee.
See HOOK (J.)

With Horns and with Hounds. Song.
See BOYCE (W.) [*The Secular Masque.*]

With Horns and with Hounds. Song.
See PURCELL (D.) [*The Pilgrim.*]

With lowly suit and plaintive ditty. [Song.] *See* STORACE (S.) [*No Song no Supper.*]

With my Daphne I'll repair. *Daphne.* [Song.] *I[ohn] F[entu]m:*
[*London*, 1780?] fol. **G. 313. (256.)**

With my Friend and my Glass. Song. *The Bacchanalian.* A Bass Song.
Straight: [*London*, 1780?] *s. sh.* fol. **G. 313. (242.)**

With Myrtle wreaths and Ivy Berries crown'd. *English Ale.* [Song.] Sung by Mr. Prentis at Sadlers Wells. [*London*, 1750?] *s. sh.* fol. **G. 313. (169.)**

With Phæbus I often arose. *Love Rewarded.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 313. (172.)**

With Phillis I'll trip o'er the mead. *The Happy Shepherd.* [Song.]
[*London*, 1764.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XI., p. 158.

With Phillis I'll trip o'er the Meads. *The Happy Shepherd.* [Song.]
[*London*, 1772.] *s. sh.* 4°. **159. n. 4.**
London Magazine, Aug., 1772.

With pious hearts. Song.
See HAENDEL (G. F.) [*Judas Maccabaeus.*]

With Pity, Phillis, strive to love. *Faithfull Strephon*, a new Song. [*London*, 1700?] *s. sh.* fol. **G. 313. (25.)**

With pleasure and comfort. [Song.]
See ASTARTO. [*L' esperto nocchiero.*]

With pleasure now I tune my lay. Song.
See HUDSON (R.)

With Songs & Honours. *Part of Psalm cxlvii.*
[*London*, 1762.] 8°. **P.P. 324. w.**
Christian's Magazine, June, 1762, *p.* 281.

With the leaves of the Vine. Song.
See BATES (W.)

With the Morning's Dawn we wake. *London Lasses.* A New Song. Sung at Saddler's Wells. [*London*, 1773.] *s. sh.* 4°. **159. n. 5.**
London Magazine, Sept., 1773.

With thee th' unsheltered moor I'll tread. Song. *See* HAENDEL (G. F.) [*Solomon.*]

WITH. With truth on her Lips. Ballad.
See SHIELD (W.) [*Marian.*]

With tuneful Pipe and Merry glee. *A New Scotch Song.* Sung by Mrs. Redding.
[*London*, 1705?] *s. sh.* fol. **G. 313. (70.)**

[Another edition.] With tuneful Pipe and Merry glee. *A Scotch Song.* [*London*, 1705?] *s. sh.* fol. **H. 1601. (489.)**

[Another setting.] With tunefull Pipe and merry glee. *Willy's rare and Willy's fair.* [Song.] Sung by Mrs. Wrighten at Vauxhall. [Music by J. Hook.]
S[amuel,] A[nn and] P[eter] T[hompson:
London, 1780?] fol. **G. 313. (255.)**

With twenty Chords my Lyre is strung. Duet. *See* KNYVETT (W.)

With Woman & Wine, I defy ev'ry Care. *The Union of Love and Wine.* [Song.] Sung by Mr. Lowe at Vauxhall. [Music by J. Baildon.] *London*, [1770?] *s. sh.* fol. **G. 316. (161.)**

WITHERED. The Wither'd Rose. Ballad. *See* CLARKE, afterwards CLARKE WHITFIELD (J.)

The Withered Rose. Song.
See HODGSON (P.)

WITHIN. Within a mile of Edinburgh. [Song.] *See* HOOK (J.)

Within an Arbor of delight. *A Poole at Pickett.* [Song.] The Words made and Set to a tune ['Lads and Lasses,' by H. Purcell, from the Second Part of Don Quixote] by Mr. D'Urfey. [*London*, 1710?] *s. sh.* fol. **I. 530. (51.)**

[Another copy.] **G. 313. (26.)**

Within these sacred Bowers. Song.
See MOZART (W. A.) [*Die Zauberflöte. In diesen heil'gen Hallen.*]

WITHOUT. Without affectation, gay, youthful & pretty. *The Batchelor's Wife.* [Song.] Sung by Mr. Charke. The words by another hand. Song & Symphony in compass of the German flute. *Cross:* [*London*, 1720?] *s. sh.* fol. **G. 315. (131.)**

Without any envy, without any foes. *Hannah and Will.* [Song.] Sung by Mr. Vernon, at Vauxhall. [*London*, 1768.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLII., p. 374.

WITT (CHRISTIAN FRIEDRICH) Neues Cantional mit dem General-Bass, *etc.* MS. NOTES. *Bey Johann Andreas Reyhern: Gotha und Leipzig*, [1715.] 4°. **C. 7.**

WITTENBERG (F. J.) Six Trios à Deux Violons et Violoncello... Œuvre II. [Separate Parts.] *Chez B. Hummel et Fils: à La Haye et à Amsterdam*, [1780?] fol. **g. 409. e. (2.)**

WITVOGEL (Gerhard Fredrik) De Zangwysen van de CL Psalmen Davids, met Eenige andere Lofzangen zoo als deselve in de Gereformeerde Kerke alom gebruykt en Gesongen worden in 't Ligt gegeven en met een Basso Continuo vermeerdert door G. F. Witvogel, *etc.* *Gedrukt voor den Autheur : Amsterdam*, [1730.] *obl.* fol. **e. 1207.**

WITZTHUMB (Ignaz) *See* Vitzthumb.

WIVES. Wives Awake. Serenade. *See* Widow of Delphi.

WIVES IN PLENTY. Ding dong, Ding dong. [Song.] Sung by Sig^ra^ Storace . . . in 'Wives in Plenty or The more the merrier.' *Longman and Broderip : London*, [1793.] fol. **G. 249. (40.)** *The music in this comedy was selected from Arnold, Storace, etc.*

Gentlemen and Ladies. *Musical Medley.* Sung by Sig^ra^ Storace & Mr. Bannister Jun^r^ . . . in the Comedy of 'Wives in Plenty,' *etc.* *Longman and Broderip : London*, [1793.] fol. **G. 354. (60.)**

Whack fal de ral. [Song.] Sung by Mr. Bannister Jun^r^ . . . in the Comedy of 'Wives in Plenty,' *etc.* *Longman and Broderip : London*, [1793.] fol. **G. 249. (41.)**

WIVILL (Z.) *See* Wyvill.

WODICZKA (Wenceslas) Six Solos for a Violin and Bass, *etc.* [Op. 1.] *Printed for J. Simpson : London*, [1740 ?] fol. **g. 503. (1.)**

[Another edition.] Six Solos for a Violin and Bass, *etc.* [Op. 1.] *Printed for J. Johnson : London*, [1750 ?] fol. **g. 93.**

Sei Sonate a Violino Solo e Basso . . . Opera Prima. *Chez M^d^ Boivin : Paris*, [1739.] *obl.* fol. **e. 796.**

WOE. Woa's me poor Lass ! Song. *See* Akeroyde (S.)

Woe's my Heart that we shou'd sunder. *See* With. With broken words and downcast eyes, *etc.* [1780 ?] *s. sh.* fol. **G. 313. (240.)**

WOEFUL. The Waefu' Heart. [Song.] *See* Gin. Gen living worth cou'd win my heart, *etc.* [1794.] fol. **G. 356. (8.)**

WOLANEK (Anton) Die Spanier in Amerika, ein Ballet in zwei Akten fürs Klavier oder Forte Piano . . . herausgegeben von K. Jonne. *In Commission bei K. F. Köhler : Leipzig*, [1800 ?] *obl.* fol. **e. 1014.**

WOLCOTT (John) *See* Pindar (P.) *pseud.*

WOLF (Ernst Wilhelm) Der Abend im Walde, eine comische Oper in zwey Acten. [P. F. Score.] *Bey J. F. Hartknoch : Riga*, 1775. *obl.* fol. **C. 458.**

WOLF (Ernst Wilhelm) Concerto I. per il Cembalo Concertato accompagnato da Due Oboi, Due Violini, Viola e Basso. [Separate Parts.] *Presso G. F. Hartknoch : Riga*, 1777. fol. **g. 49. a. (1.)**

Concerto II. per il Cembalo Concertato accompagnato da Due Violini, Viola e Basso. [Separate Parts.] *Presso G. F. Hartknoch : Riga*, 1777. fol. **g. 49. a. (2.)**

Die Dorfdeputirten, eine komische Oper in drey Acten, *etc.* [P. F. Score.] *Bey C. L. Hoffmann : Weimar*, 1773. *obl.* fol. **D. 303. b.**

Klavierauszug von Ehrlichkeit und Liebe, einem Schauspiel mit Gesang in einem Akt, von C. J. Wagenseil, *etc.* *Auf Kosten der Verlagskasse für Gelehrte und Künstler : Dessau*, 1782. *obl.* fol. **E. 1313.**

Das Gärtnermägdchen, eine comische Oper in drey Aufzügen, *etc.* [P. F. Score.] *Bey C. L. Hoffmann : Weimar*, 1774. *obl.* fol. **C. 458. a.**

Musikalischer Unterricht . . . durch praktische Beyspiele erläutert . . . für Liebhaber und diejenigen, welche die Musik treiben und lehren wollen, *etc.* 2 pts. *Im Hillerschen Musikverlage : Dresden*, 1788. fol. **7896. h. 3.** *There is a second title-page, engraved.*

Ostercantate, *etc.* [Full Score.] *Auf Kosten der Verlagscasse für Gelehrte und Künstler : Dessau*, 1782. fol. **H. 1033.**

Polyxena, ein lyrisches Monodrama, *etc.* [Full Score.] *Bey C. L. Hoffmann : Leipzig und Weimar*, 1776. *obl.* fol. **D. 303. a.**

Trois Quatuors à Deux Violons, Taille & Basse . . . Oeuvre Premier. [Separate Parts.] *Chés J. J. Hummel : Berlin*, [1778.] fol. **h. 2829.**

Das Rosenfest. [Operetta. 4 Songs.] *In der Kortenschen Buchhandlung : Flensburg*, 1776. *obl.* fol. **E. 600. g. (2.)** *Theil 1 of 'Deutsche Operetten im Auszuge mit Musik der besten deutschen Componisten.'*

Serafina, eine Cantate, *etc.* [Full Score.] *In Commission bey J. G. I. Breitkopf : Leipzig*, 1777. *obl.* fol. **D. 303.**

Sechs Sonaten für das Clavier, *etc.* *J. G. I. Breitkopf : Leipzig*, 1779. *obl.* fol. **g. 49.**

Six Sonates pour le Clavecin avec Accompagnement d'un Violonet Violoncelle, *etc.* [Separate Parts.] *Chez Guera : Lyon*, [1779.] fol. **g. 49. b.**

Die treuen Köhler, eine Operette in zween Aufzügen, *etc.* [P. F. Score.] *Bey C. L. Hoffmann : Weimar*, 1774. *obl.* fol. **C. 458. b.**

WOLF (Ernst Wilhelm) Wiegenliederchen für deutsche Ammen, mit Melodien begleitet, *etc.* *Bey J. F. Hartknoch: Riga*, 1775. *obl.* 4°. **B. 708.**

See also W.

WOLF (Georg Friedrich) Lieder mit Melodien, aus Millers Leiden und Freuden, *etc.* *J. C. Hendel: Halle*, 1786. 4°. **E. 248.**

Kurzgefasstes Musikalisches Lexicon, *etc.* *J. C. Hendel: Halle*, 1787. 8°. **1042. g. 12.**

Kurzgefasstes Musikalisches Lexicon... Zweite, verbesserte und vermehrte Auflage. *J. C. Hendel: Halle*, 1792. 8°. **785. g. 34. (2.)**

G. F. Wolfs . . . Unterricht im Klavierspielen. Erster Theil. Vierte, verbesserte und vermehrte Auflage. (Zweiter Theil... Zweite, verbesserte und vermehrte Auflage.) 2 pts. *J. C. Hendel: Halle*, 1799. 8°. **785. g. 34. (3.)**

G. F. Wolfs Unterricht in der Singekunst. *J. C. Hendel: Halle*, 1784. 8°. **785. g. 34. (1.)**

WOLFF (Christian Michael) Orgelübung - Vorspiele vor funfzig Melodien bekannter Kirchen-Gesänge. *Bey J. G. I. Breitkopf: Leipzig*, 1782. *obl.* fol. **c. 92.**

Sammlung von Oden und Liedern, zum Singen beym Clavier und Harpe, *&c.* *Auf Kosten des Autors:* [*Stettin*,] 1777. *obl.* fol. **E. 1782.**

WOLFF (Leopoldus) Musica Choralis Franciscana Tripliciter divisa in Medullam Cantus Gregoriani, Sive ejusdem principia Generalia: in Cantorale Tonorum communium in Provincia FF. Min. Recoll. Coloniensi Usitatorum: et in Processionale Romanum & Ordinis, *etc.* *Typis Caspari Drimborn: Coloniæ Agrippinæ*, 1726. 12°. **A. 556.**

[Another copy.] **7898. e. 32.**

Musica Choralis Franciscana, *etc.* *Coloniæ Agrippinæ*, 1746. 12°. **A. 556. a.**

WOLLICK (Nicolaus) Enchiridiō musices Nicolai wollici Barroducensis de gregoriana et figuratiua atq; contrapuncto simplici percommode tractās, *etc.* *Impressus...impensis...Johannis parui... et Nicolai Preuost: Parisijs*, [1509.] 4°. **K. 1. h. 8.**

70 *leaves, without pagination. The date appears at the end of the prefaces to the Third and Fifth Books.*

Enchiridiō musices Nicolai wollici Barroducensis de gregoriana et figuratiua atq; cōtrapuncto simplici pcommode tractās, *etc.* MS. NOTES. *Impressum...impensa ...Johānis Parui...ꝛ Francisci Regnault: Parisii*, 1512. 4°. **K. 1. h. 9.**

82 *leaves, without pagination.*

WOLLICK (Nicolaus) Opus Aureum. Musice castigatissimū. de Gregoriana. et Figuratiua atq; contrapūcto simplici percōmode tractans oīib; cantu oblectantibus vtile et necessarium e diuersis exerptum, *etc.* *Impressum ... p ... Henricū Quentel, etc.: Colonie*, 1501. 4°. **K. 1. h. 5.**

40 *leaves, without pagination.*

Opus Aureum. Musice castigatissimū de Gregoriana et Figuratiua atq; contrapūcto simplici percōmode tractans, *etc.* MS. NOTES. *Impressum...in edibus...Henrici Quentell: Colonie*, 1504. 4°. **K. 1. h. 5*.**

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Opus Aureum. Musice castigatissimū de Gregoriana et figuratiua atq; contrapūcto simplici percōmode tractans, *etc.* MS. NOTES. *Impressum...in officina ...liberoꝝ pie memorie Henrici Quentell: Colonie*, 1505. 4°. **K. 1. h. 6.**

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Opus Aureum Musice castigatissimū de Gregoriana ꝛ figuratiua atq; contrapūcto simplici percōmode tractans, *etc.* *Impressum ... in officina ... liberoꝝ pie memorie Henrici Quentell: Colonie*, 1508. 4°. **K. 1. h. 7.**

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WOLLY. Wolly of the Woodland Side. Song. *See* Gentleman.

WOMAN. Woman. [Song.] *See* Ask. Ask me not how calmly I, *etc.* [1747.] 8°. **P.P. 5438. z.**

Woman. [Song.] *See* No. No longer let whimsical Songsters, *etc.* [1755 ?] *s. sh.* fol. **G. 316. e. (93.)**

Woman. [Song.] *See* No. No longer let whimsical Songsters compare, *etc.* 1761. 8°. **P.P. 5441.**

Woman. Song. *See* No. No longer let whimsical Songsters compare, *etc.* [1761.] 8°. **158. l. 6.**

Woman. Song. *See* No. No longer let whimsical songers [*sic*] compare, *etc.* [1761.] 8°. **P.P. 5438. z.**

Woman for Man. [Song.] *See* Wine. Wine, wine we allow, *etc.* [1765.] 8°. **P.P. 5441.**

A Woman having a settlement. *The Lawyer's Glee, or Pauper's Case.* Set to Music [for three voices] by a Barrister of the Inner Temple. *Goulding & Co., for J. Michelli: London*, [1799.] fol. **G. 809. c. (72.)**

A Woman is like to. [Song.] *See* Shield (W.) [*The Lock and Key.*]

Woman is Match for Man. Ballad. *See* Reeve (W.)

De Voman torn us round about. Song. *See* Carter (C. T.) [*Poll of Plympton.*]

WOMAN. The Woman's Man. [Song.] *See* FAIR. .The Fair if you wou'd obtain Sir. [1720?] *s. sh.* fol. **H. 1601. (463.)**

WOMEN. The Women all tell me I'm false to my Lass. *The Jolly Toper.* A Song. [*London*, 1750?] *s. sh.* fol. **G. 312. (69.)**

[Another copy.] **G. 315. (97.)**

[Another edition.] The Women all tell me I'm false to my Lass. *The Jolly Toper, etc.* [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (106.)**

[Another edition.] The Women all tell me I'm false to my Lass. *The Jolly Toper, etc.* [*London*, 1750?] *s. sh.* fol. **G. 316. f. (30.)**

[Another edition.] The Women all tell me I'm false to my Lass. *The Jolly Toper, etc.* [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (107.)**

The Women all tell me I'm false to my lass. *The Jolly Toper.* A New Song. [*London*, 1751.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. VIII., p. 318.

Women form'd by Nature coy. Song. *See* PRELLEUR (P.) [*Harlequin Hermit.*]

Women when they gain a Heart. Song. *See* HOWARD (S.) [*Robin Good-Fellow.*]

WOMEN WILL HAVE THEIR WILLS. Bellinda's pretty, pleasing Form. *A Song in the Farce call'd Women will have their Wills.* Sung by Mr. Gouge. [Music by J. Eccles.] [*London*, 1700?] *s. sh.* fol. **H. 1601. (69.)**

WONDERFUL. Wonderful Age. [Song.] *See* HARLEQUIN QUACK.

The Wonderful Change in the Ministry. [Song.] *See* ALL. All you that have puzzled your Brains, *etc.* [1783?] *s. sh.* fol. **G. 306. (137.)**

A Wonderful New Ballad of a Wonderful Old Man. [Song.] *See* THERE. There was an old Man. [1775?] fol. **H. 1994. b. (83.)**

Wonderful News from the River of Thames. [Song.] *See* WINTER. The Winter is exceeding cold, *etc.* 1683. *s. sh.* fol. **I. 600. b. (35.)**

WONNEGGER (JOANNES) . *See* LORITUS (H.) *Glareanus.* Musicæ Epitome, sive compendium ex Glareani Dodecachordo [made by J. Wonnegger]. 1557. 4°. **785. b. 44.**

WOOD (CHARLES) A favorite Duetto for Two Performers on the Piano Forte or Harpsichord, *etc.*

Longman and Broderip, for the Author : London, [1790?] fol. **g. 130. (15.)**

A favorite Lesson for the Harpsichord or Piano Forte, *etc.*

Longman and Broderip, for the Author : London, [1790?] fol. **g. 141. (23.)**

WOOD (CHARLES) Three Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin...Op. 2d.

Longman & Broderip, for the Author : London, [1790?] fol. **g. 188. (12.)**

Six Solos for the Violin with a Bass design'd and Figur'd for the Harpsicord, *etc.* *Printed for the Author : London*, [1760?] fol. **g. 420. a. (1.)**

WOODCOCK (ROBERT) XII Concertos in Eight Parts. The first three for Violins and one small Flute, the second three for Violins and two small Flutes, the third three for Violins & one German Flute, and the three last for Violins & one Hoboy, *etc.* [Separate Parts.]

Printed for I. Walsh...and Ioseph Hare : London, [1726?] fol. **i. 120.**

WOODEN. The Wooden Leg. Song. *See* WHEN. When first I left my dearest Peg. [1780?] fol. **G. 313. (147.)**

The Wooden Leg. Ballad [begins: 'My Sailor Lad is come from Sea'].

See WILLIAMSON (T. G.)

The Wooden Walls of old England. [Song.] *See* COOKE (M.)

[Another setting.] The Wooden Walls of Old England. [Song.] *See* HOOK (J.)

WOODLAND. The Woodland Laddie. Song. *See* ARNOLD (S.)

WOODLARK. The Woodlark. [Song.] *See* ELIZA.

The Woodlark is heard thro' the Grove. [Song.] *See* HOOK (J.)

WOODMAN. Court me not to scenes of pleasure. *Mrs Billington's additional Song* introduced at the Theatre Royal Covent Garden in the Opera [by W. Shield] of the Woodman. The Words by B. Dudley. *Longman and Broderip : London*, [1792?] fol. **G. 796. (41.)**

The Woodman. [Song.] *See* LINLEY (T.) *the Elder.*

The Woodman. Comic Opera. *See* SHIELD (W.)

The Wood-Man's Fair Daughter. [Song.] *See* 'TWAS. 'Twas Spring when all nature was blooming and gay. [1795?] fol. **G. 356. (53.)**

WOODMASON (CHARLES) *See* PSALMS. [*4. English.*] A Collection of Psalm Tunes . . . for the use of Gosport in Hampshire. [With a dedication signed by C. Woodmason.] [1745?] 8°. **B. 370. r. (1.)**

WOODWARD (RICHARD) Cathedral Music. Consisting of One compleat Service, Seven Anthems, Several Chants and Veni Creator Spiritus in Score, for one, two, three, four, five and six Voices...Opera Terza. *Welcker, for the Author : London*, [1765?] fol. **G. 498.**

WOODWARD (RICHARD) *See* CATCHES. A Second Collection of Catches by...Dr. Arne,...Mr. Woodward & others. [1766?] *obl.* 4°. **A. 756. a. (2.)**

WOOED. Woo'd and married and a'. [Song.] *See* BRIDE. The Bride came in from the Barn, *etc.* [1750?] *s. sh.* fol. **I. 600. (117.)**

WOOING. The Wooing Days. [Song.] *See* HOOK (J.)

WORD TO WIVES. A Word to Wives. Musical Entertainment. *See* HOOK (J.)

WORDS. Words but faintly can impart. *The Language of the Eyes.* [Song.] [*London*, 1770?] *s. sh.* fol. **G. 313. (245.)**

WORGAN (JAMES) *the Elder.* Sappho's Hymn to Venus. [Cantata.] [*London*, 1750?] fol. **G. 577.**

With beauteous Arminta ranging. *A Song, etc.* [*London*, 1750?] *s. sh.* fol. **G. 313. (171.)**

WORGAN (JAMES) *the Younger.* Absence, a Favorite New Song. *J. Longman, Clementi & Co., for the Author: London*, [1800?] fol. **G. 365. (71.)**

Bright Phœbus arises the first in the Morn. A New Duett, *etc.* *Longman & Broderip, for the Author: London*, [1795?] fol. **G. 354. (45.)**

A Favorite Carillon Sonata, for the Harpsichord or Piano-Forte, with an Accompaniment for two German-Flutes, ad libitum...Opera Prima. *Longman and Broderip, for the Author: London*, [1785?] fol. **g. 222. a. (3.)**

Emma. A Pastoral written by Lydia Coles, *etc.* [Song.] *J. Longman, Clementi and Co., for the Author: London*, [1800?] fol. **G. 365. (70.)**

A celebrated French March. Revived & set for a Band, with Variations for the Piano-Forte, *etc.* [Full Score.] *Broderip and Wilkinson, for the Author: London*, [1800?] fol. **g. 139. (54.)**

A March composed for the Loyal Essex Regiment of Fencible Infantry, *etc.* [Full Score.] *Broderip & Wilkinson: London*, [1799?] fol. **g. 133. (67.)**

Port and Sherry, or Britons be wise & merry. A Favorite New Song, Written & Composed by J. Worgan. *Longman & Broderip, for the Author: London*, [1785?] fol. **G. 365. (68.)**

The Royalist's New March. [P. F. and 2 Violins.] *Longman and Broderip, for the Author: London*, [1795?] fol. **g. 133. (66.)**

Soft Downy Sleep. A . . . New Song. Written by Mr. Williamson. *Longman & Broderip, for the Author: London*, [1795?] fol. **G. 365. (69.)**

WORGAN (JOHN) The Agreeable Choice. A Collection of Songs sung by Miss Burchell, Miss Stevenson, and Mr. Lowe at Vaux-Hall-Gardens. *Printed for I. Walsh: London*, [1751?] fol. **G. 378. a. (12.)**

Aminta's Farewell, *etc.* [Song.] [*London*, 1745?] *s. sh.* fol. **G. 316. d. (142.)**

The New Ballads sung by Mr. Lowe & Miss Stevenson at Vaux Hall...Book the 5th, 1756. *J. Johnson, for the Author: London*, [1756.] fol. **G. 316. c. (39.)**

The New Ballads sung by Mr. Lowe & Miss Stevenson at Vaux Hall...Book the 6th 1757. [Short Score.] *J. Johnson, for the Author: London*, [1757.] fol. **G. 577. a. (3.)**

The New Ballads, sung this Summer at Vaux Hall...Book the 11th 1770. *Mrs. Johnson: London*, [1770.] fol. **G. 577. a. (5.)**

Blest as the Immortal Gods is he. [Song.] *Set by Mr. Worgan.* [Words translated from Sappho by A. Phillips.] *Printed for J. Simpson: [London*, 1745?] *s. sh.* fol. **H. 1994. c. (65.)**

Blest as th' Immortal Gods is he, *etc.* [Music by John Worgan.] [1750?] *s. sh.* fol. *See* BLEST. **G. 306. (229.)**

An English Cantata (sung at Vaux-Hall by Mr. Lowe) and Three English Songs, *etc. J. Walsh [and] J. Simpson: London*, [1750?] fol. **H. 2815. j. (2.)**

Six Canzonets for Two and Three Voices. Composed purposely for Dilettanti. *Longman and Broderip: London*, [1785?] *obl.* 4°. **B. 395.**

A Collection of new Songs and Ballads sung by Miss Burchell, Mr. Lowe & Miss Stevenson at Vaux Hall, *etc.* *J. Johnson, for the Author: London*, 1752. fol. **G. 807. a. (12.)**

A Collection of new Songs and Ballads, particularly the favourite Dialogue (No never) sung by Mr. Lowe & Miss Stephenson at Vaux Hall, *etc.* [Short Score.] *J. Johnson, for the Author: London*, [1753?] fol. **G. 577. a. (1.)**

A Collection of new Songs and Ballads sung by Miss Burchell, Mr. Lowe & Miss Stevenson at Vaux Hall. [The words chiefly by S. Boyce.] *J. Johnson, for the Author: London*, 1754. fol. **G. 378. a. (11.)**

A Collection of the new Songs sung at Vaux Hall by Mrs. Vincent & Mr. Lowe ...Book the X. 1761. [Short Score.] *J. Johnson, for the Author: London*, [1761.] fol. **G. 577. a. (4.)**

Wanting pp. 15 *and* 16.

WORGAN (JOHN) A Collection of the Favourite Songs sung this Summer in Vaux Hall Gardens by Mrs. Weichsell, Miss Jameson, & Mr. Vernon. Book the 13th 1771. *Mrs Johnson: London*, [1771.] fol. **G. 807. a. (13.)**

The Coquet Mother & Daughter. [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. a. (59.)**

Cordelia, or the British Heroine: On Occasion of the menac'd Invasion from France. (Address'd to the Ladies.) [Song.] The Words by Mr. Lockman, *etc.* [*London*, 1759.] fol. **G. 316. (162.)**

Did you see e'er a Shepherd. [For editions of this song published anonymously:] *See* DID.

English Heroism, against French Invaders. A new Song...[Words] By Mr. Lockman, *etc.* [*London*, 1759?] fol. **G. 316. (163.)**

The Fair Thief...[Song.] Sung by Mr. Lowe at Vaux Hall. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 96. [1760?] fol. **G. 433.**

Hannah. An Oratorio. As perform'd at the Kings Theatre...Opera Prima. [Words by C. Smart. Full Score.] *Mrs Johnson, for the Author: London*, 1764. fol. **G. 242. (1.)**

The Happy Swain. *See* As. As Damon in a Summer's day, *etc.* [By J. Worgan.] [1750?] *s. sh.* fol. **G. 306. (23.)**

Hark! the loud Drum. *A Song for the new Militia.* To a March for Trumpets, Drums, Hautboys and Bassoons... The Words by Mr. Lockman. *Printed for J. Johnson: [London*, 1759] fol. **G. 308. (143.)**

Hence, fly hence. *A Trio.* For Three Voices. With Instruments. Sung by Miss Burchell, Miss Stevenson & Mr. Lowe, in Vaux Hall Gardens. [Full Score.] *Printed for the Author: London*, 1755. fol. **H. 1650. a. (17.)**

I fill not the Glass. *A Martial Song.* A Song on the taking of Montreal. Sung by Mr. Lowe...the words by Mr. Lockman, *etc.* [*London*, 1760.] 8°. **158. l. 5.**
London Magazine, 1760, *p.* 660.

I fill not the Glass. *A Song.* On the taking of Mont-Real by General Amherst ...The Words by Mr. Lockman, *etc.* [*London*, 1760.] fol. **G. 309. (116.)**

Jockey and Jenny: A favourite Dialogue ...sung by Mr. Lowe, and Mrs. Arne, at Vaux-Hall. [*London*, 1748.] *s. sh.* fol. **G. 305. (261.)**

—— [For editions published anonymously:] *See* WHEN. When Jockey was blest, *etc.*

The Lover and the Friend. A Song. [Words by E. Moore.] [*London*, 1760?] *s. sh.* fol. **G. 310. (216.)**

WORGAN (JOHN) The Lover and the Friend, *etc.* [Music by J. Worgan.] *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 90. [1760?] fol. **G. 433.**

Miranda, *etc.* [Song.] [*London*, 1753.] 8°. **249. c. 23.**
Gentleman's Magazine, Vol. XXIII., p. 335.

Miranda. *See* LET. Let youthful bards, *etc.* [By J. Worgan.] [1753.] 8°. **P.P. 5438. z.**

Neptune's Resignation. [Song.] Written on the Naval Victory obtain'd by Sir Edward Hawke, Novr 20th 1759 off Bellisle. The Words by Mr. Wignel. *Sk[illern: London*, 1759.] *s. sh.* fol. **G. 312. (224.)**

The Nun and Frier. A Cantata. The Words by the late Mr. Moore. *Printed for J. Johnson: London*, [1760?] fol. **H. 2830. g. (96.)**

[Another copy.] **G. 808. f. (52.)**

Organ Pieces by the late Dr. Worgan never before published. *Fentum: [London*, 1795?] *obl.* fol. **f. 314. j. (11.)**

No. 3 of Select Organ Pieces by the late Doctr Worgan ... dedicated ... to ... the Dutchess of Leeds, by...James Worgan. *Longman & Broderip, for I. Worgan: London*, [1790?] *obl.* fol. **e. 1090. a. (6.)**

Pieces for the Harpsichord, composed... for forming the Hands of Young Pupils to that Instrument, *etc.* *W. Owen, for the Author: London*, [1770?] fol. **g. 443. b. (30.)**

The Shepherd's Wedding, *etc.* [Song]. [*London*, 1748.] 8°. **249. c. 18.**
Gentleman's Magazine, Vol. XVIII., p. 420.

—— [For editions published anonymously:] *See* PASTORA. Pastora's come, *etc.*

Six Sonatas for the Harpsicord. *Mrs Johnson, for the Author: London*, 1769. *obl.* fol. **e. 5. i. (8.)**

The Favourite New Songs that have been sung in Vaux-Hall Gardens by Miss Burchell, *etc.* [Short Score.] *Printed for the Author: London*, [1755?] fol. **G. 577. a. (2.)**

The Thief. [Song.]...Sung by Mr. Lowe at Vaux Hall. [Words attributed to the Earl of Egremont.] [*London*, 1750?] *s. sh.* fol. **G. 306. (250.)**

[Another copy.] **G. 305. (301.)**

To the Nightingale, *etc.* [Song.] [*London*, 1745?] *s. sh.* fol. **G. 316. (164.)**

We will rejoice in thy Salvation. *A new Anthem* compos'd for a General Thanksgiving. *J. Johnson, for the Author: London*, 1759. fol. **G. 516.**

WORGAN (JOHN) When mighty Sol at Noon of Day. [Song.] *Set by Mr. Worgan.* Sung by Mr. Lowe. [*London*, 1748.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. III., p. 172.

When mighty Sol at Noon of Day. *A New Song* sung by Mr. Lowe at Vaux Hall, *etc.* [*London*, 1750?] *s. sh.* fol. **G. 313. (110.)**

[Another edition.] When mighty Sol at noon of Day, *etc.* [*London*, 1755?] *s. sh.* fol. **G. 305. (170.)**

See BOTTARELLI (G. G.) Del Canzoniere d'Orazio...Ode XII., messe in Musica da' più rinomati Professori Inglesi [i.e. T. A. Arne, J. Worgan, *etc.*]. 1757. fol. **G. 242. (3.)**

See CANTATAS. Three New English Cantatas, &c. [By J. Worgan.] [1750?] fol. **H. 2815. a. (2.)**

See MEADS. The Meads and the Groves in fresh Verdure shone gay. *A Song* to an Air in an Organ Concerto [by J. Worgan] *etc.* [1746.] 8°. **249. c. 16.**

See MEADS. The Meads and the Groves in fresh Verdure shone gay. *A Song* to an Air in an Organ Concerto [by J. Worgan,] *etc.* [1750?] *s. sh.* fol. **G. 312. (67.)**

See RILEY (W.) Psalms and Hymns for the Use of the Asylum . . . for Female Orphans...The Music by...J. Worgan, *etc.* [1765?] 4°. **E. 482.**

See SCARLATTI (D.) Libro de XII. Sonatas, *etc.* [Edited by J. Worgan.] [1752.] fol. **g. 47.**

WORGAN (MARY) The Constant Lover, *etc.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. a. (58.)**

The Dying Nightingale, *etc.* [Song.] *Printed for J. Simpson:* [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (89.)**

The Power of Gold, a new Song. [*London*, 1750?] *s. sh.* fol. **G. 316. a. (57.)**

WORLD. The World. Song. *See* HOFFMANN (J.) *Miss.*

The world all o'er is now deceit. *A Song.* Translated from the German. [*London*, 1740?] fol. **G. 312. (17.)**

The World in each age of some Patriot has spoke. *The Irish Volunteers.* [Song.] *J. Welcker: London*, [1780?] fol. **G. 312. (243.)**

WORLD IN THE MOON. Songs in the New Opera, call'd the World in the Moon. [Words by E. Settle, music by J. Clarke and D. Purcell.] *I. Walsh and I. Hare: London*, 1697. fol. **G. 120.**

The World in the Moon. Opera. *See* PURCELL (D.) and CLARKE (J.)

WORMS. Mr. Pope's Worms. Song. *See* HOW. How much, Egregious Moore, *etc.* [1720?] *s. sh.* fol. **H. 1601. (210.)**

WOULD. Wou'd Fate to me Bellinda give. Song. *See* WILFORD (J.)

Wou'd I seek a blest retreat. *The Rural Retreat*, [Song,] written by Mr. Knight, *etc.* *Bland & Weller: London*, [1800?] fol. **G. 356. (59.)**

Would we had never met. Song. *See* FISIN (J.)

Wou'd Women do as I do. [Song.] *See* MAY DAY.

Wou'd ye have a Young Virgin of Fifteen years. Song. *See* MODERN PROPHETS.

Would you be a Man in Favour? *A Man in Favour*, or, The way to Preferment. [Song.] To the Tune of, Would you be a Man in Fashion. *Printed for J. H.:* [*London*,] 1688. *s. sh.* fol. **Case 38. i. 25. (1.)**

The tune is represented by a meaningless succession of notes, etc.

[Another copy.] **Case 39. k. 6. (42.)**

Wou'd you be a Man of Fashion. *The Compleat Citt:* or, The Man of Fashion. [Ballad.] To the Tune of, Would you be a Man of Fashion. *Printed for P. Brooksby:* [*London*,] 1683. *s. sh.* fol. **Case 39. k. 6. (43.)**

The music is incorrectly printed.

Wou'd you gain the tender Creature. [Song.] *See* HAENDEL (G. F.) [*Acis and Galatea.*]

Would you hear a lover's ditty. Troubadour Ballad. *See* MOOREHEAD (J.)

Would you I the thing discover. Song. *See* BABELL (W.)

Would you know the tender Passion. *A Favorite Rondo*, the Words by Voltaire. *J. & J. S.* [*London*, 1775?] fol. **G. 313. (268.)**

Would you live a stale Virgin for ever? *Betty.* [Song.] Sung by Miss Shireburn, in Compass of the German Flute. [*London*, 1725?] *s. sh.* fol. **G. 315. (72.)**

Engraved by Cross.

Would you obtain the Gentle Fair. Song. *See* OSWALD (J.)

Would you please gentle Neighbours. *Marybone Fair.* [Song.] Written and Compos'd for the Representation of the Boulevards. *G. S[mart: London*, 1776.] *s. sh.* fol. **G. 313. (231.)**

Would you taste the morning air. *The Morning Air.* A new Song. [By L. C. A. Granom.] [*London*, 1752.] 8°. **P.P. 5438. z.**

Universal Magazine, Vol. XI., p. 29.

Would you taste the noontide Air. [Song.] *See* ARNE (T. A.) [*Comus.*]

[Another setting.] Would you taste the Morning Air. Song. *See* GRANOM (L. C. A.)

WOULD. Wou'd you think it my Girl. [Song.] *See* GILDING (E.)

WOULD'ST. Would'st thou all the joys receive. *Rondo.* Sung by Mrs. Weichsell at Vauxhall, 1779. *Sk[illern: London,* 1779.] *s. sh.* fol. **G. 313. (232.)**

[Another setting.] Would'st thou all the Joys receive. [Song.] *See* DEFESCH (W.)

WOUNDED. The Wounded Ghizzard. [Song.] *See* GRANT (D.)

The Wounded Liver. [Song.] *See* AH! Ah! me, well a Day! [1750?] *s. sh.* fol. **G. 316. (3.)**

The Wounded Liver. Song. *See* AH. Ah me, well a day! *etc.* [1755.] 8°. **250. c. 2.**

The Wounded Maid. [Song.] *See* GENTLE. Gentle Love, to paint my Lover. [1740?] *s. sh.* fol. **G. 308. (22.)**

WRAGG (J.) Three Duettos, for two German Flutes...Op. v. [Separate Parts.] *Printed for the Author: London,* [1800?] fol. **g. 225. (14.)**

[Another copy.] **g. 280. h. (10.)**

The Flute Preceptor; or The whole Art of Playing the German Flute...To which is added...a...Selection of Favorite Airs, *etc.* *Printed for the Author: London,* [1790.] *obl.* 4°. **b. 117. (1.)**

The Oboe Preceptor; or the Art of Playing the Oboe...To which is added, an elegant Selection of...Airs...also a Set of easy Preludes...Op. IV. *Printed for the Author: London,* (1792.) *obl.* 4°. **b. 117. (2.)**

A familiar Solo for the German Flute, accompanied by a Violoncello or Piano Forte...No. IV. *Printed for the Author: London,* [1795?] fol. **g. 221. (9.)**

A Fifth Familiar Solo for the German Flute or Hautboy, with an Accompaniment for a Violoncello or Bassoon, *etc.* *Printed for the Author: London,* [1800?] fol. **g. 221. (10.)**

See PLEYEL (I. J.) [*2. Duets. a.*] Three Concertante Duettos... arranged... by J. Wragg. [1800?] fol. **h. 250. b. (13.)**

See PUJOLAS (J.) Three Concertante Duettos... revised by J. Wragg. [1800?] fol. **h. 250. b. (12.)**

WRANGLING. The Wrangling Lovers. Song. *See* JOCKEY. Jocky and Jenny to Kirk went together. [1750?] *s. sh.* fol. **G. 316. (91.)**

WRANICZKY (PAUL) III Divertissements en Quatuor pour Forte-Piano, Violon, Alto et Violoncelle obligés... Oeuvre 34. Livre 3. *Chez J. André: Offenbach s. M.,* [1800?] *obl.* fol. **d. 75. (6.)**

The Pianoforte part only.

WRANICZKY (PAUL) Six Duos Concertants pour Deux Flûtes... Œuvre XIII^me^. [Separate Parts.] *Chez le Sr Sieber: Paris,* [1790?] fol. **g. 280. j. (10.)**

Six Duos pour deux Flûttes. Œuvre XIII^e^. [Separate Parts.] *Chez Imbault: Paris,* [1795?] fol. **g. 69. (25.)**

Six Duos Concertants pour Deux Flûtes ...Oeuv. 33. 2 Liv. [Separate Parts.] *Chez Gombart et Comp.: Augsbourg,* [1800?] fol. **g. 280. b. (21.)**

Oberon, König der Elfen, eine Operette in drei Aufzügen...im Clavierauszuge. *Bei J. M. Götz: Worms,* [1795?] fol. **D. 308.**

III. Quartetti per Due Violini, Viola e Violoncello...Opera I. [Separate Parts.] *Presso Hoffmeister: Vienna,* [1790?] fol. **h. 2828.**

Six Quatuors pour deux Violons, Alto & Basse...Oeuvre 23^me^. 2 Liv. [Separate Parts.] *Chez J. André: Offenbach sur le Mein,* [1793.] fol. **g. 410. a. (11.)**

Six Quatuors pour deux Violons, Alto & Violoncelle... Oeuvre 30^me^. Liv. 1. [Separate Parts.] *Offenbach sur le Mein,* [1794.] fol. **g. 410. a. (13.)**

Quatre Quintetts pour Hautbois, Flûte, Deux Violas & Violoncelle...Oeuvre III. [Separate Parts.] *Chés J. J. Hummel: Berlin,* [1790?] fol. **h. 2828. a.**

Sei Sestetti a Flauto, Oboe, Violino, due Viole e Violoncello. [Separate Parts.] *Hoffmeister: Vienna,* [1795?] fol. **g. 482.**

Grande Simphonie à Plusieurs Instruments composée... à l'occasion de la Restauration de la liberté hongroise le 28 Janvier 1790, *etc.* [Separate Parts.] *Chez Imbault: Paris,* [1790.] fol. **g. 474. c. (6.)**

Grande Sinfonie Caracteristique pour la paix avec la Republique Françoise. Œuvre XXXI. [Separate Parts.] *I. C. Gombart et Comp.: Augsbourg,* [1797.] fol. **h. 2828. b.**

WRANITZKY (PAUL) *See* WRANICZKY.

WRANIZKI (PAUL) *See* WRANICZKY.

WREATH. The Wreath. [Songs.] *See* HOOK (J.)

The Wreath. Canzonet. *See* MOZART (W. A.) [*3. Songs. a.*] Mozart's... English Canzonetts. No. 5.

WRETCHED. The Wretched Captive. [Song.] *See* ANGLOSINI ( )

WRIGHT (JOHN) The Essex Melody, or Psalmist's Recreation, comprising Six Anthems and Six Psalm Tunes; to which are added Two Hymns... The whole composed for Four Voices with a Thorough Bass for the Organ or Violoncello, *etc.* *Longman & Broderip, for the Author: London,* [1790?] fol. **G. 973.**

WRIGHT (T.) Arise and hail the sacred day. *Hymn for Christmas-Day.* The Words by Mr. Oats. Set to Musick by Mr. T. Wright, both of Devonshire.
[*London*, 1748.] 8°. **249. c. 18.**
Gentleman's Magazine, Vol. XVIII., *p.* 516.

WRIGHT (Thomas) Ah! tell me no more. A Favorite Song ... The Words by P. Pindar. [Full Score.]
[*London*, 1795?] fol. **G. 806. e. (77.)**

A Concerto, for the Harpsichord or Piano Forte, with Accompaniments for two Violins, two Oboes, two Horns, a Tenore & Bass, *etc.* [Separate Parts.]
Preston & Son, for the Author: London, [1795?] fol. **g. 116. a. (8.)**

How happy was my morn of Love; a Favorite Song...The words by P. Pindar. [Full Score.] *J. Bland: London*, [1790?] fol. **H. 1994. d. (63.)**

March for Clarinets, Horns & Bassoons, also adapted for the Piano Forte, composed for the use of the First Battalion of West York Militia, *etc.* *G. Goulding: London*, [1800?] fol. **h. 1568. b. (24.)**

Two Marches for Clarinets, Horns & Bassoons, also arranged for the Harpsichord or Piano-Forte. Composed for the use of the East York Militia, *etc.*
G. Goulding: London, [1800?] fol. **h. 1568. b. (23.)**

Quis multa gracilis. *The Fifth Ode of the First Book of Horace*, [Song,] Set to Music with a Harp or Piano Forte Accompaniment. *Printed for J. Dale: London*, [1796?] fol. **G. 199. (31.)**

Six Songs with a Thorough Bass for the Harpsichord...Opera 1. *Newcastle upon Tyne*, [1785?] fol. **H. 1650. a. (18.)**

The Success of Damon's Invocation to Chloe. [Song, words] By the author of the Invocation, *etc.*
[*London,*] 1791. *s. sh.* 4°. **P.P. 5141.**
Lady's Magazine, Nov., 1791.

WRIGHTEN ( ) *Mrs.* I could not help laughing at that, a Favourite Ballad, composed and sung by Mrs. Wrighten, *etc.* *Printed for S. A. & P. Thompson: London*, [1785?] fol. **H. 1653. (49.)**

Kiss me now or never. A favorite Ballad, written, composed, and sung by Mrs. Wrighten, *etc.* *Longman and Broderip: London*, 1785?] fol. **H. 1653. (50.)**

WRIGHTEN ( ) 'Twas yes, kind Sir and I thank you too. A Favourite Scotch Ballad, composed & sung by Mrs. Wrighten, *etc.* *Printed for S. A. & P. Thompson: London*, [1785?] fol. **H. 1653. (51.)**

'Twas yes, kind Sir. *See* Ruddy. The ruddy morn blink'd o'er the Brae, *etc.* [By Mrs. Wrighten.] [1790?] *s. sh.* fol. **H. 1601. b. (56.)**

Young Willy, a Favorite Scots Song, written, composed & sung by Mrs. Wrighten, *etc.*
Printed for S. A. & P. Thompson: London, [1785?] fol. **G. 808. f. (53.)**

WSCHEJANSKY (Philipp) Praeludium für das Piano Forte...Oeuv. 5. *Im Verlag der K-K. pr. chemischen Druckerey: Wien*, [1800?] *obl.* fol. **f. 65. b. (17.)**

WULLY. Wully and Georgy. Song. *See* Akeroyde (S.)

Wully is a Bonny Lad. Ballad. *See* Sanderson (J.)

WYNNE (John) The Country Life, for two Voices, *etc.* [*London*, 1755?] *s. sh.* fol. **G. 316. (165.)**

Ten English Songs, *etc.*
John Johnson, for the Author: London, 1754. fol. **H. 1650. a. (19.)**

Twelve English Songs. *J. Simpson: London*, [1750?] fol. **G. 806. i. (14.)**

WYNNE (Richard) Six Divertimentos for a Violin Tenor & Violoncello ... Published by Lewis Borghi. [Separate Parts.] *W. Forster: London*, [1781?] fol. **h. 5. d. (1.)**

WYVILL (J.) Friar John in his cell made his exit of late. *An Epigram.* [Two Part Song.] *P. H[odgson: London*, 1780?] fol. **G. 307. (225.)**

WYVILL (Z.) The Armed Yeoman. A new Song written by Sir W. Young, the Music, adapted for the Harpsichord by Z. Wivill, *etc.* *Longman and Broderip, for the Compiler: London*, [1795?] fol. **G. 376. (44.)**

The Berkshire March in 8 Parts. Composed for the Berkshire Militia at the Desire of...the Earl of Radnor, *etc.* [Full Score.] *Longman and Broderip, for the Author: London*, 1793. fol. **g. 133. (64.)**

XERXES. Xérxes. Opera.
See HAENDEL (G. F.) [*Serse.*]

XIMENEZ (NICOLAS) Six Solos for a Violin, *etc.* *Welcker: London*, [1770?] fol. **g. 422. b. (2.)**

XIMENEZ DE CISNEROS (FRANCISCO) *Cardinal.* Passionarium Toletanum (in quo cõtinentur . Quattuor passiones . Matthei . Marci . Luce et Joannis . Lamentationes ieremie prophete . Benedictio cerei paschalis . Duo euangelia que cantantur in natiuitate domini ℞ epiphania. Dominica in ramis Marci cap. xxvj.). [Edited, with a prefatory letter, by Cardinal Franciscus Ximenez de Cisneros.] **G. M.** ON VELLUM. FEW MS. ADDITIONS. *Impressum...in...academia Complutensi. in officina Arnal di guillelmi Brocarij*, 1516. fol. **Case 35. k. 10**

Y., E. Shepherd wouldst thou here obtain, a favorite Song. Composed by E. Y. *Printed for G. Goulding: London*, [1790?] fol. **G. 810. (71.)**

YANIEWICZ (FELIX) A New Grand Concerto with an Accompaniment for a Violin...Adapted for the Piano Forte... by I. L. Dussek. [Separate Parts.] *Lewis, Houston & Hyde: London*, [1800?] fol. **g. 418. b. (6.)**

YANKEE DOODLE. Yankee Doodle. [Song.] *See* L., T.

YARD. Yard Arm and Yard Arm. Song. *See* SANDERSON (J.)

YARROW. Yarrow Vale. Song. *See* HOOK (J.)

YATES (WILLIAM) Among the fond Shepherds Narcissa the fair. [Song,] *Sung by Mr. Vernon at Vauxhall.* [*London*, 1780?] fol. **G. 306. (213.)**

Colin's Address. [Song.] The Words by the Earl of Chesterfield. [*London*, 1760?] *s. sh.* fol. **G. 306. (118.)**

Collin's Address. [Song.] The Words by the Earl of Chesterfield. [*London*, 1767.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XVII., p. 325.

A Collection of Moral Songs or Hymns for a Voice, Harpsichord and Guittar. [Words by I. Watts.] *Printed for Thompson and Sons: London*, [1764?] fol. **G. 805. r. (6.)**

A Collection of Songs sung at Vaux-Hall and Marybone Gardens.
C. and S. Thompson, for the Author: London, [1770?] fol. **G. 378. a. (14.)**

—— [No. 3.] A Bacchanalian, *etc.*
See BACCHUS. Bacchus, Jove's delightfull Boy, *etc.* [1770?] fol. **G. 306. (205.)**

Haughty Delia. [Song.] Sung by Mr. Vernon at Vaux-Hall. [*London*, 1770?] *s. sh.* fol. **G. 313. (226.)**

YATES (WILLIAM) Haughty Delia. [Song.] *See* WHAT. What's Chloe to me, *etc.* [By W. Yates.] [1768.] 8°. **P.P. 5438. z.**

The Landscape. [Song.] Words by Mr. Shenstone . . . sung by Mr. Vernon at Vauxhall. *R. Falkener: London*, [1775?] *s. sh.* fol. **H. 1994. a. (65.)**

The Matron's Advice. [Song.] Sung by Mrs. Lampe at Sadler's Wells, *etc.* [*London*, 1767.] 8°. **158. l. 12.**
London Magazine, 1767, *p.* 587.

[The Novelty.] Le Friseur Francoise or y^e^ French Hair-dresser. [Song.] Sung by Master Herryman at Sadlers Wells, in the Novelty, *etc.* [*London*, 1770?] *s. sh.* fol. **G. 312. (160.)**

Now the Summer advances. *A New Musical Address* to the Town on the Opening of Marybone Gardens. Sung by Mr. Lowe, Miss Catley, Miss Miles and Miss Smith. [*London*, 1763.] *s. sh.* fol. **G. 305. (1.)**

[Another edition.] Now the Summer advances. *A New Musical Address to the Town, etc.* [*London*, 1763.] *s. sh.* fol. **G. 310. (171.)**

Six Easy Sonatas for the Harpsichord . . . Opera III. *Printed for C. and S. Thompson: London*, [1770?] *obl.* fol. **e. 5. f. (9.)**

The New Songs sung by Miss Wearman, Mr. Vernon and Mr. Gibson at Vaux-Hall. *R. Bremner: London*, [1765?] fol. **G. 378. a. (13.)**

The Tell Tale. [Song.] . . . Sung by Mr. Vernon. [*London*, 1770?] *s. sh.* fol. **G. 316. (166.)**

'Tis Taste now to travel. [Song.] *Sung by Mr. Vernon.* The words by G. A. Stevens. [*London*, 1775?] fol. **G. 312. (210.)**

Ye Virgins attend. [For editions published anonymously:] *See* YE.

YE. Ye airy warblers of the grove. *The Blooming Spring.* [Song.] *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 314. (37.)**

YE. Ye Bards who extol the gay Valleys and glades. *Robin Hood's Hill.* A favourite Song. *Printed for T. Skillern: London,* [1780?] *s. sh.* fol. **G. 314. (53.)**

Ye beaus of London City. *The Eternal Beau.* [Song.] [1720?] *s. sh.* fol. **G. 305. (249.)**

Ye Beaus of Pleasure. *The Beauteous Phillis or Beaus of Pleasure* [Song] the words by Mr. Durfey. [*London,* 1715?] *s. sh.* fol. **G. 316. g. (76.)**

[Another setting.] Ye beaus of pleasure. *A New Song* sung by Mr. Bartholomew Platt at Sadlers Wells. [*London,* 1730?] *s. sh.* fol. **G. 305. (285.)**

[Another copy.] **H. 1601. (541.)**

Ye beauteous Maidens all draw near. *To transform'd into a Cow.* [Song.] [*London,* 1710?] *s. sh.* fol. **G. 305. (257.)**

Ye beauteous Nymphs. *A New Figary.* [Song, to the tune of "The Play of Love," music by J. C. Pepusch.] *Cross:* [*London,* 1728?] *s. sh.* fol. **G. 305. (306.)**

Ye Belles and Beaux, attend my Song. [Song.] *Sung by Mr. Gilson at Vauxhall.* [Music by J. Potter.] [*London,* 1760?] *s. sh.* fol. **G. 314. (78.)**

Ye Belles and Beaux, attend my Song. *A New Song* [by J. Potter]. Sung by Mr. Gilson at Vauxhall. [*London,* 1764.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXV., p. 101.

Ye Belles and Beaux, attend my Song. [Song.] *See* POTTER (J.)

Ye Bell's and Beau's, of London Town. *The Macaroni.* [Song.] The Words by Mr. Oakman. *C[harles and] S[amuel] T[hompson: London,* 1775?] *s. sh.* fol. **G. 316. (167.)**

Ye Belles and ye Beaux. [Song.] *See* SCHROETER (J. S.)

Ye Belles and ye Flirts. *A Song for Ranelagh.* [Words by W. Whitehead.] [*London,* 1750?] *s. sh.* fol. **G. 314. (27.)**

Ye blithsome Lads. [Song.] *See* WALTON (H.)

Ye blooming Virgins. [Song.] *See* BOYCE (W.) [*Solomon.*]

Ye bold Sons of Nimrod. Song. *See* HOOK (J.)

Ye brave Boys and Tars. Ballad. *See* ABELL (J.)

Ye Britons be bold. Song. *See* HOFFMANN (J.) *Miss.*

Ye Brittons draw near. *Upon the taking of Chagre Castle by Adml. Vernon.* [Song, Music by J. F. Lampe.] [*London,* 1740.] *s. sh.* fol. **G. 314. (56.)**

Ye Britons so free. *Unanimity recommended to the People of England.* [Song, by R. Hudson.] *Bland:* [*London,* 1780?] *s. sh.* fol. **G. 314. (80.)**

YE. [Another setting.] Ye Britons so free. *Success to Old England.* [Song.] *S[amuel] A[nn and] P[eter] T[hompson: London,* 1785?] *s. sh.* fol. **H. 1601. a. (106.)**

[Another setting.] Ye Britons so free. Song. *See* HODSON (W.)

Ye Britons so free. Song. *See* HUDSON (R.)

Ye Bucks, Male and Female. *E. O.* [Song]. Sung...at Sadlers Wells. *Longman and Broderip: London,* [1780?] fol. **G. 314. (40.)**

[Another edition.] Ye Bucks Male and Female. *E. O., etc.* [Song.] *Elizabeth Rhames:* [*Dublin,* 1780?] *s. sh.* fol. **H. 1601. a. (79.)**

Ye Chearful Virgins have ye seen. *Myrtilla.* [Song, by S. Howard.] Sung by Mr. Beard at Ranelagh. [*London,* 1760?] *s. sh.* fol. **H. 1994. a. (35.)**

Ye Chearfull Virgins. Glee. *See* HOWARD (S.)

Ye Circum and Uncircumcis'd. *The Hubble Bubbles.* A Ballad by Mr. D'urfey, to the tune of O'er the Hills and far away.—Within Compass of the Flute. [*London,* 1715?] *s. sh.* fol. **H. 1601. (542.)**

[Another edition.] Ye Circum and Uncircumcis'd, *etc.* [*London,* 1720?] *s. sh.* fol. **G. 305. (308.)**

Ye Citizens wise, who gave Janssen your Voice. *For Lord Mayor's Day 1754.* A Congratulatory Ballad to the Citizens of London on their Electing Mr. Alderman Janssen, Lord Mayor. To the Tune of which no Body can deny. [*London,* 1754.] *s. sh.* fol. **G. 314. (58.)**

Ye Classics pray talk not of Beauties of yore. *The Nymph of the Hill.* [Song.] [*London,* 1770?] *s. sh.* fol. **I. 530. (184.)**

Ye Coxcombs and Beaux. *The Retort.* [Song.] Within Compass of the G Flute. [*London,* 1754?] *s. sh.* fol. **G. 314. (61.)**

[Another copy.] **G. 303. (61.)**

Ye Critics above. *All in the Wrong.* [Song.] The Words by Mr. Garrick. [*London,* 1750?] *s. sh.* fol. **G. 316. f. (118.)**

Ye dear pretty Ladies. *The Flirtation.* [Song.] [*London,* 1760?] *s. sh.* fol. **G. 314. (38.)**

Ye dull thinking souls. *Sparkling Champaigne.* [Song, by J. Collett.] Sung by Mr. Lowe, at Marybone Gardens. [*London,* 1768.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLII., p. 265.

Ye envious Winds forbear to blow. Song. *See* HART (P.)

YE. Ye Fair, from Man's insidious Love. *The Retort.* [Song, by T. A. Arne.] Sung by Mr. Lowe at Vauxhall.
[*London*, 1753.] 8°. **157. l. 15.**
London Magazine, 1753, *p.* 432.

Ye fair marri'd Dames. Song.
See ARNE (T. A.) [*The Way to keep him.*]

Ye Fair, possess'd of ev'ry Charm. *Instruction for the Fair.* A New Song. [By T. A. Arne.] [*London*, 1761.] 8°. **158. l. 6.**
London Magazine, 1761, *p.* 666.

Ye fair possess'd of ev'ry charm. *The Way to keep him.* A New Song [by T. A. Arne]. [*London*, 1769.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XLIV., *p.* 208.

Ye fair, who shine through Britain's isle. *The Way to keep him:* a New Song.
[*London*, 1760.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXVII., *p.* 149.

[Another setting.] Ye Fair who shine thro' Britain's Isle. *The Way to keep him.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. f. (129.)**

Ye Fair ye Lovers at my Call. [Song.]
See HARLEQUIN TOUCHSTONE.

Ye famed witty Nine. Song.
See BATES (W.)

Ye Foplings & Smarts. Song.
See LONG (S.)

Ye freeborn hearts, that hold most dear. *A new Loyal Song*, in two Parts.
[*London*, 1747.] 8°. **249. c. 17.**
Gentleman's Magazine, Vol. XVII., *p.* 584.

Ye Friends to your Country. *A New Song on the Enlargement of Iohn Wilkes, Esq^r...* April 1770. *L[ongman] L[ukey] & Co.:* [*London*, 1770.] *s. sh.* fol. **G. 314. (47.)**

Ye gales that gently wave the sea. *The Bonny Scot.* [Song, the words by A. Ramsay.] [*London*, 1730?] *s. sh.* fol. **G. 314. (15.)**

Ye gay sons of Bacchus. Song.
See HAWKINS (A.)

Ye gentle gales. A Song. [*London*, 1735?] *s. sh.* fol. **G. 316. f. (138.)**

[Another setting.] Ye gentle Gales that fan the Air. *A Song.* Sung by Mrs. Chambers at Marybon Gardens. [*London*, 1755?] *s. sh.* fol. **G. 305. (286.)**

[Another copy.] **G. 314. (13.)**

[Another setting.] Ye gentle Gales. [Song.] *C[harles and] S[amuel] T[hompson: London*, 1770?] *s. sh.* fol. **G. 314. (51.)**

[Another setting.] Ye gentle gales that fan the Air. Song. *See* ECCLES (J.)

Ye gentle Winds that fan the Sea. *Roger of the Dale.* A Favourite English Song. [Music by W. Riley.] [*London*, 1750?] *s. sh.* fol. **G. 314. (25.)**

YE. Ye Gods hear my Pray'rs. *A New Song.* [*London*, 1764.] 8°. **P.P. 5441.**
Royal Magazine, Vol. X., *p.* 322.

Ye Gods that round fair Celia wait. *Fair Celia.* A new Song. [*London*, 1720?] *s. sh.* fol. **H. 1601. (546.)**

Ye Gods ye gave to me a Wife. Song.
See DEVIL TO PAY.

Ye good Fellows all. *Bumpers 'Squire Jones.* A Drinking Song. [*London*, 1745?] *s. sh.* fol. **G. 305. (256.)**

[Another copy.] **G. 303. (94.)**

[Another copy.] **G. 315. (94.)**

[Another edition.] Ye good Fellows all. *Bumpers Squire Jones, etc.* [*London*, 1745?] *s. sh.* fol. **G. 316. f. (120.)**

Ye happy Nymphs. *A Song.* The Words by Mr. Manley. [*London*, 1710?] *s. sh.* fol. **G. 316. f. (126.)**

Ye hardy Sons. [Song.] *P. H[odgson: London*, 1780?] *s. sh.* fol. **G. 314. (43.)**

Ye Hearts of Oak, who wish to try. *A New Song* Sung at the Pantheon on Monday Night, April the 3^d, and distributed by Mr. Merlin, from his Sailing-Boat. *L[ongman] & B[roderip: London*, 1780?] *s. sh.* fol. **G. 314. (89.)**

[Another edition.] Ye Hearts of Oak, who wish to try. *The British Tars.* [Song.] [*London*? 1780?] *s. sh.* fol. **H. 1601. a. (101.)**

Ye Hills. Song. *See* HORSLEY (W.)

Ye Hunters so bold who delight in a Chace. *The Fox Chace.* [Song.] *S[traight and] Sk[illern: London*, 1775?] *s. sh.* fol. **G. 314. (63.)**

Ye Jacks of the Town. *The famous Ballad* ... Written by Mr. D'urfey.
[*London*, 1711?] *s. sh.* **G. 314. (9.)**

Ye Jobbers, Under Writers. *A Favorite Song* Sung by Miss Romanzini ... at the Royal Circus. [Words and music by C. Dibdin.] *J. Welcker: London*, [1782?] fol. **G. 806. e. (78.)**

Ye Jolly True Blues of the Main. *Grog is the Liquor of Life.* [Song.] The Words by Mr. Green. *W[illiam] N[apier: London*, 1756?] *s. sh.* fol. **G. 316. (168.)**

Ye Lads and ye Lasses so buxom and clever. *Patrick's Day in the Morning.* A favorite Irish Song. *Str[aight] & Sk[illern: London*, 1777?] *s. sh.* fol. **G. 314. (52.)**

Ye Lads & ye Lasses y^t live at Longleat. *A Song* made on a Gentlemans sitting upon a Cremona Fiddle. [Words attributed to Dean Swift.] [*London*, 1730?] *s. sh.* fol. **G. 305. (149.)**

[Another copy.] **G. 314. (7.)**

[Another edition.] Ye Lads & ye Lasses y^t live at Longleat, *etc.* [*London*, 1730?] *s. sh.* fol. **H. 1601. (550.)**

YE. Ye Lasses so gay who now sport on the Plain. Ballad. *See* BLEWITT (J.)

Yee little Loves that hourly waite. Song. *See* VANBRUGHE (G.)

Ye Lovers of Ditties attend. *The Queer Mouth'd Family* ... set to the Old Woman cloathed in Gray. *The Little a:* [*London*, 1780?] *s. sh.* fol. **G. 314. (90.)**

Ye lovers of frolick come list to my tale. *The Trimmers.* A Humourous Ballad ... being a true account of the manner in which the Wife of the Rev^{d} Doctor * * * * was deprived of her Forelock. *Str*[*aight*] *&* *Sk*[*illern: London*, 1775?] *s. sh.* fol. **G. 314. (81.)**

Ye maids our lesson bear in mind. Song. *See* DIBDIN (C.) [*The Talisman.*]

Ye Medley of Mortals that make up this Throng. *The Masquerade Song.* Sung by Mr. Beard, at the Jubilee Ball at Ranelagh. [By W. Defesch.] [*London*, 1749.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. V., p. 49.

Ye medley of mortals that make up this throng. *The Masquerade Song.* Sung by Mr. Beard, at Ranelagh. [By W. Defesch.] [*London*, 1749.] 8°. **249. c. 19.**
Gentleman's Magazine, Vol. XIX., p. 371.

Ye Medley of Mortals that make up this Throng. *The Masquerade Song.* Sung by Mr. Beard at Ranelagh. [By W. Defesch.] [*London*, 1749?] *s. sh.* fol. **G. 305. (174.)**

[Another copy.] **G. 314. (24.)**

[Another edition.] Ye Medley of Mortals that make up this Throng. *The Masquerade Song, etc.* [By W. Defesch.] [*London*, 1750?] *s. sh.* fol. **G. 316. f. (119.)**

[Another copy.] **H. 1994. b. (108.)**

Ye merry hearts that love to Play at Cards. [Song.] [*London*, 1710?] *s. sh.* fol. **G. 305. (247.)**

Ye Minutes bring the Happy Hour. Song. *See* PURCELL (D.) [*The Funeral.*]

Ye Monarchy haters. *The Loyal Health:* occasion'd by His Majesties most Happy Deliverance from the late ... Conspiracy, by the Fire at Newmarket. (Joy to th' bonny bold Britains. *Loyalty Triumphant:* or, *Phanaticism Display'd.*) [Songs.] *Printed for C. Corbet:* [*London,*] 1684. fol. **11630. ff. 2. (9.)**

Ye mortals that love drinking. Song. *See* JAMES (J.)

Ye Mortals whom Fancies and Troubles perplex. Song. *See* LETHE.

Ye Mortals whom trouble and Sorrow attend. *The Charms of the Bottle.* [Song.] Sung by Mr. Dearl at Finch's Grotto Gardens the Words by Young D'Urfey. [*London*, 1765?] *s. sh.* fol. **G. 314. (44.)**

YE. Ye Nymphs and Rural Swains. *The Force of May,* [Song] to the Tune of the Fairys. The Words by A. Bradley. [*London*, 1715?] *s. sh.* fol. **G. 314. (3.)**

Ye Nymphs and Swains, come join with me. *A Pastoral Ode* in Praise of Peace. The Words by F. Forrest. [*London*, 1760?] *s. sh.* fol. **G. 316. (169.)**

Ye Nymphs and Swains that attend. *The Fawning Swain.* [Song.] Set for the German Flute. [*London*, 1735?] *s. sh.* fol. **G. 316. f. (139.)**

Ye Nymphs and Sylvian Gods. Song. *See* ECCLES (J.) [*Don Quixote. Part II.*]

Ye nymphs and ye shepherds. *Advice to the Ladies.* [Song.] [*London*, 1766.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XV., p. 100.

Ye nymphs who inhabit the plain. Song. *See* HUDSON (R.)

Ye nymphs who to the throne of love. Song. *See* HOWARD (S.)

Ye Powers who taught. Song. *See* WEBBE (S.) *the Elder.*

Ye Prigs who are troubled with Conscience's Qualms. Song. *See* PROVOKED WIFE.

Ye Quid-nuncs & Politic Asses. *The Parliament Man.* [Song.] Sung at the Mask'd Ridotto at the King's Theatre, *etc.* *A*[*braham*] *P*[*ortal: London*, 1780?] *s. sh.* fol. **G. 314. (91.)**

Ye Rakes and ye Beaus. Song. *See* R., D.

Ye ruling Pow'rs. *The Lover's Wish.* A New Song. [*London*, 1765.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXVII., p. 372.

Ye rural Swains who never knew. *A New Song,* the Words by Mr. John D...s upon the loss of his Mistress. [*London*, 1720?] *s. sh.* fol. **G. 305. (307.)**

Ye Sacred Muses now attend. Song. *See* DAVIES (R.)

Ye Saints and servants of the Lord. *Hymn.* [Words from Tate and Brady's Version of the Psalms.] [*London*, 1778.] 8°. **P.P. 716. b.**
Gospel Magazine, Sept., 1778.

Ye Scamps, ye Pads, ye Divers. Song. *See* CHOICE OF HARLEQUIN.

Ye Shepherds and Nymphs. *The Dispairing Shepherd.* A Song. [*London*, 1758.] 8°. **158. l. 3.**
London Magazine, 1758, *p.* 204.

Ye Shepherds and Nymphs. *The True Lover,* [Song,] Set for y^{e} German Flute. [*London*, 1735?] *s. sh.* fol. **G. 316 f. (117.)**

Ye Shepherds give ear to my lay. *The faithless Nymph.* [Song, the words by W. Shenstone.] [*London*, 1760?] fol. **G. 314. (68.)**

YE. [Another setting.] Ye Shepherds, give ear to my Lay. Song.
See STEVENSON (*Sir* J. A.)

Ye Shepherds that frequent the Groves. *A Pastoral Elegy.* *I. F[entu]m:* [*London*, 1780?] *s. sh.* fol. **G. 314. (88.)**

Ye Shepherds ye Nymphs and ye Swains. Song. *See* GAUDRY (R.)

Ye Silvan Pow'rs that rule the Plain. Duett. *See* ABRAMS (H.)

Ye Sluggards. A Favourite Hunting Song. Sung by Mr. Vernon at Vauxhall. [*R. Falkener: London*, 1775?] fol. **H. 1994. a. (133.)**

Ye Sons of England take your Arms. *A British Allons Enfans de la Patrie* [Song] ...Adapted for the Piano Forte, Harp, Harpsichord, German Flute & Guitar. *Printed for J. Dale: London*, [1798?] fol. **G. 376. (46.)**

Ye sons of France awake to glory. *The Marseilles March*, as Sung by the Marseillois going to Battle, & by General Kellerman's Army, instead of Te Deum, being ordered so by the National Convention, *etc.* [Words and music by C. J. Rouget de Lisle.] *J. Bland:* *London*, [1792?] fol. **G. 360. (58.)**

Ye sons of Israel now lament. Song. *See* HAENDEL (G. F.) [*Samson.*]

Ye Sons of the Bottle. *Bacchus's Invitation.* [Song.] The Words by a Gentleman, set by an Eminent Master. [*London*, 1740?] *s. sh.* fol. **G. 314. (60.)**

Ye Sons of the Platter give Ear. *An Excellent New Good Eating Song.* [*London*, 1730?] *s. sh.* fol. **H. 1994. b. (110.)**

Ye Sons of true Courage. *The English Heroes.* A Loyal Song. *Sk[illern:* *London*, 1780?] *s. sh.* fol. **G. 314. (54.)**

Ye Sportsmen draw near. *Tally Ho*, a favourite Hunting Song, *etc.* *Anne Lee:* [*Dublin*, 1780?] fol. **H. 1601. a. (90.)**

Ye spotted Snakes. Glee. *See* EARLE (W. B.)

[Another setting.] Ye spotted Snakes. Glee. *See* STEVENS (R. J. S.)

Ye strangers and natives, to our Exibition. *The Celestial Bed.* [Song.] [*London*, 1780?] *s. sh.* fol. **G. 314. (85.)**

Ye streams that round my Prison creep. Song. *See* STORACE (S.) [*Lodoiska.*]

Ye swains that are courting a maid. *A New Song.* Sung by Miss Stevenson at Vaux-Hall. [*London*, 1748.] 8°. **157. l. 10.**
London Magazine, 1748, *p.* 376.

Ye swains that are courting a maid. *A Song . . .* Sung by Miss Stevenson, at Vaux-Hall. [*London*, 1748.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. III., *p.* 86.

YE. Ye Swains that are courting a Maid [Song.] *Sung by Miss Stevenson.* [*London*, 1760?] *s. sh.* fol. **G. 314. (21.)**

Ye swains who possess the rich treasure. Song. *See* HAYES (W.) [*Circe.*]

Ye thirsty Souls who love to drink. *A Bacchanalian Song* [words] by Mr. J. James. [*London*, 1730?] *s. sh.* fol. **G. 305. (131.)**

Ye tradeful merchants. Sonnet. *See* GREENE (M.) [*Spenser's Amoretti. Sonnet IV.*]

Ye true British Sportsmen. Song. *See* HOOK (J.)

Ye true honest Britons. *A New Song. Sung by Mr. Beard, etc.* [*London*, 1757.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXI., *p.* 87.

Ye verdant Hills. *A new Song.* [From G. F. Handel's 'Susanna.'] [*London*, 1756.] 8°. **158. l. 1.**
London Magazine, 1756, *p.* 396.

Ye verdant hills. Song. *See* HAENDEL (G. F.) [*Susanna.*]

Ye Virgin Powers. Rondo. *See* SMITH (T.)

[Another setting.] Ye virgin pow'rs defend my Heart. [Song.] *See* HOWARD (S.)

[Another setting.] Ye Virgin pow'rs defend my heart. Song. *See* WHICHELLO (A.)

Ye Virgins attend. *A New Song* [by W. Yates]. Sung by Mr. Gilson, at Vauxhall. [*London*, 1764.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXIV., *p.* 374.

Ye Virgins attend. *A New Song, etc.* [By W. Yates.] [*London*, 1764.] 8°. **P.P. 5440.**
Universal Museum, etc., Vol. III., *p.* 589.

Ye Virgins attend. *A New Song* [by W. Yates]. Sung by Mr. Gilson, at Vaux hall. [*London*, 1767.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XL., *p.* 150.

Ye Virgins of Albion attend. Song. *See* HUDSON (R.)

Ye Virgins of Britain, who wisely attend. *The Virgin's Monitor.* [Song.] Sung by Mr. Vernon, this season, at Vaux hall. *R. Falkener: London*, [1775?] fol. **H. 1994. a. (124.)**

Ye Virgins who do listen. *The Unnatural Parent*, or *the Virgin's last Resolve.* [Song.] Sung by Mr. Beard at Ranelagh. [*London*, 1750?] *s. sh.* fol. **G. 314. (26.)**

[Another edition.] Ye Virgins who do listen. *The Unnatural Parent, etc.* [*London*, 1750?] *s. sh.* fol. **H. 1994. b. (111.)**

YE. Ye Virgins who do listen. *The Unnatural Parent, or the Virgin's last Resolve.* [Song.] Sung by Mr. Beard, at Ranelagh. [*London*, 1752.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XI., p. 77.

Ye Virgins who do listen. *The Unnatural Parent, or the Virgins last Resolve.* [Song.] Sung by Mr. Beard at Ranelagh. [*London*, 1757.] *s. sh.* 8°. **P.P. 5439. ab.**
New Universal Magazine, August, 1757.

Ye Vot'ries of Venus and Bacchus attend. *Bagnigge Wells.* A Song. [*London*, 1759.] 8°. **158. l. 4.**
London Magazine, 1759, *p.* 332.

Ye warblers sweet no longer roam. *Florella's Invocation.* A Favorite New Pastoral Song sung by Mr. Brett. *J. Fentum:* [*London*, 1780?] fol. **G. 314. (42.)**

Ye warblers while Strephon I moan. *Phillis' Complaint.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. c. (40.)**

Ye warblers, while Strephon I moan. *Phillis's Complaint.* [Song.] *Printed for S. and J. Exshaw: Dublin*, 1752. *s. sh.* 8°. **P.P. 5108.**
London Magazine, June, 1752.

Ye warblers, while Strephon I moan. *Phillis's Complaint.* [Song.] [*London*, 1752,] 8°. **249. c. 22.**
Gentleman's Magazine, Vol. XXII., p. 279.

Ye winds that sighing fill the air. Song. *See* WELDON (J.) [*The Fair Unfortunate.*]

Ye Woods with grief. [Trio.] *See* BRODERIP (R.)

Ye works of God on him alone. *Part of the Benedicite*, paraphrased by M^r^ Merick, Adapted [for four voices] to a French Melody. [*London*, 1795?] fol. **G. 807. a. (9.)**

Ye Zephyrs sweet that fan the May. *The Complaint.* [Song.] Sung by Mrs. Weichsell. *S[amuel and] A[nn] T[hompson: London*, 1778.] *s. sh.* fol. **G. 314. (84.)**

Ye Zephyrs where's my blushing Rose. Song. *See* STEVENSON (*Sir* J. A.)

YEAR. The Year Fifty-Nine. [Song.] *See* COME. Come all ye brave Britons. [1759.] *s. sh.* fol. **G. 316. d. (73.)**

The Year 1762. [Song.] *See* 'TIS. 'Tis the Genius of Britain, *etc.* [1762.] *s. sh.* fol. **G. 312. (181.)**

YELLOW-HAIRED. The Yellow hair'd Laddie. [Song.] *See* IN. In April w^n^ Primroses paint y^e^ sweet plain. [1720?] *s. sh.* fol. **H. 1601. (259.)**

[Another edition.] The Yellow Hair'd Laddie. [Song.] *See* IN. In April when primroses paint the sweet Plain. [1765?] *s. sh.* fol. **H. 1994. a. (186.)**

YEOMANS ( ) The Generous Swain. [Song.] [*London*, 1760.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. II., p. 177.

The Generous Swain, *etc.* [Song.] [*London*, 1760?] *s. sh.* fol. **G. 316. d. (77.)**

YES. Yes Cloe I'm ty'd to obey your Commands. *John A. Nokes's parting with Cloe.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (548.)**

Yes, ev'ry flower that blows. Song. *See* HUDSON (R.)

Yes Henry, yes, with thee I'll go. [Song.] *See* WILTON (C. H.)

Yes I'll give my Heart away. [Song.] *See* MAY DAY.

Yes, I'm in Love. [Song.] *See* HAENDEL (G. F.) [*6. Duets and Single Songs.*]

Yes, I will go with thee my love. [Song.] The Answer to O Nancy wilt thou go with me, with an Accompaniment for the Piano Forte or Harp. [By E. S. Biggs.] *Printed for R. Birchall: London*, [1800?] fol. **G. 805. k. (45.)**

Yes! my bonny Love, the Answer to Come my bonny Love, a Duett, with an Accompaniment for the Piano-Forte [by E. S. Biggs]. *Printed for R. Birchall: London*, [1798?] fol. **G. 354. (58.)**

Yes these are the Scenes. [Song.] *See* HOOK (J.)

Yes, yes, be merciless. Song. *See* CHARD (G. W.) [*Pizarro.*]

[Another setting.] Yes! yes! be merciless. Scene. *See* SALOMON (J. P.)

Yes, yes, fair friend, I freely grant. [Song.] *See* TWISS ( ) Two Songs. No. 2.

YESTERDAY. Yesterday. Ballad. *See* HAIGH (T.)

YET. Yet awhile sweet Sleep deceive me. [Song.] *See* CYMON.

Yet stay, fair Lady. [Glee.] *See* CALLCOTT (J. W.)

YEUX. Les yeux parlent, mais c'est en vain que l'on me vante. *Chanson Nouvelle.* Air: On compteroit les Diamans. [*Paris*, 1780?] 8°. **B. 362. c. (8.)**

YIELDING. Yielding Fanny. [Song.] *See* FESTING (M. C.)

YO. Yo! heave ho! [Song.] *See* DIBDIN (C.) [*A Tour to the Land's End.*]

Yo Yea, or the Friendly Tars. [Song.] *See* DIBDIN (C.)

Yo yo yo. Song. *See* HARK. Hark the Boatswain hoarsely bawling, *etc.* [1780?] *s. sh.* fol. **G. 308. (159.)**

YON. Yon Cot by the Sea. [Song.] *See* C., M.

YONGE (Nicholas) Musica Transalpina. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) Madrigales translated of foure, fiue and sixe parts, chosen out of diuers excellent Authors, with the first and second part of La Verginella, made by Maister Byrd, vpon two Stanz's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in fauour of such as take pleasure in Musick of voices. *Thomas East, the assigné of W. Byrd: London*, 1588. 4°.
K. 3. k. 19.

The composers of this collection are: N. Faignent, G. de Macque, G. P. Prenestino, B. Donato, F. di Monte, M. A. Pordenone, G. de Vuert, C. Verdonch, L. Marenzio, O. di Lasso, A. Ferabosco, G. Ferretti, S. Felis, G. Palestina, R. del Melle, L. Bertany, G. Conversi, G. B. Pinello and W. Byrd.

Musica Transalpina. Cantus. (Altus.) (Tenor.) (Bassus.) (Quintus.) (Sextus.) The Second Booke of Madrigalles, to 5. and 6. voices: translated out of sundrie Italian Authors & newly published by N. Yonge. 6 pts. *Thomas Este: London*, 1597. 4°. **K. 3. k. 20.**

The composers of this collection are: H. Vecchi, A. Ferabosco, G. Eremita, G. Croce, L. Quintiani, L. Marenzio, G. M. Nanino, S. Venturi, B. Palavicino, A. Feliciane and A. Bicci.

YORICK. Yorick at the Grave of Maria. [Song.] *See* Carnaby (W.)

Yorick's Fille de Chambre. [Song.] *See* Haydn (F. J.) [*3. f. Symphonies. B. & H. No. 53. Minuet.*]

YORK. York Waits. [Song.] *See* In. In a Winters Morning. [1710?] *s. sh.* fol.
H. 1601. (247.)

YORKSHIRE. A Yorkshire Tale. [Song.] *See* Leveridge (R.)

YORKSHIRE MUSICAL MISCELLANY. The Yorkshire Musical Miscellany; comprising an Elegant Selection of the Most Admired Songs in the English Language, set to Music. *E. Jacobs: Halifax*, 1800. 4°. **C. 463.**

YOSLINGTON ( ) An Answer to the Free Mason's Health, from the London Journal. [Song, the words by M. Burkhead.] [*London*, 1725?] *s. sh.* fol.
H. 1601. (177.)

O mine awn Jenny. *A New Scotch Song.* [*London*, 1720?] *s. sh.* fol.
H. 1601. (358.)

[Another edition.] O mine awn Jenny, *etc.* [*London*, 1720?] *s. sh.* fol.
G. 310. (192.)

YOSLINGTON ( ) The Second Part of the Tipling Philosophers. [Song, words by E. Ward.] [*London*, 1715?] *s. sh.* fol. **H. 1601. (513.)**

The first part was composed by R. Leveridge.

[Another edition.] The Second Part of the Tipling Philosophers, *etc.* [*London*, 1720?] *s. sh.* fol. **I. 530. (186.)**

YOST (Michel) *See* Michel (J.) *pseud.*

YOU. You ask if her I love the most. [Song, by J. Hook.] *Sung by Mr. Vernon.* [*Welcker: London*, 1775.] fol.
G. 314. (76.)

From Welcker's Sixth Book of Hook's Vauxhall Songs for 1775.

You ask me dear Jack. *Punch an Emblem of the Medium of Life.* [Glee for 3 voices, music by T. A. Arne.]
Printed for S. Babb: [London, 1780?] fol. **G. 314. (41.)**

You ask me why. *Somebody II.* A Song, with an Accompaniment for the Piano Forte or Harp; the Words by the author of "My Love to War is going" [i.e. Mrs. Opie, music by E. S. Biggs]. *R. Birchall: London*, [1796?] fol. **G. 356. (60.)**

You ay mon fifré, pren ton tambourin. *Noel.* [*Paris,*] 1740. *s. sh.* 4°. **298. b. 8.**
Mercure de France, Dec., 1740.

You bid me, Charming Celia. [Song.] *See* Greene (M.)

You bid me Fair conceal my Love. *True Love, to*[*o*] *Mighty to be conceal'd.* A New Song, sung by Miss Falkner at Mary Bone Gardens. *See* Chloe. Chloe, or the Musical Magazine, *etc.* No. 55. [1760?] fol. **G. 433.**

[Another setting.] You bid me, fair, conceal my love. Song. *See* Hudson (R.)

You bid me write my Charming Dove. *Flora.* [Song.] Adapted for the Harpsicord, Violin, German Flute, and Guittar. *P. E*[*vans: London*, 1780?] *s. sh.* fol.
G. 314. (107.)

You have warlike Britons. *A New Song.* In Honour of...Capt. Hood, Commander of the Vestal Frigate. [*London*, 1759.] 8°.
P.P. 5441.

Royal Magazine, Vol. I., p. 147.

You brave warlike Britons. *A New Song in Honour of the brave Capt Hood, etc.* [*London*, 1759.] *s. sh.* fol.
G. 316. f. (131.)

You Butchers of Clare Market. *The Choice of all the Market.* [Song.] [*London*, 1730?] *s. sh.* fol.
G. 316. f. (153.)

You find from the beginning. *The Old Batchelor's advice to all young Batchelors.* [Song.] [*London*, 1720?] *s. sh.* fol.
H. 1601. (543.)

YOU. You fly and yet you love. Song. *See* BARRETT (J.) *Organist.*
G. 304. (184.)

You Gentlemen of England. *The Valiant Sailor, etc.* [*London*, 1735?] *s. sh.* fol.
G. 316. f. (140.)

[Another setting.] You Gentlemen of England. *The Valiant Sailors.* A favourite Sea Song. *Sk*[*illern: London*, 1780?] *s. sh.* fol. **G. 314. (109.)**

[Another edition.] You Gentlemen of England. A favourite Sea Song. *John Lee: Dublin*, [1780?] *s. sh.* fol.
H. 1601. b. (34.)

[Another setting.] You Gentlemen of England. Glee. *See* CALLCOTT (J. W.)

You Girls so pretty. *A New Song* by Cap[t] I. R. The weeping Widdows and young Buxom Lasses invitation to Durdham Down camp. To the Tune of ye Beaux of Pleasure, [*London*, 1710?] *s. sh.* fol. **G. 305. (11.)**

[Another copy.] **G. 314. (4.)**

You Lads of Hybernia that's fond of true pleasure. *Lango Lee.* A favorite Irish Song. *Str*[*aight*] *& Sk*[*illern: London*, 1775?] *s. sh.* fol. **G. 314. (108.)**

You Ladyes who are young and gay. Song. *See* ECCLES (J.) [*The Morose Reformer.*]

You'll conquer your Man. Song. *See* HOOK (J.)

You'll wonder sage Doctor. *The Gambler.* [Song.] *L*[*ongman*] *& B*[*roderip: London*, 1780?] *s. sh.* fol. **G. 314. (110.)**

You lov'd and I was blest. Song. *See* COSTELLOW (T.)

You may do as you will. [Song.] Sung by Mr. Vernon at Vauxhall. *R. Falkener: London*, [1775?] fol.
H. 1994. a. (111.)

You may sing of your Waggoners, Ploughboys and Watchmen. *The Irish Newsman.* [Song.] Sung by Mr. Dighton at Sadlers Wells... Written by T. Dibdin.
Longman and Broderip: London, [1795?] fol. **H. 2818. f. (18.)**

You noble Lords of high Degree. *Capt. Johnsons last Farewel; who was arraigned for being assisting in the stealing a young Heiress* [*Mary Wharton*] ... [Ballad] To the Tune of Russel's Farewel.
Printed for Charles Bates: [*London*, 1690.] *s. sh.* fol. **Case 39. k. 6. (17.)**
The music is represented by a meaningless succession of notes, &c.

You Nymphs that would true pleasure learn. *The Country Wife's Complaint, etc.* [Song.] [*London*, 1735?] *s. sh.* fol.
G. 316. f. (152.)

You're welcome, dear Youth, as the Flowers in May. Song. *See* HOOK (J.)

YOU. You shou'd not come near me. Song. *See* HOOK (J.)

You spotted snakes with double tongues. Song. *See* SMITH (J. C.) [*The Fairies.*]

You tell me Dick you lately read. *A new Song* the words by Mr. Estcourt. [*London*, 1712?] *s. sh.* fol. **G. 314. (33.)**

You tell me I'm handsome. *The Judicious Fair. A Song...* Sung by Miss Stevenson. [*London*, 1750.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. VI., p. 81.

You tell me I'm handsome. *The Judicious Fair.* [Song.] Sung by Miss Stevenson. *See* CHLOE. Chloe, or the Musical Magazine, *etc.* No. 42. [1760?] fol. **G. 433.**

You tell me my Cloe Inconstant is grown. *The Constant Shepherd.* [Song.]
C[*harles and*] *S*[*amuel*] *T*[*hompson: London*, 1770?] *s. sh.* fol.
G. 314. (105.)

You that delight in a Jocular song. *The wanton Virgins Frighted. A New Song, etc.* [Words by T. D'Urfey.] [*London*, 1710?] *s. sh.* fol. **H. 1601. (539.)**

You tell me that life has its sorrow. *New Song.* Sung by Mr. Owenson, at Vauxhall-Gardens. [*London*, 1770.] 8°.
250. c. 17.
Gentleman's Magazine, Vol. XL., p. 432.

You twice ten hundred Deities. Song. *See* PURCELL (H.) [*The Indian Queen.*]

You've certainly heard of that gallant Commander. *The City Militia.* [Song.] *P. H*[*odgson: London*, 1780?] *s. sh.* fol.
G. 314. (111.)

You've heard it, and read it, a Million times. *The Misgrounded Compassion.* [Song.] [*London*, 1770?] *s. sh.* fol.
G. 314. (113.)

Yo[u']ve told me what Beauty appears in my face. *A new Song.* The words by Mr. Boyce. [*London*, 1755.] 8°.
157. l. 17.
London Magazine, 1755, *p.* 588.

You've told me what beauty appears in my face. *A Song*, sung by Mrs. Hooper at Sadlers Wells. The Words by Mr. Boyce. [*London*, 1755?] *s. sh.* fol.
G. 314. (112.)

You whom cruel Sylvia charms. Song. *See* BLOW (J.)

You wrong me, Sylvia, when you cry. Song. *See* BLOW (J.)

YOULL (HENRY) Canzonets to Three Voyces, *etc.* Cantus. (Altus.) (Bassus.) 3 pts. *Thomas Este, the assigne of William Basley: London*, 1608. 4°. **K. 3. k. 21.**

YOUNG. Young Arabella, mamma's care. *Arabella; or, the Sisters.* [Song.] Sung by Mr. Vernon at Vaux-Hall. [*London*, 1767.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XVI., p. 269.

YOUNG. Young Arabella, Mamma's Care. *Arabella or the Sisters.* [Song.] Sung by Mr. Vernon at Vaux-Hall. [*London*, 1770?] *s. sh.* fol. **G. 314. (64.)**

Young Celia once the blithest maid. *Celia and Strephon.* A New Song. [*London*, 1763.] 8°. **P.P. 5441.**
Royal Magazine, Vol. IX., p. 100.

Young Celia once the blithest maid. *Celia and Strephon.* A New Song. [*London*, 1763.] 8°. **P.P. 5140.**
Lady's Magazine, Vol. V., p. 585.

Young Colin. [Song.] *See* To. To court me Young Colin came many a mile. [1779.] *s. sh.* fol. **G. 312. (230.)**

Young Colin once as blythe a Swain. *A New Song.* [*London*, 1758.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 799.

Young Colin stole my Heart away. Song. *See* FIELDS. The fields were green the hills were gay, *etc.* [1780?] *s. sh.* fol. **G. 312. (119.)**

Young Colin, t'other Day. Song. *See* HUDSON (R.)

Young Colin the blithest upon the gay Green. *The Shepherd's Resolution.* [Song.] Within Compass of the German Flute. [By J. Dunn.] [*London*, 1760?] *s. sh.* fol. **G. 314. (101.)**

Young Colin was the bonniest Swain. *False Collin.* [Song.] [*London*, 1750?] *s. sh.* fol. **G. 316. c. (41.)**

Young Colin was the bonniest Swain. *A New Song.* Sung by Miss Burchall, at Vauxhall. [*London*, 1751.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. IX., p. 126.

Young Corydon and Phillis sat. [Song.] *See* CLARKE (J.)

Young Cupid I find. Song. *See* LEVERIDGE (R.)

Young Damon once the happiest Swain. Ballad. *See* GRANO (J. B.)

Young Damon pride of all the Plain. *Damon*, a Scotch Ballad. *Blundell:* [*London*, 1780?] *s. sh.* fol. **G. 314. (94.)**

Young Damon strives my Love to gain. *Young Damon.* [Song.] To a Favourite Air sung by Miss Brent at Vaux-hall. [*London*, 1765?] *s. sh.* fol. **I. 530. (187.)**

Young Damon strives my love to gain. *Young Damon,* [Song,] to a favourite Air sung by Miss Brent at Vaux-hall. [*London*, 1767.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XVII., p. 213.

Young Damon strives my love to gain. *Young Damon,* [Song,] to a Favourite Air sung by Miss Brent at Vauxhall. [*London*, 1767.] 8°. **158. l. 12.**
London Magazine, 1767, *p.* 422.

YOUNG. Young Damon was a shepherd boy. Glee. *See* BROOKS (J.)

Young Damon was whistling brisk and gay. Song. *See* HOOK (J.)

The Young Damsels Courage and Conquest. [Ballad.] *See* SOLDIER. A Souldier from Flanders, *etc.* [1695?] *s. sh.* fol. **Case 39. k. 6. (27.)**

Young Dorilas, an artless swain. *Young Dorilas.* A Song. [Music by J. Dunn, words by — Smithies.] [1750?] *s. sh.* fol. **G. 314. (22.)**

Young Dorilas, an artless swain. *Young Dorilas.* A new Song [by J. Dunn]. [*London*, 1753.] 8°. **157. l. 15.**
London Magazine, 1753, *p.* 382.

Young Dorilas, an artless swain. *Young Dorilas.* A Song [by J. Dunn]. [*London*, 1754.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XV., p. 28.

[Another setting.] Young Dorilas an artless Swain. *Dorilas and Daphne.* [Song, by J. Hook.] [*London*, 1770?] *s. sh.* fol. **I. 530. (188.)**

Young Dorilas. [Song.] *See* DUNN (J.)

Young Hobbinol (the blithest swain). *Hobbinol,* a New Song. Sung by Mr. Beard at Ranelagh Garden. [By R. Davies.] [*London*, 1751.] 8°. **157. l. 13.**
London Magazine, 1751, *p.* 179.

Young Hobbinol, the blithest Swain. *Hobbinol.* A New Song. Sung by Mr. Beard, at Ranelagh Gardens. [By R. Davies.] [*London*, 1751.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. VIII., p. 173.

Young I am and yet unskill'd. Song. *See* ECCLES (J.) [*Love Triumphant.*]

Young Innocence whom Beauty arms. Song. *See* HALL (H.)

Young Jamie lov'd me weel. *Auld Robin Gray,* with the New & much admir'd Tune. [By W. Leeves.] *John Lee: Dublin,* [1785?] *s. sh.* fol. **H. 1601. a. (69.)**

Young Jenny I lov'd. Song. *See* HUDSON (R.)

Young Jenny one morning her pruning knife took. *Alas! young Jenny, ah! why did you fall.* [Song.] *I. [é] G. V[ogler: London*, 1770?] *s. sh.* fol. **G. 314. (82.)**

Young Jockey blith at early dawn. *Sweet smells the Birk.* A Celebrated New Scotch Song sung by Mrs. Kennedy, *etc.* *John Lee: Dublin,* [1780?] *s. sh.* fol. **H. 1601. a. (67.)**

Young Jockey he courted sweet Mog. *Mog the Brunette.* [Song.] Sung by Mr. Dibdon at Ranelagh. [*London*, 1770?] *s. sh.* fol. **H. 1994. b. (113.)**

YOUNG. Young Jocky he courted sweet Moggy so fair. *Jocky and Moggy.* A New Song. [*London*, 1764.] 8°.
P.P. 5438. z.
Universal Magazine, Vol. XXXIV., p. 318.

Young Jockey is the Lad. [Song.]
See By. By Tweed's clear Stream, *etc.*
[1780?] *s. sh.* fol. **H. 1601. a. (64.)**

Young Jockey sought my Heart to win. *Prithee Fool be quiet.* Scotch Song, *etc.*
C[harles and] S[amuel] T[hompson: London, 1770?] *s. sh.* fol.
G. 314. (96.)

Young Jockey was the blithest Swain. *Absent Jockey.* [Song.]
S[amuel,] A[nn and] P[eter] T[hompson: London, 1780?] *s. sh.* fol.
G. 314. (79.)

Young Jockey who teaz'd me. [Song.] *Sung by Miss Stevenson at Vaux-Hall.* [*London*, 1750?] *s. sh.* fol.
G. 316. f. (121.)

Young John the Gard'ner. *The Gardner's Delight.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 316. f. (149.)**

Young Lubin was a Shepherd Boy. Song. *See* Linley (*T.*) *the Elder.* [*The Carnival of Venice.*]

Young maidens take care. *Advice to young Maidens.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 314. (102.)**
[Another copy.] **G. 305. (264.)**
This copy is mutilated.

The Young Man's Caution. [Song.]
See Weale (G.)

The Young Man's Wish. [Song.]
See Collett (R.)

Young Molly who lives at the Foot of the Hill. *The Lass with the delicate Air.* [Song.] Sung by Mr. Lowe. [*London*, 1760?] *s. sh.* fol. **G. 316. f. (134.)**
[Another setting.] Young Molly who lives at the foot of the hill. *The Lass with the delicate Air.* A new Song [by M. Arne]. [*London*, 1762.] 8°.
P.P. 5438. z.
Universal Magazine, Vol. XXXI., p. 95.

Young Orpheus tickled his Harp so well. *The Devill Charm'd with Twinkum Twankum and Uridice Releas'd out of Hell for an old Song.* [Song.] [*London*, 1735?] *s. sh.* fol. **G. 305. (160.)**
[Another copy.] **H. 1601. (540.)**
[Another edition.] Young Orpheus tickled his Harp so well. *The Devill charm'd with Twinkum Twankum, etc.* [*London*, 1735?] *s. sh.* fol. **G. 316. f. (122.)**

Young Patty. [Song.]
See Defesch (W.)

Young Philander woo'd me long. Song. *See* Purcell (D.)

YOUNG. Young Phillis one morning. *A New Song* [by W. Boyce]. Sung by Miss Davies at Vauxhall. [*London*, 1763.] 8°.
P.P. 5140.
Lady's Magazine, Vol. V., p. 673.

Young Phillis one morning. *A New Song* [by W. Boyce]. Sung by Miss Davies at Vaux-hall. [*London*, 1763.] 8°.
P.P. 5441.
Royal Magazine, Vol. IX., p. 211.

Young Phillis one Morning. *A New Song.* [By W. Boyce.] [*London*, 1764.] 8°.
P.P. 5438. z.
Universal Magazine, Vol. XXXV., p. 152.

Young Phillis one Morning. [Song.]
See Boyce (W.)

Young Philoret and Celia met. Song.
See Carey (H.)

Young Philoret, the am'rous Boy. *Philoret and Aurelia, &c.* [Song.]
[*London*, 1750?] *s. sh.* fol.
G. 305. (266.)

Young Roger of the Vale. *Roger and Nell.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 314. (15*.)**
[Another edition.] Young Roger of the Vale, *etc.* [*London*, 1730?] *s. sh.* fol.
G. 316. f. (135.)

Young Strephon once the blithest swain. *Strephon and Chloe.* [Song, by E. Miller.]
[*London*, 1764.] 8°. **P.P. 5441.**
Royal Magazine, Vol. X., p. 45.

Young Strephon once too vainly thought. *The Convert.* A New Song.
[*London*, 1766.] 8°. **P.P. 5441.**
Royal Magazine, Vol. XIV., p. 269.

Young Strephon once too vainly thought. *The Convert.* A New Song.
[*London*, 1766.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. XXXVIII., p. 150.

Young Strephon the Gay. *A New Song.* [*London*, 1760?] *s. sh.* fol. **G. 314. (100.)**

Young Strephon, who through ev'ry Grove. *Hymen in Chains.* [Song.] Set for the German Flute. [*London*, 1735?] *s. sh.* fol.
G. 316. f. (132.)

Young Strephon woo'd me long before. *Tit for Tat.* [Song.] Sung by Mrs. Dennis at Sadlers Wells. [*London*, 1770?] *s. sh.* fol. **G. 316. (170.)**

Young Thyrsis. A New Song [begins: 'Young Thyrsis, sure the blithest swain']. [*London*, 1772.] 8°. **P.P. 5438. z.**
Universal Magazine, Vol. L., p. 204.

Young Thirsis, once the Jolliest Swain. *The Lover of Liberty.* [Song, the music by S. Howard.] [*London*, 1745?] *s. sh.* fol. **G. 314. (17.)**
[Another copy.] **G. 303. (21.)**
[Another copy.] **G. 305. (309.)**

YOUNG. The Young Traviller's Complaint. [Song.]
See JOHNSON (A.) *Song-Writer.*

Young whining Fops of Love complain. *Advice to Fops.* A New Song. [Words by J. Uarnam, music by — Fosster.] [*London*, 1725?] *s. sh.* fol. **G. 305. (265.)**

[Another copy.] **G. 314. (35.)**

Young Willy. Song.
See WRIGHTEN ( ) *Mrs.*

YOUNG (ANTHONY) Belladyna's blyth and pretty. *A New Scotch Song, etc.* [*London*, 1710?] *s. sh.* fol. **G. 306. (242.)**

[Another copy.] **G. 303. (73.)**

Bright Teraminta cross'd the Grove. *A Cantata* the Words by Mr. Carey, *etc.* [*London*, 1725?] fol. **G. 306. (178.)**

Give me but a freind and a Glass, boys. *A New Song.* [*London*, 1720?] *s. sh.* fol. **G. 308. (10.)**

The Reproach. [Song. Words by J. Donne.] Set by Mr. Anthony Young. (Mr. Leveridge's Tune.) [*London*, 1720?] *s. sh.* fol. **G. 311. (76.)**

[Another edition.] The Reproach, *etc.* [*London*, 1720?] *s. sh.* fol. **H. 1601. (405.)**

[Another edition.] The Reproach, *etc.* *Cluer: London*, [1720?] *s. sh.* fol. **G. 316. g. (54.)**

The shy Shepherdess, *etc.* [Song.] [*London*, 1720?] *s. sh.* fol. **H. 1601. (421.)**

[Another edition.] The shy Shepherdess, *etc.* [*London*, 1725?] *s. sh.* fol. **G. 311. (60.)**

[Another copy.] **G. 315. (112.)**

Silvia Delia Sweetest pair. *To the Agreeable Memory of two Sisters who liv'd and died together.* [Song.] [*London*, 1730?] *s. sh.* fol. **G. 311. (72.)**

Suits of Lessons for the Harpsicord or Spinnet in most of the Keyes with Variety of Passages and Variations throughout the Work, *etc.*
Printed for I. Walsh and I. Hare: London, [1720?] fol. **g. 443. b. (31.)**

While at your feet I Sighing lye. *A Song, etc.* [*London*, 1720?] *s. sh.* fol. **G. 313. (32.)**

With arts oft practic'd and admired. [Song.] *The Words by a Young Lady, etc.* [*London*, 1715?] *s. sh.* fol. **G. 313. (73.)**

YOUNG (CHARLES) A Pastoral Courtship. [Song.] The words by Mr. R. Dyer, *etc.* [*London*, 1710?] *s. sh.* fol. **H. 1601. (172.)**

[Another edition.] A Pastoral Courtship, *etc.* [*London*, 1710?] *s. sh.* fol. **G. 316. g. (31.)**

YOUNG (CHARLES) The Vocal Grove. *See* WHEN. When ye bright God of day, *etc.* [Music by C. Young.] [1705?] *s. sh.* fol. **G. 313. (24.)**

[Another edition.] The Vocal Grove. [Song.] The Words by Mr. W. Monlass. [*London*, 1710?] *s. sh.* fol. **G. 316. f. (72.)**

YOUNG (MATTHEW) An Enquiry into the Principal Phænomena of Sounds and Musical Strings. *Printed for G. Robinson: London*, 1784. 8°. **1042. i. 19.**

YOUR. Your Bards of old. *John Gilpins Journey to Bagshot-Heath Camp.* Being a New Ballad in the Old Stile, written by G. S. Carey, *etc.* *J. Bland: London*, [1792?] fol. **G. 360. (56.)**

Your Eyes, Belinda, you disarm. Song.
See COURCO ( ) [*The Ladies' Visiting-Day.*]

Your Hay it is mow'd. Song.
See PURCELL (H.) [*King Arthur.*]

Your Melancholly's all a folly. *We have been Banter'd & Bubbl'd & Cheated & Banter'd & Bubbl'd. A Song.* [Words attributed to J. Swift.] [*London*, 1712?] *s. sh.* fol. **G. 314. (34.)**

[Another edition.] Your melancholly's all a folly. *A New Song by an Emminent Master.* [*London*, 1712?] *s. sh.* fol. **H. 1601. (535.)**

Your Minstrel asks a Subject's Tear. Air.
See REEVE (W.) [*Joan of Arc.*]

Your Poets write Songs as their Fancies suggest. *A Song of Songs.* [*London*, 1710?] *s. sh.* fol. **G. 305. (250.)**

Your praises of London are surely a joke. *Country and Town.* [Song.] Sung by Mr. Dignum...being an answer to Captn Morris's "Town and Country." Sometimes Sung to the same Tune of Derry down. *Longman & Broderip: London*, [1795?] fol. **G. 249. (55.)**

Your words O King! Song.
See HAENDEL (G. F.) [*Saul.*]

YOUTH. Youth and Age. Duet.
See GIORDANI (G.) *or* (T.)

Youth and Beauty. [Song.]
See HARRIS (J.)

A Youth, belov'd by all the Plain. Song.
See HUDSON (R.)

Youth of the gloomy brow. Glee.
See CALLCOTT (J. W.)

The Youth's Desire. [Song.]
See LUIS (D.)

YOUTH'S DELIGHT ON THE FLAGELET. Youth's Delight on the Flagelet the second part. Containing the newest Lessons with easier Directions than any heretofore. Being the 9th edition with Additions of ye best & newest Tunes, *etc.* *Iohn Clarke: London*, 1690?] *obl.* 16°. **K. 4. a. 8.**

YOUTH'S DELIGHT ON THE FLAGELET. Youth's Delight on the Flagelet the Third Part. Containing y^e^ newest Lessons with easier Directions than any heretofore. Being y^e^ 11^th^ Edition w^th^ Addition of y^e^ best & newest Tunes. *Printed for Iohn Hare : [London,]* 1697. *obl.* 16°. **K. 4. a. 7.**

YSERMANS (Joan) Triumphus Cupidinis. In-houdende veel schoon stichtighe, eñ seer vermaeckelijcke Liedekens, eñ andere ghedichten, *etc.* (Encomium Matrimonii. In-houdende een Bruy-loft Spel, Epithalamien ende sommighe Liedekens, *etc.*) (Nederlantsche Poemata. In-houdende sommighe Sonetten, Liedekens, Graf-dichten ende andere, *etc.*) 3 pts. *By de Weduwe Jacob Mesens : t'Antwerpen,* 1628. *obl.* 4°. **11555. a. 45.**

There is a general title (engraved) 'Triumphus Cupidinis. Door Ioan Ysermans.' Each part has a separate title-page, but the pagination is continuous. Ysermans is the author of the words ; the music consists of popular tunes.

YSO ( ) Lettres sur la Musique Françoise. En réponse à celle de J.-J. Rousseau. [By — Yso ?] 1754. 8° *See* Rousseau (J. J.) **1103. b. 22. (8.)**

Z., D., *Mademoiselle.* Lucette & Lucas. Comédie en un acte en prose par M^r^ Forgeot...Mise en Musique par M^lle^ D. Z. [i.e. Florine Dezède. Full Score.] *Chez Des Lauriers : Paris,* [1781.] fol. **H. 455.**

Z., D., *Monsieur.* Alexis et Justine. Comédie Lyrique en deux Actes ... par M. D. Z. [i.e. N. Dezède. Full Score.] *Chés Des Lauriers : Paris,* [1783.] fol. **H. 522.**

L'Erreur d'un Moment, ou la Suite de Julie. Comédie en un Acte par M. Monvel, mise en musique par M. D. Z. [i.e. N. Dezède.] Gravée par le S^r^ Huguet, *etc.* [Full Score.] *Chés M. Houbaut : Paris,* [1773.] fol. **H. 522. b.**

Julie. Comédie en trois Actes, par M. Monvel...Mis en musique par M. D. Z. [i.e. N. Dezède.] Gravée par le S^r^ Huguet, *etc.* [Full Score.] *Chés M. Houbaut : Paris,* [1772.] fol. **G. 637.**

Les Trois Fermiers. Comédie en deux Actes, en Prose ... Par M^r^ D. Z. [i.e. N. Dezède.] Oeuvre IV....Les Parolles de M. Monvel. [Full Score.] *Chez le S^r^ Houbaut : Paris,* [1777.] fol. **G. 637. a.**

ZACCONI (Lodovico) Pratica di Musica Utile et Necessaria si al Compositore per Comporre i Canti suoi regolatamente, si anco al Cantore per assicurarsi in tutte le cose cantabili. Diuisa in Quattro Libri. Nei quali si tratta delle Cantilene Ordinarie, de Tempi de Prolationi, de Proportioni, de Tuoni, & della conuenienza de tutti gli Istrumenti Musicali. S' insegna a cantar tutte le compositioni antiche, Si dichiara tutta la Messa del Palestina titolo Lomè Armè con altre cose...diletteuole, *etc.* *Appresso Girolamo Polo : Venetia,* 1592. fol. **786. l. 43.**

Prattica di Musica, *etc.* MS. NOTES. *Appresso Bartolomeo Carampello : Venetia,* 1596. fol. **61. f. 2.**

ZACCONI (Lodovico) Prattica di Musica Seconda Parte. Diuisa, e distinta in Quattro Libri. Ne quali ... si tratta de gl' Elementi Musicali ... De Contrapunti semplici, & artificiosi ... e poi mostrandosi come si faccino i Contrepunti doppij ... e ... Si mostra ... come si contessino più fughe sopra i predetti Canti fermi, & ordischino Cantilene à due, tre, quattro, e più voci, *etc.* *Appresso Alessandro Vincenti : Venetia,* 1622. fol. **785. l. 22.**

ZACHARIAE (Justus Friedrich Wilhelm) Night Thoughts on a Church Yard, by Zachariæ, from the German. Originally Composed by the Author, and brought into the present form of a Fantasy, by I. W. Haessler. *Printed for the Editor : London,* [1792 ?] fol. **H. 2826. c. (19.)**

Sammlung Einiger Musicalischen Versuche, *etc.* 2 Th. *Braunschweig,* (1760–1.) *obl.* fol. **F. 25.**

See Rolle (J. F.) Gedor...In Clavierauszug gebracht von Zachariä, *etc.* 1787. *obl.* fol. **F. 384. f.**

ZACHARIIS (Cæsar de) Intonationes Vespertinarum Precum una cum Singulorum Tonorum Psalmodiis (quæ vulgo Falsi bordoni dicuntur) Quatuor Vocum. Præterea Hymni Quinque Vocum de Tempore per totum Annum nuper numeris Musicis astricti ... Cum regula eorundem pro temporis varietate accipiendorum. Secundum ritum Romanum, Bambergensem, Constantiensem, & Augustanum, *etc.* Primus Tomus. [*Adamus Berg : Monachii,*] 1594. fol. **K. 9. b. 11.**

Wanting the last leaf, which has been supplied in MS. The Hymns have a separate title-page and pagination. This volume is one of Berg's series 'Patrocinium Musices.'

ZACHOV (Peter) and **IVEN** (Hans) Klahre Andeutung, Und wahre Anleitung zur Nachfolgè Christi, ... Aus des Thomas von Kempen dreien Büchern ... ausgeführet, Auch mit xxxviii Andachts-Liedern, und fast so viel neuen Melodeion [by P. Zachov and H. Iven] ausgezieret, ... Durch Christian von Stökken, *etc.*
Gedrukkt durch Tobias Schmidten : Plöen, 1678. 8°. **I. X. Germ. 16. (1.)**

ZADOK. Zadok the Priest. Coronation Anthem. *See* Haendel (G. F.)

ZAENGGEL (Narcissus) *See* Zanggel.

ZAÏDE. Zaïde. Ballet Héroique.
See Royer (J. N. P.)

ZAÏS. Un Amant doit tout se permettre. *Air* de Zaïs [by J. P. Rameau].
Recoquillièe : [Paris,] 1769. *s. sh.* 8°. **297. e. 26.**
Mercure de France, August, 1769.
Que l'amour seul soit vôtre maître. *Air de Zaïs* [by J. P. Rameau]. *Récoquillièe : [Paris,]* 1769. *s. sh.* 8°. **297. e. 26.**
Mercure de France, Sept., 1769.
Zaïs. Ballet Héroïque.
See Rameau (J. P.)

ZALAOR. Zalaor. Oper.
See Zumsteeg (J. R.)

ZALLAMELLA (Pandulphus) (Cantus) (Altus) (Tenor) (Bassus) (Quintus) di Musica R. Domini Pandulphi Zallamellae ... Quinque Canenda Vocibus nuper impressa. 5 pts. *Apud Angelum Gardanum : Venetiis*, 1582. 4°. **D. 1069.**

ZANAIDA. Zanaida. Opera.
See Bach (J. C.)

ZANATA (Domenico) Salmi Spezzati a quattro Voci da Capella per le Domeniche della Quaresima... Opera Settima. Canto. (Alto.) (Tenore.) (Basso.) 4 pts.
Da Gioseppe Sala : Venetia, 1715. 4°. **D. 91.**
Suonate da Chiesa à 3. Strumenti, due Violini, e Violoncello, col Basso per l' Organo ... Opera Prima, *etc.* Violino Primo (Secondo). (Violoncello.) (Organo.) 4 pts. *Per Pietro Maria Monti : Bologna*, 1689. 4°. **d. 13.**

ZANATTA (Domenico) *See* Zanata.

ZANETTI (Francesco) *See* Zannetti.

ZANG- EN SPEEL-OEFFENING. Zang- en Speel-Oeffening, zeer dienstig voor die zig aan den Zang of Speelkunst begeeven. Waar by gevoegd zyn eenige fraaije Zang-Stukjes. [By J. van Elsland.]
H. van Hulkenroy en ... Aaron van Hulkenroy : Haarlem, [1730?] 8°. **11755. aa. 31. (1.)**

ZANGGEL (Narcissus) Cantiones Sacræ, quas vulgo Missas appellant, Sex et Octo Vocibus, *etc.* Discantus. (Altus.) (Tenor.) (Bassus.) (Quinta Vox.) 5 pts.
Leonhardus Formica : Viennæ Austriæ, 1602. *obl.* 4°. **A. 574.**

ZANGIUS (Nicolaus) Harmonia Votiva pro Felici Fato Illustrissimi ... Domini Dn. Christiani Secundi Electoris Saxoniæ, *etc.* (Cantus Primus (Secundus) (Altus), (Bassus) primi Chori.) (Cantus (Tenor) secundi Chori.) 6 pts. *Nicolaus Zipserus : Budissinæ*, 1602. fol. **G. 19.**
Kürtzweilige Newe Teutsche Weltliche Lieder mit vier Stimmen, *etc.* [Prima Vox.] Secunda (Tertia) (Quarta) Vox. 4 pts. *Gedruckt... durch Gerardum Greuenbruch : Collen*, 1603. fol. **C. 272.**
The Prima Vox is imperfect, wanting all sig. A (4 *leaves*).

ZANI (Andrea) XII Sonate a Violino solo e Basso da Camera... Opera Terza. Gravée par Mᵉˡˡᵉ Michelon. *Chez Mʳ Le Clerc : Paris*, [1740?] fol. **g. 29. (1.)**
Sonate 12 a Violino e Basso Intitolate Pensieri Armonici... Opera Quinta.
Vienna, 1735. fol. **h. 3860.**
Sonate a Violino e Basso... Opera Sexta. Gravé par le Sʳ Huë. *Chez Madame Boivin : Paris*, [1745?] fol. **g. 29. (2.)**

ZANNETTI (Francesco) Sei Quintetti per Tre Violini, Violoncello Obligato e Basso Repieno... Opera Seconda. [Separate Parts.] *R. Bremner : London*, [1770?] fol. **g. 434.**
Six Solos for a German-Flute or Violin with a Thorough Bass for the Harpsicord.
Printed for Thorowgood and Horne : London, [1770?] fol. **g. 71. f. (11.)**
[Six Solos for a German-Flute or Violin. No. iii.] A Favourite Solo for the Violin... as perform'd by Signora Lombardini Sirmen. *Printed for H. Thorowgood : London*, [1772?] fol. **g. 420. b. (8.)**
Six Sonatas for two Violins with a Thorough Bass for the Harpsichord. [Separate Parts.] *Printed for A. Hummell : London*, [1770?] fol. **h. 2851. e. (6.)**
Six Sonatas for the Harpsichord with Accompaniment for a Violin. *Welcker : London*, [1775?] fol. **g. 223. i. (2.)**
Six Sonatas for Two Violins and a Bass. [Op. i. Separate Parts.] *R. Bremner : London*, [1770?] fol. **g. 434. a.**
[Another edition.] Six Sonatas for two Violins and a Bass... Opera i. [Separate Parts.] *Printed for R. Bremner : London*, [1775?] fol. **g. 409. a. (10.)**

ZANNETTI (Francesco) Six Sonatas for Two Violins and a Bass...Opera III. [Separate Parts.] *Printed for R. Bremner: London*, [1770?] fol. **g. 434. b.**

Six Sonatas for two Violins and a Bass with a Thorough Bass for the Harpsichord ...Opera Quarto. [Separate Parts.] *R. Bremner: London*, [1775?] fol. **g. 420. g. (5.)**

ZANNI (Andrea) *See* Zani.

ZANNI (Giovanni) Six Sonatas for two Violins and a Violoncello with a Thorough Bass for the Harpsichord. Compos'd by Sig^r Zanni, Sig^r Zimmerman, Sig^r Anetti, Sig^r Rozelli & Sig^r Aragoni. [Separate Parts.] *Printed for C. and S. Thompson: London*, [1770?] fol. **g. 409. a. (11.)**

ZANOTTI (Camillo) Madrigalia tam Italica quam Latina, noua prorsus, Quinque, Sex, et Duodecim Vocibus discriminata, *etc.* Tenor. (Quinta Vox.) 2 pts. *In officina typographica Catharinæ Gerlachiæ: Noribergæ*, 1590. *obl.* 4°. **A. 576.**

ZANOTTI (Francesco Maria) Lettere del Sig. Francesco Maria Zanotti del Pad. Giambatista Martini ... del Pad. Giovenale Sacchi...nelle quali si propongono, e risolvono alcuni dubbj appartenenti al trattato: Della divisione del Tempo nella Musica, nel Ballo, e nella Poesia pubblicato...l'anno 1770...; e all' altro: Delle Quinte successive nel Contrappunto, e delle regole degli accompagnamenti, pubblicato...l'anno 1780.

Nella Stamperia de' Fratelli Pirola: Milano, 1782. 4°. **557*. e. 6. (2.)**

ZAPATA (Maurizio) Ristretto, ouero Breue Discorso Sopra le Regole di Canto Fermo, *etc.* *Per Giuseppe dall' Oglio, e Ippolito Rosati: Parma*, 1682. 4°. **7897. f. 14.**

ZAPPA (Francesco) Sei Trio a due Violini e Basso...Opera prima. [Separate Parts.] [*The Hague*? 1760?] fol. **g. 242. (7.)**

Six Trios à deux Violons avec la Basse, *etc.* [Separate Parts.] *Welcker: London*, (1765.) fol. **h. 2851. e. (7.)**

Sei Trio a Due Violini e Basso...Opera Seconda. [Separate Parts.] *Welcker: London*, [1770?] fol. **h. 2899.**

Six Trios à deux Violons avec la Basse... O[e]uvre IV. [Separate Parts.] *Welcker: London*, [1770?] fol. **g. 409. (12.)**

ZAPPANNUS (Hercules) Ad Vesperas in Totius Anni Solemnitatibus. Dauidica Psalmodia Quaternis concinenda vocibus. Cum Cantico B. Virginis, *etc.* Tenor. *Apud Riciardum Amadinum: Venetiis*, 1588. 4°. **D. 1070.**

ZAPPASORGO (Giovanni) Napolitane a Tre Voci. Libro Primo...Nouuamente ristampate. Basso. *Appresso l' Herede di Hieronymo Scotto: Vineggia*, 1588. 8°. **B. 306. (1.)**

Il Secondo Libro delle Napolitane a Tre Voci...Nouamente ristampate. Basso. *Appresso l' Herede di Hieronymo Scotto: Vineggia*, 1582. 8°. **B. 306. (2.)**

ZARLINO (Gioseffo) De Tutte l' Opere del R. M. Gioseffo Zarlino...ch' ei scrisse in buona lingua Italiana; già separatamente poste in luce; hora di nuouo corrette, accresciute, & migliorate, insieme ristampate. Il Primo Volume. Contenente l' Istitutioni Harmoniche, *etc.* (Il Secondo Volume. Contenente le Dimostrationi Harmoniche, *etc.*) (Sopplimenti Musicali ...Terzo Volume.) (Il Quarto, & Ultimo Volume. Contenente il Trattato della Patientia, *etc.*) 4 vols. *Appresso Francesco de' Franceschi Senese: Venetia*, 1589. (1588.) fol. **785. l. 13–14.**

The 'Sopplimenti Musicali,' forming Vol. III., is dated 1588.

[Another copy.] **59. d. 17, 18.**

Dimostrationi Harmoniche...Nelle quali realmente si trattano le cose della Musica: & si risoluono molti dubij d' importanza, *etc.* *Per Francesco de i Franceschi Senese: Venetia*, 1571. fol. **7895. g. 4.**

[Another copy.] **785. l. 12. (2.)**

Le Istitutioni harmoniche...Nelle quali; oltra le materie appartenenti alla Musica; si trouano dichiarati molti luoghi di Poeti, d' Historici, & di Filosofi, *etc.* *Venetia*, 1558. fol. **785. l. 12. (1.)**

Le Istitutioni Harmoniche, *etc.* *Appresso Francesco Senese: Venetia*, 1562. fol. **786. l. 22.**

Istitutioni Harmoniche, *etc.* *Appresso Francesco de i Franceschi Senese: Venetia*, 1573. fol. **7896. g. 25.**

Sopplimenti Musicali...Ne i quale si dichiarono molte cose contenute ne i Due primi Volumi, delle Istitutioni & Dimostrationi...Terzo Volume. *Appresso Francesco de' Franceschi, Sanese: Venetia*, 1588. fol. **785. l. 12. (3.)**

See Artusi (G. M.) Impresa del molto R. M. Gioseffo Zarlino, *etc.* 1604. 8°. **557*. c. 19.**

See Galilei (V.) Discorso...intorno all' opere di messer Gioseffo Zarlino, *etc.* 1589. 8°. **7897. aa. 67.**

See Rore (C. de) Motetta...cum Tribus Lectionibus pro Mortuis, Iosepho Zerlino Auctore. 1563. *obl.* 4°. **A. 70. o.**

ZAUBERFLOETE. Die Zauberflöte. [Opera.] *See* Mozart (W. A.)

Der Zauberfloete zweiter Theil. Eine grosse Oper. *See* Winter (P. von) [*Das Labyrinth.*]

ZÁWORKA (Tobiáš) Pisnie Chwal Božských: To gest: Spěwowé Swatj Cýrkewnj, Stařij y Nowij, z Gradualů, z Antyfonářů, y giných wssech Duchownjch Písnj, Latinských y Czeských,...W-nowě...shromážděnj, sprawenj, a složenj, od Knčze Tobiásse Záworky Lipenského, *etc.* 4 pts.
Wytisstěno w staré Praze, v Giřijka J. Sačického, 1602 (1606). fol. **1220. l. 1.**
Fol. Qqq3 and Vvv4 are slightly mutilated. The date 1606 *occurs in the colophon.*

ZEBELL (E. L.) Trois Sonates et Trois Divertissemens, pour le Violon avec Accompagnement de Basse...Œuvre 1er. *Chez Lobry: Paris*, [1800?] fol. **g. 690.**

ZEBRO (A. M.) *See* Symphonies. Sei Sinfonie a Otto Stromenti...Composta d'Alcuni Famosi Maestri, cioè di Graun, ...Zebro, *etc.* [1770?] fol. **g. 973.**

ZÉDE ( ) *Monsieur. See* Dezède.

ZÈDE (Florine De) *See* Z., D., *Mademoiselle.*

ZÈDE (N. de) *See* Dezède.

ZEGEZANG. Zegezang. Ter verjaringe der Overwinning op de Doggersbank, *etc. See* Triumf. Triumf! ik zie den Brit vertsagen. 1782. 8°. **1209. b. 8. (5.)**

ZÉLIA. Zélia. Drame. *See* Deshayes (P. D.)

ZELINDA. Zelinda long flourish'd ye pride of the Town. *Zelinda.* [Song.] [*London*, 1760?] *s. sh.* fol. **I. 530. (189.)**

ZÉLINDOR ROI DES SILPHES. Quel amant sous vos loix. *Air de Zélindor* [by Rebel and Francœur]. [*Paris*], 1773. *s. sh.* 8°. **298. e. 21.**
Mercure de France, June, 1773.

Zélindor Roi des Silphes. Divertissement. *See* Rebel (F.) and Francœur (F.)

ZÉLIS. Zélis il n'est plus tems de feindre. *Le Fruit déffendu.* [Song.] Air, Avec les jeux dans le village [from 'Les Amours d'Été']. [*Paris*, 1785?] 8°. **B. 362. (180.)**

ZELTER (Carl Friedrich) Zwolf Lieder am Klavier zu singen. *Bey C. A. Nicolai: Berlin und Leipzig*, [1796.] *obl.* fol. **F. 424. (4.)**

ZÉMIRE ET AZOR. Zemire und Azor. Ein Singspiel in vier Aufzügen aus dem Französischen übersetzt. [Music by A. Grétry.] *See* Operettas. Sammlung der komischen Operetten, *etc.* Band III. No. 2. 1772. 8°. **B. 729.**

ZÉMIRE ET AZOR. Ah laisses moi la pleurer. *A Favorite Trio* in Zemire et Azor. [Music by A. E. M. Grétry.] *S. B[abb: London*, 1775?] fol. **G. 306. (169.)**

Du moment qu'on aime. *A Favorite Air* in Zemire et Azor. [By A. E. M. Grétry.] *S. B[abb: London*, 1775?] *s. sh.* **G. 307. (165.)**

[Another copy.] **H. 2818. (33.)**

Les esprits dont on nous fait peur. *A Favorite Air in Zemire et Azor.* [By A. E. M. Grétry.] *S. B[abb: London*, 1771?] fol. **G. 310. (51.)**

La Fauvette avec ses petits. *La Fauvette.* Ariette de Zémire et Azor [by A. E. M. Grétry]. [*Paris*, 1775?] 8°. **B. 362. b. (12.)**

Rose chérie. *Air* de Zémire et Azor [by A. M. Grétry]. [*Paris*,] 1772. *s. sh.* 8°. **298. e. 10.**
Mercure de France, Jan., 1772.

Rose chérie. *A Favorite Air* in Zemire et Azor [by A. E. M. Grétry]. *S. B[abb: London*, 1780?] *s. sh.* fol. **G. 311. (39.)**

Zemire et Azor. Comédie-ballet. *See* Grétry (A. E. M.)

ZEMIRE UND AZOR. Zemire und Azor. Oper. *See* Baumgarten (C. G. von)

ZENOBIA. Zenobia. Opera. *See* Cocchi (G.)

ZÉPHIRE ET FLORE. Zéphire et Flore. Opéra. *See* Lully (L. de) and (L. J. de)

Zéphire et Flore. Opéra-Comique [written by Favart]...avec la Musique. (Airs de Zéphire et Flore, *etc.*) 2 pts. *Chez Duchesne: Paris*, 1755. 8°. **164. g. 26.**

[Another edition.] Zéphire et Flore. Opéra-Comique, *etc. See* Théâtre. Nouveau Théâtre de la Foire, *etc.* Tom. 2. 1763. 8°. **11735. d. 2.**

ZEPHYR. The Zephir's cool Breeze. Song. *See* Moulds (J.) [*The Sultan.*]

ZERLINO (Gioseffo) *See* Zarlino.

ZESEN (Philipp von) Filips von Zesen Dichterisches Rosen- und Liljen-tahl, mit mancherlei Lob-lust-schertz-schmertz-leid- und freuden-liedern gezieret. *Bei Georg Rebenlein: Hamburg*, 1670. 8°. **11522. df. 86. (1.)**
The composers named in this collection are: P. Meier, G. C. Nüsler, D. Bükker, J. Schoop, M. Frenstorf, M. Siebenhaar and M. Wekman.

Filips von Zesen Schöne Hamburgerin. [*Georg Rebenlein: Hamburg*,] 1668. 8°. **11522. df. 86. (2.)**
M. Siebenhaar and M. Wekman are named as composers of the music.

ZESEN (Philipp von) Die Reinweisse Hertzogin, ... besungen durch F. von Zesen. [*Georg Rebenlein: Hamburg,*] 1668. 8°. **11522. df. 86. (3.)**

M. Wekman and M. Siebenhaar are named as composers of the music.

ZEUTSCHNER (Tobias) Musicalische Kirchen- und Haus-Freude ... mit 4. 5. und 6. Vocal-Stimmen und 2. Violinen, denen beygefügt 3. Trombonen und in etzlichen 2. Clarin, *etc.* Cantus 1 (2). (Altus.) (Tenor.) (Bassus.) (Violino 1 (2).) (Trombon 1 (2) (3).) (Bassus Continuus.) 11 pts. *In Verlegung Veit Jacob Treschers ... Gedruckt bey Johann Erich Hahn: Leipzig,* 1661. 4°. **B. 153.**

New-Jahrs-Lied, Auff das 1660ste Jahr Christi, Dem allein unsterblichen Gott zu Ehren, *etc.* [Begins: "Gott und Vater reich von Güte." For four voices.]

Gedruckt durch Gottfried Gründern: Bresslaw, [1660.] *s. sh.* 4°. **B. 153. a.**

ZIANI (Pietro Andrea) Sacræ Laudes complectentes Tertiam, Missam Psalmosque Dominicales Quinque Vocibus, & duobus instrumentis partim neccessarijs & partim ad libitum Decantandę ... Opus Sextum. Cantus. *Apud Franciscum Magni: Venetiis,* 1660. 4°. **D. 1071.**

Imperfect, wanting pp. 1–8, *and after* 44.

Sonate a Tre, Quattro, Cinque, et Sei Stromenti ... Opera Settima, *etc.* Violino Primo (Secondo). (Alto.) (Tenor Viola.) (Basso.) (Organo.) 6 pts. *Appresso Gioseppe Sala: Venetia,* 1678. fol. **g. 57.**

Voluntarys and Fugues made on purpose for the Organ or Harpsichord by Ziani, Pollaroli, Bassani and other Famous Authors. Engraven in a fair Character. *Printed for J. Walsh & P. Randall ... & J. Hare: London,* [1710?] fol. **g. 57. a.**

The title-page, which is mutilated, is mounted. The other composers named in this collection are P. D. Chiava, Colonna and Bartholomeo Monari.

ZIED. Zied's Resolution. [Song.] *See* Fisin (J.)

ZIEGLER (Franciscus) LXXXIV. Interludia sive Breviores Versiculi (Fugettæ) ad Musicam Choralem ubique necessarii; (Zweyter Theil. Kurtzer und leichter Fugetten, u. kleiner ariosen Versetten, wohl unter dem Choral zu produciren, *etc.*) 2 pts.

Sumptibus Ioannis Udalrici Haffneri: Norimbergæ, [1740?] 4°. **d. 197.**

ZIEGLER (Johann Christoph) Trauer-Ode, der ... Fürstin ... Sophien Augusten, verwittibten Fürstin zu Anhalt ... Bey dero ... Beerdigung den 8 Februarii 1681 ... gesetzet ... von J. C. Zieglern, *etc.*

Matthaeus Henckel: Wittenberg, [1682.] 8°. **10704. l. 11. (9.)**

ZIELCHE (Hans Heinrich) Six Sonates à Flûte Traversière et Basse ... Œuvre Premier. *Chés J. J. Hummel: Berlin, Amsterdam,* [1780?] fol. **g. 222. a. (4.)**

ZIGGELER (Antonius) Missæ Breves Tribus Quatuor et Quinque Vocibus Concinendæ cum duobus Violinis & Choro secundo ad libitum. Opus Primum, *etc.* Vox Prima (Tertia). (Altus (Tenor) II. Chori.) (Violino I (II).) (Organum.) 7 pts. *In Episcopali Typographia, apud Davidem Hautt, juniorem: Constantiæ,* 1669. 4°. **B. 152.**

ZIMMERMANN (Anton) *See* Zanni (G.) Six Sonatas for two Violins and a Violoncello with a Thorough Bass ... by ... Sig^r Zimmerman, *etc.* **g. 409. a. (11.)**

ZIMRI. Zimri. Oratorio. *See* Stanley (J.)

ZINCK (Benedict Friedrich) Simphonie à Grand Orchestre, *etc.* [Separate Parts.] *Chés J. J. Hummel: Berlin,* [1780?] fol. **h. 2771. (6.)**

ZINCKEISEN (Eucharius) *See* Hymns. [*6. German.*] Kirchen Gesäng, So ... in den Kirchen Augspurgischer Confession, gebraucht werden, Auss dem Wittenbergischen vnd andern ... Gesangbüchern gesamlet ... vnd gebessert, Durch ... Eucharium Zinckeisen, *etc.* 1584. fol. **K. 10. d. 2.**

See Hymns. [*6. German.*] Kirchen Gesang, So ... in den Kirchen Augspurgischer Confession, gebraucht werden. Auss den besten Gesangbüchern ... gesamlet, ... corrigieret vnd gebessert. Durch ... Eucharium Zinckeisen, *etc.* 1585. 12°. **1221. a. 1.**

See Hymns. [*6. German.*] Kirchen Gesäng ... Jetzunder zum drittenmal in Truck geben. 1615. fol. **K. 10. d. 3.**

ZINDELIN (Philipp) Primitiæ Odarum Sacrarum Quaternis vocibus ad præcipuos totius anni Dies festos accomodatæ. Altus. (Bassus.) 2 pts.

Apud Ioannem Prætorium: Augustæ Vindelico:, 1609. 4°. **C. 264.**

Traurigs Klaglied auss den siben Worten, welche Christus der Herr am stammen dess heiligen Creutzes geredt, gezogen, mit drey Stimmen componiert, *etc.* Erste Discant. (Bassus.) 2 pts. *Bey Johann Schultes: Augspurg,* 1612. 4°. **B. 154.**

ZINGARA. La Zingara. [Opera.] *See* Capua (R. da)

ZINGARELLI (Nicolò Antonio) Antigone. Opéra en Trois Actes ... Paroles de Mr. Marmontel. [Full Score.] *Chez Imbault: Paris,* [1790.] fol. **H. 424.**

ZINGARI IN FIERA. Ahi lo tropiede. A favorite Air sung by Sig^ra Storace...in the Comic Opera of...I Zingari in Fiera. [Music by C. Paisiello. Full Score.]
J. Dale: London, [1793.] fol. **G. 199. (25.)**

Irco dell' Erebo. A Favorite Duett, as sung...by Mr. Kelly & Sig^r Morelli, in the Comic Opera of I Zingari in Fiera. [By G. Paisiello. Full Score.]
Printed for J. Dale: London, [1793.] fol. **G. 198. (17.)**

I Zingari in Fiera. Opera.
See PAISIELLO (G.)

ZINK (HARTNACH OTTO CONRAD) Sechs Clavier-Sonaten, benebst der Ode Kain am Ufer des Meeres, *etc.*
In Commission der Heroldschen Buchhandlung: Hamburg, 1783. *obl.* fol. **f. 29.**

ZIOTTI (ANDREA) *See* GRANDI (A.) Cantade et Arie a Voce Sola...Raccolte, & date in luce da me Andrea Ziotti, *etc.* 1626. 4°. **C. 339. e.**

ZIPOLI (DOMENICO) A Third Collection of Toccates, Vollentarys and Fugues for the Organ or Harpsichord with particular Great Pieces for the Church, *etc.*
Printed for I. Walsh: London, [1715?] fol. **h. 21.**

Six Suits of Italian Lessons for the Harpsicord or Spinnet, with great Variety of Passages and Variations...Opera Prima.
Printed for I. Walsh...and Ioseph Hare: London, [1725?] fol. **h. 21. a.**

ZISTE ET ZESTE. Ziste et Zeste, ou Les Importuns, Folie en un Acte et en Vaudevilles, par les CC. Cailhava et Leger, *etc.* [With music to the concluding Vaudeville, by F. P. A. Leger.] *Chez les Libraires: Paris*, An V. [1796.] 8°. **11738. h. 11. (6.)**

ZOBEIDE. The Music of the Epithalamium...in Zobeide. *See* FISHER (J. A.)

ZOË. Zoë, ou la Pauvre Petite. Opéra.
See PLANTADE (C. H.)

ZOESCHINGER (LUDOVICUS) Philomela Organica in Cymbalis Canora, seu Parthiæ Sex moderno stylo, et facili accommodatæ, *etc.* *Typis et Sumptibus Joannis Jacobi Lotteri: Augustæ Vindelicorum*, 1769. *obl.* fol. **e. 5. j. (1.)**

ZOILO (ANNIBALE) [Libro Secondo] De Madrigali a Quattro et a Cinque Voci, *etc.* Alto. *Per Antonio Blado: Roma*, 1563. *obl.* 4°. **A. 578.**
The title-page is mutilated.

ZOILO (CESARE) Madrigali a Cinque. Il Primo. Aggiuntoui il suo Basso Continuo a beneplacito, *etc.* Soprano. (Mezzo-soprano.) (Contralto.) (Tenore.) (Basso.) (Basso Continuo.) 6 pts.
Appresso Bartholomeo Magni: Venetia, 1620. 4°. **K. 2. e. 3.**

ZOILO (CESARE) Il Primo Libro de' Madrigali a Cinque Voci...Di nuouo in questa Terza impressione coretto. Canto. (Alto.) (Tenore.) (Basso.) (Quinto.) 5 pts.
Appresso Ambrosio Magnetta: Napoli, 1627. 4°. **D. 210.**

ZOLLICOFER (CASPAR) Himmlisch-Gesinnter Seelen Himmel-Durchschallende Und Unsern Gott billich hoch verherrlichende Gebät-Music, Das ist, Geistreiches Gesang-Gebät-Buch, Bestehend in 1000. ...Liederen, mit...Melodien zu 2. 3. 4. und 5. Stimmen, Nebst einem...General-Bass, *etc.* *Ruprecht Weniger: St. Gallen*, 1738. 8°. **C. 870.**

See HYMNS. [6. *German.*] Neu-vermehrte Seelen-Music...zum neunten mahl auf-gelegt...mit...neuen...Melodie-Stuken vermehret...heraussgegeben von C. Zollicofer, *etc.* 1753. 8°. **B. 709. b. (1.)**

See HYMNS. [6. *German.*] Geistliche...Lieder...zur Vermehrung der Geistlichen Seelen- Musick...herausgegeben von C. Zollicofer, *etc.* 1744. 8°. **B. 709. b. (2.)**

ZORAIME ET ZULNAR. Zoraime et Zulnar. Opéra. *See* BOIELDIEU (F. A.)

ZORINSKI. Zorinski. [Musical Play.] *See* ARNOLD (S.)

ZOROASTRE. Zoroastre. Tragédie. *See* RAMEAU (J. P.)

ZSCHIEDRICH (KARL AUGUST) Neueste italiänische Opernmusik für das Pianofort mit Originaltexte und Verteutschung. Übersetzt...von K. A. Zschiedrich.
Mit Meinholdischem Notendruck: Dresden, 1797. fol. **G. 808. c. (31.)**
The composers of this collection are Salieri and Winter.

ZUCCARI (CARLO) Sonate a Violino, e Basso ò Combalo...Opera Prima. 2 pts.
[*Milan*, 1730?] *obl.* fol. **e. 799.**

ZUCCHINIUS (GREGORIUS) Motectorum et Missarum Senis, Septenisq; Vocibus... Liber Secundus. Altus. (Sextus.) 2 pts.
Apud Iacobum Vincentium: Venetiis, 1611. 4°. **D. 209.**

ZUCKERT (JOHANN FRIEDRICH) Eight Sonatas or Trios for two Violins or two German Flutes and a Violoncello with a Thorough Bass for the Harpsichord. Opera Secondo, *etc.* [Separate Parts.]
Printed for the Author: London, [1770?] fol. **g. 420. g. (6.)**

ZUFRIEDENHEIT. Die Zufriedenheit. [Song.] *See* MOZART (W. A.)

ZULEHNER (CARL)
See GRÉTRY (A. E. M.) [*Richard Cœur de Lion.*] Richard Loewenherz...Clavir-Auszug von C. Zulehner. [1790?] *obl.* fol. **D. 315.**

ZULEHNER (Carl) *See* Mozart (W. A.) Dom Giovañi ... arrangé pour le Piano-Forte avec un Violon obligé par C. Zulehner. [1800?] fol. **h. 1751. f. (1.)**

See Salieri (A.) Palmira ... Clavier Auszug...von C. Zulehner. [1795?] *obl.* fol. **E. 20. b.**

See Suessmayer (F. X.) [*Solimann der Zweite.*] Ouverture und Gesänge ... Klavierauszug von C. Zulehner. [1800.] *obl.* fol. **E. 22.**

See Winter (P. von) Marie von Montalban ... Clavier-Auszug von C. Zulehner. [1798.] *obl.* fol. **E. 165. f.**

See Winter (P. von) Das Unterbrochene Opferfest...Klavierauszug von C. Zjulener, *etc.* [1796] *obl.* fol. **E. 165. e.**

ZUMSTEEG (Johann Rudolph) Kleine Balladen und Lieder, mit Klavierbegleitung. Erstes(–Sechstes) Heft. 6 Hfte. *Bey Breitkopf und Härtel: Leipzig*, [1800–1803.] *obl.* fol. **E. 592. a.**

Die Büssende. Ballade von Friedrich Leopold Grafen zu Stollberg, *etc.* *Bey Breitkopf & Härtel: Leipzig*, [1797.] *obl.* fol. **E. 592. e. (1.)**

Colma, ein Gesang Ossians, von Goethe, mit Klavierbegleitung. *Bei Breitkopf u. Härtel: Leipzig*, [1794.] *obl.* fol. **E. 593. b.**

Die Entführung oder Ritter Karl von Eichenhorst und Fräulein Gertrude von Hochburg. Ballade von G. A. Bürger, *etc.* *Bey Breitkopf & Härtel: Leipzig*, [1794.] *obl.* fol. **E. 592. c. (1.)**

ZUMSTEEG (Johann Rudolph) Die Geister-Insel. Ein Singspiel in 3 Akten von J. F. Gotter [after Shakespeare]...Im Klavierauszug. *Bei Breitkopf & Härtel: Leipzig*, 1799. *obl.* fol. **F. 436.**

Gesänge der Wehmuth von J. G. v. Salis und F. Matthisson, *etc.* *Bey Breitkopf & Härtel: Leipzig*, [1797.] *obl.* fol. **E. 592. e. (3.)**

Das Lied von Treue. Ballade von G. A. Buerger, *etc.* *Bey Breitkopf & Härtel: Leipzig*, 1800. *obl.* fol. **E. 592. c. (2.)**

Zwölf Lieder mit Clavierbegleitung. *Bey Breitkopf & Härtel: Leipzig*, [1797.] *obl.* fol. **E. 592.**

Maria Stuart. Ballade für eine Singstimme mit Begleitung des Forté Piano. *Bei N. Simrock: Bonn*, [1800?] *obl.* fol. **E. 600. u. (8.)**

Des Pfarrers Tochter von Taubenhayn. Ballade von G. A. Bürger, *etc.* *Bey Breitkopf & Härtel: Leipzig*, [1792.] *obl.* fol. **E. 592. c. (3.)**

[Zalaor.] Ouverture und Gesänge aus der Oper...Zalaor...Klavierauszug. *Bei Breitkopf und Härtel: Leipzig*, [1800?] *obl.* fol. **F. 436. b.**

See Pleyel (I. J.) [*10. Vocal Music.*] Leichte Stüke für's Gesang und Klavier, von Pleyel, Zumsteeg, *etc.* [1790?] *obl.* 4°. **E. 600. g. (4.)**

See Musikalischer Potpourri. Musikalischer Potpourri, *etc.* (Zweytes(–Viertes) Vierteljahr. Herausgegeben von Abeille, Eidenbesiz, Schwegler, Zumsteeg.) *etc.* 1790–1. *obl.* 4°. **B. 710.**

FIRST SUPPLEMENT.

ABEL (Carl Friedrich) Six Overtures, composed and adapted for the Piano-Forte by C. F. Abel. [Op. 1.] [1798]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. III. No. 8. [1797–1802.] 8°. **D. 854.**

Six Sonatas for the Piano Forte, with an Accompaniment for a Violin...Dedicated to the Queen. [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. I. No. 3. [1797–1802.] 8°. **D. 854.**

ABSENCE. Absence. A Song. *See* Ye. Ye Rivers so limpid, *etc.*
[1774.] *s. sh. obl.* 8°. **P.P. 6199. b.**

ADIEU. Adieu my Floreski. Sung by Mrs. Crouch [in Lodoiska, words by I. P. Kemble, music by R. Kreutzer].
[*Dublin*, 1795.] 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, May, 1795.

ADIEUX. Les Adieux de l'infortuné Louis XVI à son Peuple. [Song.] *See* O. O mon peuple, que vous ai-je fait?
[1797.] 8°. **P.P. 6154. k.**

ADMIRAL KEPPEL. Admiral Keppel. Catch. *See* 'Twas. 'Twas you, Sir, *etc.*
[1779.] *s. sh.* 4°. **P.P. 6154. k.**

AGAIN. Again the balmy Zephyr blows... [Song.] Sung by Mrs. Weichsell at Vauxhall Gardens. [*Dublin*, 1779.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, May, 1779.

Again to the Garden. Ballad.
See Boyce (W.) [*4. Songs. b.*]

AGNES. Agnes and Toby. [Song.]
See My. My true hearty fellows, who smoke with such glee, *etc.* [1788.] 8°. **P.P. 6225.**

AGUS (Giuseppe) The Ballet Champêtre, a Comic Dance, as danced at the King's Theatre...by Monsr. & Madam Vallouis. [P. F.] *W. Napier: London*, [1780?] *obl.* 4°. **b. 51. f. (1.)**

The Opera Dances both Serious and Comic. Danced at the King's Theatre...for the German Flute, Violin or Harpsichord. Book v. *Longman and Broderip: London*, [1788?] *obl.* 4°. **b. 51. f. (2.)**

AH. Ah me, wretched Sinner. *The Complaint.* [Hymn.] [*London*, 1762.] 8°. **P.P. 324. n.**
Christian's Magazine, Jan., 1762, *p.* 41.

Ah why did Jockey gang away. *A Scots Song.* [*London*, 1767.] 8°. **P.P. 5440.**
Universal Museum, etc., November, 1767.

Ah, why thus abandon'd to mourning. *Scotch Song*, from the Hermit, [written] by Dr. Beattie. [*Edinburgh*, 1785.] *s. sh.* 4°. **257. b. 15.**
Edinburgh Magazine, Sept., 1785.

AIRS. Thirty Popular Airs, Reels, Dances &c. adapted for the Piano Forte. [1802.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XVI. No. 6. [1797–1802.] 8°. **D. 854.**

Airs sur les Hymnes Sacrez.
See Hymns. [*12. Latin and French.*]

AL. Al suon soave. Quintetto.
See Guglielmi (P.) [*La Bella Pescatrice.*]

ALBRECHT. Albrecht und Agnes. Eine Ballade [words] von Graf Stollberg.
See Rodolph. Rodolph in paternal Hall, *etc.* [1800.] *s. sh. obl.* 4°. **266. l. 29.**

ALCINA. Three Celebrated Italian Airs from Alcina. [By G. F. Haendel.] [1802.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XVI. No. 8. [1797–1802.] 8°. **D. 854.**

ALCOCK (John) *the Younger.* Flutt'ring spread thy purple Pinions. *A celebrated Song*, [words] by Dean Swift, *etc.*
[*London*, 1764.] 8°. **P.P. 5440.**
Universal Museum, July, 1764.

ALEXANDRE (Charles Guillaume) Le Petit-Maitre en Province, Comédie, en un acte et en vers, avec des Ariettes: par M. Harny...Représentée pour la premièr fois...le 7 Octobre 1765, *etc.*
Chez la Veuve Duchesne: Paris, 1765. 8° **86. b. 16.**
Part of the 'Supplément des Parodies du Théâtre Italien,' etc., tom 3.

ALL. All bereft of Love and Wine. *Love and Wine.* (Liebe und Wein.) [Song, words] By C. F. Weisse. *C. Geisweiler*: [*London*, 1800.] *s. sh. obl.* 4°. **266. l. 29.**
German Museum, June, 1800.

ALLA. Alla stagion novella. Song.
See SON-IN-LAW.

ALLEMANDES. The Admired Allemande, &c. As danced...at Smock-alley Theatre. [*Dublin*, 1784.] *s. sh.* 8°.
P.P. 6154. k.
Hibernian Magazine, Jan., 1784.

A Favourite New Allemande. [Violin.] [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, July, 1790.

AMANT DÉGUISÉ. L'Amant Déguisé, Parodie du Quatrième Acte des Élémens, ou Vertumne et Pomone Travestis. Représentée . . . le 5 Juin 1754. Par Mr. D. G. G. M. D. E. E. F. D. T. ... avec la Musique. *Chez Duchesne: Paris*, 1754. 8°. **86. b. 14.**
Part of the 'Supplément aux Parodies du Théâtre Italien,' etc., tom. 1.

AMOURS DE GONESSE. Les Amours de Gonesse, Comédie en un acte, meslé d'Ariettes; par M^rs * * *. Représentée pour la première fois...le 8 Mai 1765... avec la Musique [by J. B. de Laborde]. *Chez Duchesne: Paris*, 1765. 8°.
86. b. 16.
Part of the 'Supplément des Parodies du Théâtre Italien,' etc., tom. 3.

AND. And are we now brought near to God. *A Hymn, for the Sacrament*, sung at the Magdalen Chapel. [*London*, 1763.] 8°. **P.P. 324. n.**
Christian's Magazine, Nov., 1763, *p.* 520.

ANGELIC. [Another setting.] Angelic fair beneath this pine. Song.
See SWIFT (W.)

Angelic fair, beneath yon pine. *Angelic fair, etc.* A celebrated new Song, as Sung at the Public Gardens, &c. [*Dublin*, 1779.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Nov., 1779.

APOLLO'S COLLECTION. Apollo's Collection, being XII Duettos for Two German Flutes or Two Violins composed by ... Sig^r F. Geminiani, S^t Martini, Sig^r N. Jommelli, M^r Rameau, M^r Blavet, M^r Oswald, Lib. 1^mo Corrected and approv'd of, by the Society. *Printed for J. Oswald: London*, [1750?] fol.
h. 2052. (3.)

Apollo's Collection, being six Sonatas or Duets for two German Flutes or two Violins ... by ... Sig^r Tartini, Sign^r N. Jommelli, S^t Martini, M^r Rameau, M^r Blavet, M^r Oswald. Book 2^d. *Printed for J. Oswald: London*, [1755?] fol.
h. 2052. (4.)

APPENZELDER (BENEDICTUS)
See BENEDICTUS [Appenzeller].

ARISE. Arise O God of Grace. Hymn.
See MADAN (M.)

Arise on my benighted Mind. *A Hymn for the Light of Faith.* Set to Musick for Three Voices. [*London*, 1762.] 8°.
Christian's Magazine, Feb., 1762, *p.* 88.
P.P. 324. n.

ARNE (MICHAEL)

1. OPERAS, INCLUDING SONGS AND GLEES IN PLAYS.

Cymon. A Dramatic Romance, *etc.* [1798.]
See PERIODICAL PUBLICATIONS.—*London.*
The Piano-Forte Magazine. Vol. III. No. 7. [1797-1802.] 8°. **D. 854.**

[The Winter's Tale.] Come, come, my good shepherds. [Song, by M. Arne.] [1769.] 8°. *See* COME. **P.P. 5440.**

2. SONGS AND DUETS.

B. Single Numbers.

The Foes of Old England, (France, Holland and Spain). *Song* in Praise of his Royal Highness Prince William. Sung at Vauxhall by Mrs. Kennedy, *etc.* [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Appendix, 1781.

The Foes of Old England, (France, Holland and Spain.) *Song* ... in praise of his Royal Highness Prince William. [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, March, 1788.

The Foes of Old England, France, Holland & Spain. Duncan's Victory, *etc.* [Song, by M. Arne.] [1789?] fol. *See* FOES.
H. 2826. c. (16.)

[The Seasons of Love.] Six Favourite Songs ... by Mr. Arne ... The words by Mr. Harrison. (No. 3.) [1797.]
See PERIODICAL PUBLICATIONS.—*London.*
The Piano-Forte Magazine. Vol. I. No. 8. [1797-1802.] 8°. **D. 854.**

ARNE (THOMAS AUGUSTINE)

1. SACRED MUSIC.

[Abel.] How chearful along the gay Mead. *A Celebrated Hymn, etc.* [*London*, 1762.] 8°. **P.P. 324. n.**
Christian's Magazine, April, 1762, *p.* 178.

2. OPERAS, CANTATAS AND DRAMATIC MUSIC.

B. Single Works.

Artaxerxes. A Serious Opera, *etc.* [1797.]
See PERIODICAL PUBLICATIONS.—*London.*
The Piano-Forte Magazine. Vol. II. No. 8. [1797-1802.] 8°. **D. 854.**

—— [In Infancy our Hopes and Fears.]
See KING. The King, O Lord, with Songs of Praise. *Psalm xxi.* [Adapted to 'In infancy our hopes and fears,' from Arne's Artaxerxes.] [1762.] 8°. **P.P. 324. n.**

ARNE (Thomas Augustine) Comus. A Masque, *etc.* [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. III. No. 2. [1797–1802.] **D. 854.**

The Fairy Prince. A Masque, *etc.* [1800.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. X. No. 4. [1797–1802.] 8°. **D. 854.**

3. Songs, Glees, &c.

b. Single Works.

The Blooming Vale, *etc.* [Song.] *Printed for G. Kearsly:* [*London*, 1760?] *s. sh.* fol. **I. 600. d. (176.)**

Cloe's Way. [Song.] Written by a Young Lady, *etc.* *Printed for G. Kearsly:* [*London*, 1760?] *s. sh.* fol. **I. 600. d. (174.)**

Come, live with me and be my Love. *The New Scotch Song.* Sung by Miss Catley at the Rotunda. *T. Walker:* [*Dublin*, 1775.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, July, 1775.

The Complaint. [Song.] The Words by a Young Lady, *etc.* *Printed for G. Kearsly:* [*London*, 1760?] *s. sh.* fol. **I. 600. d. (177.)**

The Mutual Symptoms, [Song,] wrote by a Lady, *etc.* *Printed for G. Kearsley:* [*London*, 1760?] *s. sh.* fol. **I. 600. d. (178.)**

An Ode to Love, *etc.* [Begins: 'Parent divine.'] *Printed for G. Kearsly:* [*London*, 1760?] *s. sh.* fol. **I. 600. d. (173.)**

Platonic Love. [Song.] *Printed for G. Kearsly:* [*London*, 1760?] *s. sh.* fol. **I. 600. d. (172.)**

The Pride of May, *etc.* [Song.] *Printed for G. Kearsly:* [*London*, 1760?] *s. sh.* fol. **I. 600. d. (171.)**

Strephon and Phæbe, *etc.* [Song.] *Printed for G. Kearsly:* [*London*, 1760?] *s. sh.* fol. **I. 600. d. (175.)**

ARNOLD (Samuel)

2. Operas and Dramatic Music.

The Agreeable Surprize. A Comic Opera in Two Acts, *etc.* [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. I. No. 1. [1797–1802.] 8°. **D. 854.**

[The Battle of Hexham.] Moderation and Alteration, *etc.* [Song, by S. Arnold.] [1789.] *s. sh.* 4°. *See* Battle of Hexham. **P.P. 6154. k.**

The Castle of Andalusia. A Comic Opera, *etc.* [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 10. [1797–1802.] 8°. **D. 854.**

ARNOLD (Samuel) [Inkle and Yarico.] Come let us dance and sing. The favourite Finale, *etc.* [By S. Arnold]. [1788.] *s. sh.* 4°. *See* Inkle and Yarico. **P.P. 6154. k.**

Peeping Tom of Coventry. A Comick Opera in Two Acts, *etc.* [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. II. [No. 3.] [1797–1802.] 8°. **D. 854.**

The Son in Law. A Comic Opera, *etc.* [Words by J. O'Keeffe.] [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 9. [1797–1802.] 8°. **D. 854.**

—— [For songs, &c., published anonymously:] *See* Son-in-Law.

The Spanish Barber. A Comic Opera, *etc.* [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VIII. [No. 4.] [1797–1802.] 8°. **D. 854.**

3. Odes, Glees, &c.

Convivial Harmony. Being a Favourite Collection of Catches, Canons, and Glees. Selected from the works of the Greatest Masters; for the Voice, and Piano Forte. [1800.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. X. No. 5. [1797–1802.] 8°. **D. 854.**

4. Songs.

b. Single Works.

[William.] Six Favourite Songs...by... Dr. Arnold...The words by Mr. Harrison. (No. 6.) [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. I. No. 8. [1797–1802.] 8°. **D. 854.**

5. Instrumental Music.

Three Concerto's for the Harpsichord the Piano-Forte or the Organ, with Accompanyments for Two Violins, a Tenor & a Violoncello, in an easy familiar Stile ... Opera xv. [Separate Parts.] *To be had at the Authors house:* [*London*, 1780?] fol. **h. 65.**
The accompaniments only.

AS. As bringing home the other Day. *The Linnets.* A New Song. [*London*, 1767.] 8°. **P.P. 5440.**
Universal Museum, January, 1767.

As Jockey was walking one Midsummer Morn. *The Sex.* [Song, words] By Mr. Rolt. [*London*, 1755?] *s. sh.* fol. **I. 600. d. (179.)**

As o'er the plain I took my way. *A New Song.* [*London*, 1764.] 8°. **250. k. 19.**
B. Martin's Miscellaneous Correspondence, etc., Vol. IV., p. 645.

[Another setting.] As the Thames' silent Stream. Song. *See* Moze (J. H.)

ASIOLI (Bonifazio) A Celebrated Air. [P. F.] [1798.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. III. No. 3. [1797–1802.] 8°. **D. 854.**

ASSEMBLE. Assemble ye Righteous in Songs of Joy & Triumph. A Parody to the Latin Hymn on the Nativity [Adeste fideles], adapted to the same Measure. *Longman, Clementi & Compy, for R. Guest: London,* [1800?] fol. **H. 879. r. (1.)**

AT. At the dead of the night. *Katty Flannigan.* [Song.] [*Dublin,*] 1796. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Feb., 1796.

ATHRIDATES. The Purple Morn. [Song.] Sung by Mr. Tenducci in the Opera of [The Revenge of] Athridates, *etc.* [*London,* 1767.] 8°. **P.P. 5440.**
Universal Museum, April, 1767.

ATKINSON (William) One Ev'ning in Spring, when the Meadows were gay. *A New Song, etc.* [*London,* 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 431.

AUGÉ (Peter) New and Compleat Instructions for the Small Harp . . . To which is added, a Collection of the most Favourite Minuets, Marches, Airs, & Songs, with Accompanyments, properly dispos'd for that Instrument, *etc.* *J. Rutherford: London,* [1775?] *obl.* 4°. **b. 107.**

AURORA. Aurora bedapples the gray bending skies. *The Morning Chase.* [Song.] The Words by Mr. J. Alexander . . . And the Music adapted from the . . . Song [by W. Boyton] of Diana and Hebe. [*Dublin,* 1797.] 8°. **P.P. 6154. k.**
Hibernian Magazine, Feb., 1797.

AUXCOUSTEAUX (Arthur) Noels et Cantiques Spirituels. Sur les mystères de la Naissance de Nostre Seigneur. Et sur les principales Festes de la Vierge, *etc.* (Second Livre de Noels et Cantiques, *etc.*) 2 bks. *R. Ballard: Paris,* 1655. 8°. **K. 4. c. 16.**
Book 1 *is undated.*

AVISON (Charles) Eight Concertos for the Organ or Harpsicord . . . N.B. The 1st & 2d Repienos, Tenor, & Basso Repieno of His Violin Concertos [Op. 2], are the Instrumental Parts to ye above. *Printed for I. Walsh: London,* [1760?] fol. **g. 256. d.**

AWAKE. Awake my Soul, and with the Sun. *The Morning Hymn,* by Bishop Kenn, set to musick as it is sung at the Magdalen Chapel. [*London,* 1763.] 8°. **P.P. 324. n.**
Christian's Magazine, Jan., 1763, *p.* 38.

AWAKE. [Another setting.] Awake my soul, and with the sun. *A Morning Hymn,* by Bishop Kenn. [*London,* 1765.] 8°. **P.P. 324. n.**
Christian's Magazine, Aug., 1765, *p.* 375.

BABELL (William) [Suits of Harpsicord Lessons. Vò far guerra.] The Celebrated Grand Lesson as adapted for the Harpsichord or Piano-Forte . . . from a Favorite Air out of the Opera of Rinaldo; . . . by Mr. Handel. *Printed for S. Babb: London,* [1775?] fol. **h. 726. p. (1.)**

BACH (Carl Philipp Emanuel)

2. Instrumental Music.

c. Symphonies.

[Sinfonie. No. 4.] Six Sonatas, for the Piano-Forte. Composed by Bach, *etc.* (No. 1.) [1799.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. VII. No. 6. [1797–1802.] 8°. **D. 854.**

4. Doubtful and Spurious Works.

[Overture in D.] A Collection of Overtures and Symphonies. By . . . Bach of Berlin, *etc.* [No. 4.] [1797.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. II. No. 5. [1797–1802.] 8°. **D. 854.**

BACH (Johann Christian)

1. Operas and Oratorio.

The Favourite Songs in the Opera call'd Zanaida. [Full Score.] *Printed for I. Walsh: London,* [1763.] fol. **G. 136. b.**

2. Songs and Duets.

b. Single Works.

Let the solemn organ blow. *An Anthem for the Use of the Magdalen Chapel,* by the Rev. W. Dodd, *etc.* [*London,* 1765.] 8°. **P.P. 324. n.**
Christian's Magazine, March, 1765, *p.* 140.

3. Instrumental.

a. Concertos.

[Op. xiii., No. 4.] Bach's Celebrated Concerto, for the Piano Forte, *etc.* [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. III. No. 6. [1797–1802.] 8°. **D. 854.**

c. Sonatas and Trios.

Six Sonatas composed for the Harpsichord or Piano Forte. Opera 20. [1801.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. XIII. [No. 3.] [1797–1802.] 8°. **D. 854.**

BAGLEY ( ) Haste, Phillis, haste while youth invites. *A Song, etc.* [*London*, 1759.] 8°. **250. k. 18.**
B. Martin's Miscellaneous Correspondence, etc., Vol. III., p. 383.

Miranda. [Song, words] By S. G., *etc.* [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 285.

My Sukey, while I fondly gaze. *A New Song, etc.* [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 563.

Spring returns, the Fawns advance. *A New Song, etc.* [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 630.

Tho' lovely Delia thou art coy. *A New Song.* [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 503.

Whilst in the Grove Timandra walks. *A New Song, etc.* [*London*, 1758.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 739.

BAILDON (Joseph) Mirtilla was handsome. [Song.] [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, July, 1756.

The Slighted Maid. [Song.] [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, Oct., 1756.

The Spinning Wheel. [Song.] [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, March, 1756.

BARBIER DE SÉVILLE. [Vous l'ordonnez.] The Favourite Air, in the Barbier de Seville, with Variations for the Piano Forte, by J. Chalon. [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 1. [1797–1802.] 8°. **D. 854.**

BARKER (John) *of Aldborough.* The Pleasures of a Rural Life, *etc.* [Song.] [*London*, 1763.] 8°. **P.P. 5440.**
Universal Museum, October, 1763.

BARRETT (John) *Organist.* [The Generous Conqueror.] Mr. Barretts Ayres in the Tragedy [by B. Higgons] call'd the Generous Conquerour or the timely Discoverry. [First Violin and Bass Parts.] [*London*, 1702?] *obl.* fol. **d. 24. (8.)**

[Mary Queen of Scots.] Mr. Barretts Musick in the Play call'd Mary Queen of Scotts. [First Violin and Bass Parts.] [*London*, 1704?] *obl.* fol. **d. 24. (18.)**

BARRETT (John) *Organist.* [The Pilgrim.] Aires in the Comedy [by Sir J. Vanbrugh] call'd the Pilgrim. [First Violin and Bass Parts.] [*London*, 1702?] *obl.* fol. **d. 24. (11.)**

[Tunbridge Walks.] Mr. Barretts Musick in the Comedy [by T. Baker] call'd Tunbridg walks or the Yeoman of Kent. [First Violin and Bass Parts.] [*London*, 1703?] *obl.* fol. **d. 24. (14.)**

BARTHELEMON (François Hippolyte) The Opera Dances for 1784. Composed & properly adapted for the Piano Forte, Harpsichord, Flute & Violin by F. H. Barthelemon. Book 1.
Longman & Broderip, for the Author: London, [1784.] *obl.* 4°. **b. 51. f. (3.)**

[Orpheus. Overture.] Three Celebrated English Overtures; adapted for the Piano Forte. ([No. 2.] A Peep behind the Curtain. Barthelemon.) [1798.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. V. No. 3. [1797–1802.] 8°. **D. 854.**
A Peep behind the Curtain.
See supra: [*Orpheus.*]

BASSANI (Giovanni Battista) Resi Armonici in Motetti a Voce sola con Violini... Opera Ottava. Parte che Canta. (Violino Primo.) (Violino Secondo.) (Basso Continuo.) 4 pts. *Per Henrico Aertssens: Anversa*, 1691. 4°. **K. 4. f. 7.**

BATTISHILL (Jonathan) [Red and White.] Six Favourite Songs... by... Mr. Battishill... The words by Mr. Harrison. (No. 4.) [1797.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. I. No. 8. [1797–1802.] 8°. **D. 854.**

BATTLE OF HEXHAM. Moderation and Alteration. [Song.] Sung by Mr. O'Reily in the Battle of Hex[h]am. [By S. Arnold.] [*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Appendix, 1789.

BATTLE OF PRAGUE. The Battle of Prague, for the Pianoforte. [By F. Kotzwara.] [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. III. No. 4. [1797–1802.] 8°. **D. 854.**

BEAUTY. Beauty's Power. [Song, begins: "Nature, for defence, affords."] *See* Moze (J. H.)

BEE. The Bee. A New Song sung by Mr. Lowe. *See* To. To heal the Smart a Bee had made, *etc.* [1750?] *s. sh.* fol. **I. 600. d. (170.)**

BENDA (Georg) Six Sonatas, for the Piano Forte. Composed by ... Benda, *etc.* (No. 2.) [1799.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. VIII. No. 6. [1797–1802.] 8°. **D. 854.**

BENEDICTUS [Appenzelder] Superius (Contratenor) (Tenor) (Bassus) Des chansons a quattre parties, composez par M. Benedictus: M. de la Chapelle de Madame la Regente, Douagiere de Honguerie &c. 4 pts. *Henry Loys & Iehan de Buys: Anuers*, 1542. *obl.* 4°. **K. 4. f. 5.**

BERTEZEN (Salvatore) Six Songs with an Accompaniment for a Piano Forte, *etc.* *Straight, for the Author: London,* [1790?] *obl.* fol. **E. 270. f. (1.)**

BESIDE. Beside where fam'd Euphrates flows. *Ode on Psalm cxxxvii.* [Words] By Mrs. Tollet. [*London*, 1765.] 8°. **P.P. 324. n.**
Christian's Magazine, Feb., 1765, *p.* 88.

BESOIN D'AIMER. Le Besoin d'Aimer. Cantatille. *See* Fevrier (H. L.)

BID. Bid Painting's, Pencil's mimic Pow'rs. *The Mirror.* [Song. Words by] R. Philbin, *etc.* [*Dublin*, 1784.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Nov., 1784.

BIRTHDAY. A Birth-Day Thought. [Hymn.] *See* Can. Can I all gracious Providence, *etc.* [1761.] 8°. **P.P. 324. n.**

BITTEN UND ERHOERUNG. Bitten und Erhörung. Singspiel. *See* Kaffka (J. C.)

BLAVET (Michel) *See* Apollo's Collection. Apollo's Collection, being XII Duettos for Two German Flutes or two Violins ... by ... Sig^r^ F. Geminiani ... M^r^ Blavet ... Lib. 1^mo^, *etc.* [1750?] fol. **h. 2052. (3.)**
See Apollo's Collection. Apollo's Collection, being six Sonatas ... for Two German Flutes or Two Violins ... by ... Sig^r^ Tartini ... M^r^ Blavet ... Book 2^d^. [1755?] fol. **h. 2052. (4.)**

BLITHE. Blithe Sandy. [Song.] *See* My. My Sandy is the Sweetest Swain, *etc.* [1779.] *s. sh.* 4°. **P.P. 6154. k.**

BLOOMING. Blooming, beauteous, fragrant Flow'r. *The Rose.* [Song. Melody and words only.] [*London*, 1763.] 8°. **P.P. 324. n.**
Christian's Magazine, Dec., 1763, *p.* 568.
The Blooming Vale. [Song.] *See* Arne (T. A.)

BOATIE. The Boatie rows. Song. *See* Wilson (W.) [*Twelve ... Scotch Songs. Op. III. No. 8.*]

BORGHI (Luigi) *See* Wynne (R.) Six Divertimentos ... Published by Lewis Borghi. [1781?] fol. **h. 5. d. (1.)**

BORSI (Cesare) Constante et Alcidonis, a Grand Ballet ... composed by M. Gallet, *etc.* [P. F.] *Printed for Corri, Dussek & Co.: London & Edinburgh,* [1793.] fol. **h. 16. c. (1.)**
The title-page is signed by the composer.

BOUTMY (Laurent François) Four Italian Overtures. Arranged for the Piano Forte by L. Boutmy. ([Op. 2. No. 1.] Sinfonia. Sig^r^ Sarti. [No. 2.] Sinfonia. Paisiello. [No. 3.] Sinfonia. Sig^r^ Paisiello. [No. 4.] Sinfonia. Sig^r^ Salieri.) [1799.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. VII. No. 7. [1797–1802.] 8°. **D. 854.**

BOYCE (William)

1. Church Music and Ode.

The Lord my Pasture shall prepare. *A Pastoral Hymn*, by J. Addison ... for Two Voices. [*London*, 1760.] 8°. **P.P. 324. n.**
Christian's Magazine, May, 1760, *p.* 38.

2. Solomon.

Solomon, a Serenata ... for the Harpsichord or Piano Forte. [1801.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. XIII. [No. 7.] [1797–1802.] 8°. **D. 854.**

4. Songs.

b. Single Songs.

Again to the Garden. *A new Ballad, etc.* [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, Feb., 1756.

Phyllis. [Song.] [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, June, 1756.

Saw you Phæbe pass this way. *A Song.* [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, Aug., 1756.

BOYTON (William) [Diana and Hebe.] *See* Aurora. Aurora bedapples the gray bending skies ... [Song] adapted from ... Diana and Hebe [by W. Boyton]. [1797.] 8°. **P.P. 6154. k.**

BRAES. The Braes of Yarrow. Song. *See* Rannie (J.)

BRIGHT. Bright Chanticleer proclaims the dawn. *Old Towler.* A favourite Hunting Song [from 'The Czar Peter,' by C. Dibdin], *etc.* [*Dublin*,] 1795. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, July, 1795.

BRIOCHÉ. Brioché; ou L'Origine des Marionettes, Parodie de Pigmalion. Par M. Gaubier ... Représentée pour la première fois ... le ... 26 Septembre 1743... avec la Musique. *Chez Duchesne: Paris*, 1753. 8°. **86. b. 14.**
Part of 'Supplément aux Parodies du Théâtre Italien,' etc., tom. 1.

BRITISH. The British Fair. [Song.] *See* PHŒBUS. Phœbus meaner Themes disdaining, *etc.* [1765.] 8°. **P.P. 5440.**

BRODERIP (JOHN) Six Glees for three Voices...Opera Quinta.
Longman, Lukey & Co.: London, [1775?] fol. **H. 1648. b. (1.)**

BROOM. Broom on Cowdenknows. A Scotch Air, with Variations. [1801.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 2 c.] [1797–1802.] 8°. **D. 854.**

BRUCKFIELD (T. B.) Eight Cotillons, Eight Country Dances, & Two Favourite Minuets; with Directions to each Dance, *etc. Norwich*, [1780?] *obl.* 4°. **a. 97.**

BRUNI (ANTONIO BARTOLOMMEO) O dieu puissant. *Hymne à l'Etre Suprême* chanté par les enfans le 20 praireal l'an 2me. (Par J. M. Deschamps, *etc.*) [*Paris*, 1794.] fol. **Fr. Pam. 69*. (7.)**

BUESSSPORN. Buesssporn, Das ist: Ein schönes newes Geistliches Lied. *See* DOMINICUS, *a Carthusian.*

BUONA FIGLIUOLA. Overture. La Buona Figliuola. [By N. Piccini.] [1801.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 10.] [1797–1802.] 8°. **D. 854.**

BURMANN (GOTTLOB WILHELM) Monathliche Clavier-Unterhaltungen. *Berlin*, 1779. fol. **g. 830.**

BURTON (JOHN) [Ten Sonatas. No. 6. Moderato. No. 1. Allegro. No. 2. Rondo. No. 8. Giga in Rondeau Form.] The Courtship, The Chace, and Tit for Tat. Three Favorite Concertos, for the Piano Forte. [1798.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. III. No. 12. [1797–1802.] 8°. **D. 854.**

BUSBY (THOMAS) Six Sonatas, for the Piano Forte. [Op. 1.] [1799.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. VII. No. 5. [1797–1802.] 8°. **D. 854.**

BY. By the stream so cool and clear. *St. Kilda Song.* [*J. Sibbald: Edinburgh*, 1787.] *s. sh.* 4°. **257. b. 18.**
Edinburgh Magazine, May, 1787.

BY. By Tweed's clear stream. *Young Jockey is the Lad.* A much admired Song. Set to the favourite Air La Lumière. [*Dublin*, 1783.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Oct., 1783.

CAMINI (ANTONIO) Six Sonatas for Two German Flutes, or Two Violins, compos'd in an easy, Familiar Pleasant Stile, *etc.*
Printed for David Rutherford: London, [1750?] *obl.* 4°. **a. 130.**
The First Flute part only.

CAN. Can I all gracious Providence. *A Birth-Day Thought.* [Hymn.] [*London*, 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, Supplement, Jan.–June, 1761, *p.* 345.

CARE. Cara [*sic*] donne sventurate. Duett. *See* FRASCHETANA.

CARMAGNOLE. La Carmagnole, a Favourite French Dance. Parodied by T. Dutton. [Song.] *See* THUNDERING. The thund'ring cannon rend the sky. [1794.] *s. sh.* 4°. **P.P. 6154. k.**

CARNEVAL VAN ROOMEN. De Carneval van Roomen, of de Vastenavonds Vermaaklykheden. *De Wed: H: van Hulkenroy: Haarlem*, 1718. 8°. **Print Room.**

CARTER (C. THOMAS) Canons, Glees, and Catches for Two, Three, and Four Voices ... dedicated to ... the Duke of Queensberry. [1797.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. I. No. 4. [1797–1802.] 8°. **D. 854.**

[Rosy Morning.] Six Favourite Songs... by ... Mr. Carter ... The words by Mr. Harrison. (No. 5.) [1797.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. I. No. 8. [1797–1802.] 8°. **D. 854.**

See HAYDN (F. J.) [*3. f. Symphonies. B. & H. No. 53.*] Haydn's celebrated Overture adapted for the Harpsichord... by T. Carter. [1785?] fol. **h. 726. p. (9.)**

CASATI (GASPARO) Sacri Concenti a Voce Sola...Opera Seconda. Partitura.
Alla Stampa del Gardano: Venetia, 1646. *obl.* 8°. **K. 4. a. 13. (2.)**

CAULD. Cauld Kail in Aberdeen. [Song.] *See* THERE. There's cauld kail in Aberdeen, *etc.* [1788.] 8°. **P.P. 6225.**

CAZZATI (Maurizio) Il Primo Libro de Motetti a voce sola, con il Pianto di S. Pietro...Opera Quinta.
Alla Stampa del Gardano: Venetia, 1647. *obl.* 8°. **K. 4. a. 13. (3.)**
Il Secondo Libro de Motetti a Voce Sola ...Opera Sesta.
Alla Stampa del Gardano: Venetia, 1648. *obl.* 8°. **K. 4. a. 13. (4.)**

CE. Ce que je dis est la verité. *French Song.* [*Edinburgh*, 1785.] *s. sh.* 4°. **257. b. 14.**
Edinburgh Magazine, June, 1785.

CEASE. Cease, fair Celia, cease to chide me. *A New Song.* [*London*, 1764.] 8°. **250. k. 19.**
B. Martin's Miscellaneous Correspondence, etc., Vol. IV., p. 661.
Cease fond Youth. Song.
See Moze (J. H.)

CESARINI (Carlo Francesco) [Two Concertos. No. 1.] A Concerto . . . for the Piano Forte. [1798.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. IV. [No. 5.] [1797–1802.] 8°. **D. 854.**

CHALON (John) The Favourite Air, ["Vous l'ordonnez"] in the Barbier de Seville, with Variations for the Piano Forte, by J. Chalon. [1799.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. VII. No. 1. [1797–1802.] 8°. **D. 854.**
Six Sonatinas for the Piano Forte. Op. 3. [1800.] *See* Periodical Publications.— *London.* The Piano-Forte Magazine. Vol. XII. [No. 4.] [1797–1802.] 8°. **D. 854.**

CHANSONS.

1. Attaignant's Collections.

Unziesme liure cõtenant xxviii. Chãsons nouuelles a quatre parties en vng volume et en deux, *etc.* Superius et Tenor. (Contratenor et Bassus.) 2 pts.
Pierre Attaingnant et Hubert Jullet: Paris, 1541. *obl.* 4°. **K. 4. g. 1.**
The composers of this collection are: Maillard, Certon, Gentian, Vuauquel, Claudin, Certon, Lupus, Mornable, Garnier, Harchadelt, Mittantier, Maille and Sohier.

4. Tylman Susato's Collections.

Vingt et Six Chansons musicales & nouuelles conuenables tant a la uoix comme aussi propices a Iouer De Diuers Instrumentz, *etc.* Superius. (Contra Tenor.) (Tenor.) (Bassus.) 4 pts.
Thilman Susato: Anuers, [1541 ?] *obl.* 4°. **K. 4. g. 2.**
The Tenor has a different title-page and a dedication in verse to Queen Mary of Hungary: at the end is 'Fin du Premier Liure.' The fifth voice part, when required, is printed in one of the other parts. Fol. 1 *of the Discantus is wanting, but has been supplied in manuscript. The composers named are: T. Crequillon, J. Lupi, J. Mouton, J. Gallus, Descaudain, C. Canis, T. Susato, Richafort and J. Baston.*

CHARPENTIER (Jean Jacques Beauvarlet) III^e^ Recueil de petits Airs choisis et variés pour la Harpe le Clavecin ou Forté Piano...Œuvre xi^e^.
Chez Cousineau: Paris, [1780 ?] *obl.* fol. **e. 161. a.**

CHISTOY. Chistoy iztochnik tee mne vseh crasivey. *Russian Song.* [*Edinburgh*, 1785.] *s. sh.* 4°. **257. b. 14.**
Edinburgh Magazine, April, 1785.

CHLOE. Chloe, in your mirror view. *A New Song.* [*London*, 1759.] 8°. **250. k. 18.**
B. Martin's Miscellaneous Correspondence, etc., Vol. III., p. 33.
Cloe's Way. [Song.] *See* Arne (T. A.) [*3. Songs, &c. b. Single Works.*]

CIMAROSA (Domenico) [Overture in D.] A Collection of Overtures and Symphonies. By ... Cimorosa [*sic*]. [No. 6. Violin and P. F.] [1797.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. II. No. 5. [1797–1802.] 8°. **D. 854.**

CIRRI (Giovanni Battista) Deux Quatuors pour deux Violons Violoncelle obligé et Basse. [Separate Parts.] *Printed for the Author: London*, [1770 ?] fol. **h. 2801. b. (1.)**

CLAGGET (Walter) Six Solos for Two Violoncellos. *Printed for Thompson & Sons: London*, [1763 ?] fol. **g. 305. a.**

CLARKE (Jeremiah) [All for the better.] Mr. Jer: Clarke's Aires in the Comedy [by F. Manning] call'd all for the Better. [First Violin and Bass Parts.] 2 pts.
[*London*, 1703 ?] *obl.* fol. **d. 24. (12.)**

CLEMENTI (Muzio) Six Sonatas, for the Piano Forte. [Op. 1.] [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VI. No. 3. [1797–1802.] 8°. **D. 854.**
Six Sonatas for the Piano Forte. [Op. 4.] [1800.] *See* Periodical Publications. —*London.* The Piano-Forte Magazine. Vol. X. No. 3. [1797–1802.] 8°. **D. 854.**
Two Sonatas for the Piano Forte. [Op. 5. Nos. 1 and 2.] [1801.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. XV. [No. 9.] [1797–1802.] 8°. **D. 854.**

CLEMENTI (Muzio) Three Sonatas for the Piano Forte. [Op. 7.] [1801.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. XV. No. 11. [1797–1802.] 8°. **D. 854.**

COLIN. Colin's Success. [Song.] *See* To. To woo me and win me, *etc.* [By W. Defesch.] [1755?] *s. sh.* fol. **I. 600. d. (169.)**

COLINET. Colinet, *etc.* [Song.] *See* Now. Now the happy knot is ty'd, *etc.* [By T. A. Arne.] [1759.] *s. sh.* 8°. **I. 600. d. (156.)**

COME. Come all hands ahoy to the anchor. *Jack at the Windlass.* [Song, from 'The Quizes,' written and composed by C. Dibdin.] [*Dublin*, 1794.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, May, 1794.

Come, come, my good shepherds. [Song, from 'The Winter's Tale.' By M. Arne.] [*London*, 1769.] 8°. **P.P. 5440.**
Universal Magazine, Feb., 1769.

Come every Man now give his Toast. *The Toast.* [Song, from 'Poor Vulcan,' words and music by C. Dibdin.] [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, April, 1781.

Come if you dare. [Song.] *See* Purcell (H.) [*King Arthur.*]

Come let us dance and sing. [Song.] *See* Inkle and Yarico.

Come, live with me and be my Love. Song. *See* Arne (T. A.) [*3. Songs, &c. b. Single Works.*]

Come tell me, dear Phillis. *Phillis.* [Song.] [*Dublin*,] 1778. *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, July, 1778.

Come ye Nymphs who're brisk and airy. *Come ye Nymphs.* [Song.] For the German Flute. [*Dublin*, 1779.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, April, 1779.

COMPLAINT. The Complaint. [Hymn.] *See* Ah. Ah me, wretched Sinner, *etc.* [1762.] 8°. **P.P. 324. n.**

The Complaint. [Song.] *See* Arne (T. A.) [*3. Songs, &c. b. Single Works.*]

The Complaint. [Song, begins: 'Ah Chloe, thou treasure.'] *See* Moze (J. H.)

CONSTANTE ET ALCIDONIS. Constante et Alcidonis. Ballet. *See* Bossi (C.)

CONVIVIAL SONGSTER. The Convivial Songster, being a Select Collection of the best Songs in the English Language ... with the Music prefixed to each Song. *Printed for John Fielding: London*, 1782. 12°. **1078. e. 28.**

CORBETT (William) [As you find it.] Mr. Corbetts Musick in the Comedy call'd As you find it. [First Violin and Bass Parts.] 2 pts. [*London*, 1704?] *obl.* fol. **d. 24. (15.)**

[The British Enchanters.] Mr. Corbetts Musick in the Opera [by Lord Lansdowne] call'd the British Inchanters or no Magick like Love. [First Violin and Bass Parts.] 2 pts. [*London*, 1706?] *obl.* fol. **d. 24. (22.)**

[Henry the Fourth.] Mr. Corbet's Musick in the Comedy call'd Hen^{y} the 4th Play'd all the time of the Publick Act in Oxford. [First Violin and Bass Parts.] 2 pts. [*London*, 1704?] *obl.* fol. **d. 24. (16.)**

CORELLI (Arcangelo) [Concerti Grossi. Op. 6. No. 8.] Corelli's Concerto. Composed for the Celebration of the Nativity. [1799.] *See* Periodical Publications. —*London.* The Piano-Forte Magazine. Vol. VII. No. 2. [1797–1802.] 8°. **D. 854.**

CORFE (James) Six English Songs for two & three Voices, *etc.* *Printed for John Johnson: London*, [1740?] fol. **H. 1648. b. (2.)**

CORRI (Domenico) A Concerto [in A] for the Piano Forte. [1800.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. XI. [No. 1 b.] [1797–1802.] 8°. **D. 854.**

CORTECCIA (Francesco) Residuum Cantici Zachariæ Prophetæ, et Psalmi Dauidis Quinquagesesimi pro Secundo Choro ... Ferijs omnibus Maioris Hebdomadę ad Triduū Illud Maximè appositū, nuper editū. *Apud Filios Antonij Gardani: Venetijs*, 1570. fol. **K. 4. h. 11.**

COTTAGE. The Cottage Boy. Song. *See* Mora. Mora shook her locks, *etc.* [1793.] *s. sh.* 4°. **P.P. 6154. k.**

COULD. Could a man be secure. A Favourite Duet. [By Starling Goodwin.] [*Dublin*,] 1790. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, September, 1790.

COUNTRY. The Country Rector. A Village Anecdote. [Song.] *See* Parson. The Parson came, *etc.* [1783?] fol. **G. 425. a. (15.)**

COUNTRY DANCES. The Art of Sparing. A Country Dance. [*Dublin*,] 1796. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, October, 1796.

The Bottle of Punch. A Country Dance. [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, December, 1790.

COUNTRY DANCES. The Brick-Makers. A Country-Dance. [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 434.

The Carnation. A Country Dance. [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, October, 1788.

The Cheese-Cake. A New Country-Dance. [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 270.

The City-Mall. A New Country-Dance. [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 529.

A New Country-Dance, called the Pan-Cake. [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 372.

A Country Dance. [*London*, 1758.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 878.

A New Country Dance. [*London*, 1758.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 720.

A Country Dance. [*London*, 1759.] 8°. **250. k. 18.**
B. Martin's Miscellaneous Correspondence, etc., Vol. III., p. 34.

The French in Confusion. A Country-Dance. [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 394.

The French Retreat. A Country Dance. [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 566.

The Gobby O! (Maria.) A Country Dance. [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Feb., 1790.

Jackson's Drum. A Country Dance. [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, September, 1790.

Lough Erric Side. A Country Dance. [*Dublin*,] 1796. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, March, 1796.

The Merry Captain. A Country Dance. [*Dublin*,] 1796. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, June, 1796.

Miss Gamble's Frolick. A Country-Dance. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 202.

COUNTRY DANCES. The Moving Dispensary. A Country Dance. [*Dublin*,] 1796. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, April, 1796.

Polly pouts. A Country-Dance. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 217.

Princess Augusta's Tamborine. A Country-dance. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 60.

A Ramble to Greenwich, A new Country-Dance. [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 608.

A Ramble to Oxford. A Country-Dance. [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 646.

The Running Horse. A Country Dance. [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, July, 1788.

Rutland Lodge. A Country Dance.—A Trip to Italy. A Country Dance. [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, May, 1788.

The Sow in the Sack. A Country Dance. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 153.

The Sweet Conclusion. A Country Dance. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 137.

The Tabernacle. A new Country-Dance. [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 505.

Tatter the Road. A Country Dance. [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, May, 1790.

The Waltz. A Country Dance. [*Dublin*, 1794.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, October, 1794.

The Welch-Rabbit. A Country Dance. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 7.

Windsor Forest. A Country-Dance. [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 487.

Within a Mile of Dublin. A Country Dance. [*Dublin*,] 1796. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, June, 1796.

CREATOR. Creator Spirit. [Hymn.] *See* MOZE (J. H.)

CREPUNDIA SACRA. Crepundia Sacra, nonnihil aucta: M. Ludouici Helmboldi ... Christliche Liedlein: an S. Gregorij, der Schüler Fest Tage, vnd sonsten, zu singen, mit vier Stimmen zugericht. Discantus. MS. NOTES.
Gedruckt...bey Jacob Singe, In Verlegung Hieronymi Reinhardts: Erffordt, 1608. 8°. **11517. aa. 11.**
The composers of this collection are: J. Eccart, J. à Burck and J. Hermannus.

CROFT (WILLIAM) [The Funeral.] Mr. W^m^ Croft's Ayres in the Comedy [by Sir R. Steele] call'd the Funeral, or Grief Allamode. [First Violin and Bass Parts.] 2 pts. [*London*, 1702?] *obl.* fol. **d. 24. (7.)**

[The Lying Lover.] Mr. W^m^ Croft's Musick in the Comedy [by Sir R. Steele] call'd the Lying Lover. [First Violin and Bass Parts.] 2 pts. [*London*, 1704?] *obl.* fol. **d. 24. (17.)**

CROPPIES. Croppies lie down. An Irish Air, with Variations. [1801.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 2 a.] [1797–1802.] 8°. **D. 854.**

CROTCH (WILLIAM) The Rose had been wash'd. [Song.]
H. Holland, for the Author: [*London*, 1790?] fol. **H. 1797. pp. (6.)**

CULLMANN ( ) Gedichte von J. J. Ihlee, *etc.* [With four poems set to music by Cullmann.] *J. P. Bayrhoffer: Frankfurt am Mayn*, 1789. 8°. **11527. bbb. 80.**

CUZENS (BENJAMIN) Sweeter than the Blushing Rose, etc. A Duett, *etc.* [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Dec., 1788.

DAMON. Damon. [Song, begins: 'Young Damon once the happiest Swain.'] *See* GREEN (T.)

DAPHNIS. Daphnis's Complaint. [Song.] *See* MURPHY (S.)

DEAR. Dear Chloe, how blubber'd is thy pretty face. *A Favourite Song, etc.* [*London*, 1767.] 8°. **P.P. 5440.**
Universal Museum, July, 1767.

Dear Ned, let us taste the true Pleasures of Wine. Song. *See* MOZE (J. H.)

DEFESCH (WILLEM) Colin's Success. [Song.] Sung by Mrs. Chambers at Marybon Gardens. *See* To. To woo me and win me, *etc.* [1755?] *s. sh.* fol. **I. 600. d. (169.)**

DELIGHTFUL. Delightful is a rural Life. [Song.] *See* LADY OF THE MANOR.

DENBY ( ) When love hath charm'd, a favourite Ballad. [*Aberdeen*, 1791.] *s. sh. obl.* 8°. **P.P. 6225.**
Aberdeen Magazine, October, 1791.

DEZÈDE (N.) [Julie. Lison dormait.] Marche des Marriages [*sic*] Samnites [by A. E. M. Grétry], et l'Air de Julie, with Variations by W. A. Mozart. [1798.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. III. No. 9. [1797–1802.] **D. 854.**

DIBDIN (CHARLES)

1. COLLECTIONS, VOCAL AND INSTRUMENTAL.
A Sonata, adapted for the Harpsichord or Piano-Forte, with an Accompaniment for the Violin or Flute...being No. 1(-3) of a Collection to be publish'd...by Mr. Dibdin from the favorite Songs in his Wags & Oddities. 3 N^os^. *The Author: London*, [1790?] fol. **g. 151.**

2. OPERAS, ODES, ENTERTAINMENTS AND SINGLE SONGS.

Castles in the Air.

Tack and half Tack, *etc.* [Song.] [*Dublin*, 1794.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Sept., 1794.

The Deserter.

The Deserter. A Musical Drama...Composed by Messrs. Philidor [or rather Monsigny] & Dibdin. [1800.] *See* PERIODICAL PUBLICATIONS. — *London.* The Piano-Forte Magazine. Vol. X. No. 2. [1797–1802.] 8°. **D. 854.**

The Ephesian Matron.

What ho! Charming Dame, *etc.* *See* EPHESIAN MATRON. What ho! *Song, etc.* [By C. Dibdin.] 1779. *s. sh.* 4°. **P.P. 6154. k.**

Great News.

[Lovely Nan. Song.] [*Dublin*, 1796.] 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, January, 1796. *Imperfect, wanting the first leaf.*

A Play upon Words. [Song.] Written, composed and sung by Mr. Dibdin. [*Dublin*, 1795.] 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, April, 1795.

Tom Truelove's Knell. [Song.] *See* TOM TRUELOVE. Tom Truelove woo'd the sweetest fair, *etc.* [By C. Dibdin.] 1796. 8°. **P.P. 6154. k.**

DIBDIN (Charles) Little Ben. A favourite Song, *etc.* [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, *June*, 1790.

The North Country Lass. *See* There. There was a fair Maiden, *etc.* [By C. Dibdin.] [1769.] 8°. **P.P. 5438. z.**

The Oddities.

The Greenwich Pensioner. A favourite Song, *etc.* [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, *May*, 1790.

The Padlock.

The Padlock; a Comic Opera: composed & adapted for the Piano Forte by C. Dibdin. [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. V. No. 6. [1797–1802.] 8°. **D. 854.**

[I was d'ye see a Waterman.] Poll and my Partner Joe. A favourite Song. [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, *Sept.*, 1790.

Poll and my Partner Joe. *See* supra: [*I was d'ye see, a Waterman.*]

Poor Vulcan.

The Toast. *See* Come. Come every Man now give his Toast, *etc.* [Song, from 'Poor Vulcan,' words and music by C. Dibdin.] [1781.] *s. sh.* 4°. **P.P. 6154. k.**

[For songs, &c., published anonymously:] *See* Poor Vulcan.

The Quizes.

Jack at the Windlass. *See* Come. Come all hands ahoy at the Anchor, *etc.* [By C. Dibdin.] [1794.] *s. sh.* 4°. **P.P. 6154. k.**

There was a fair Maiden. *A New Song*, *etc.* [*London*, 1769.] 8°. **P.P. 5440.**
Universal Museum, *April*, 1769.

The Touchstone.

Gentle Echo, *etc.* [Trio.] [1781.] *s. sh.* 4°.
See Touchstone. **P.P. 6154. k.**

The Wags.

The Pleasures of the Chase. A favourite New Song, *etc.* [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, *Dec.*, 1790.

The Whim of the Moment.

Poor Jack. A New Song, *etc.* [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, *April*, 1790.

Will of the Wisp.

The Sailor's Journal. [Song.] *See* 'Twas. 'Twas post meridian half past four, *etc.* [By C. Dibdin.] 1796. 8°. **P.P. 6154. k.**

DIBDIN (Charles)

4. Index of Vocal Numbers.

The Pleasures of the Chase.
See [*The Wags.*]

DID. Did ever Swain a Nymph adore. *Ungrateful Nancy.* [Song, music by M. Greene.] [*Edinburgh*, 1785.] *s. sh.* 4°. **257. b. 15.**
Edinburgh Magazine, *Oct.*, 1785.

DISTRESSED. The Distressed Lover. Song. [Begins 'Dear Phillis, pitty a poor slave.'] *See* Swift (W.)

DITHERUM. Ditherum doodle. Song. *See* Poor Soldier.

DITTERSDORF (Carl **DITTERS VON**) [Der Apotheker und Doktor. Wann hörst du auf.] When wilt thou cease, *etc.* [Song, by C. Ditters von Dittersdorf.] [1789.] *s. sh.* 4°.
See Doctor and Apothecary. **P.P. 6154. k.**

[Der Apotheker und Doktor. Zwei Mädchen sassen manche Nacht.] Two Maidens sat complaining. A Favourite Duet, [by C. Ditters von Dittersdorf], *etc.* [1789.] *s. sh.* 4°.
See Doctor and Apothecary. **P.P. 6154. k.**

[Periodical Overture. Sinfonia XXXVIII.] A Collection of Overtures and Symphonies. By. . ., Ditters, *etc.* [No. 2.] [1797.]
See Periodical Publications.—*London.* The Piano Forte Magazine. Vol. II. No. 5. [1797–1802.] 8°. **D. 854.**

DOCTOR AND APOTHECARY. The Summer Heats bestowing, &c. A favourite Rondo [by S. Storace], sung . . . in The Doctor and the Apothecary. [*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, *Aug.*, 1789.

Two Maidens sat complaining. *A Favourite Duet*, [by C. Ditters von Dittersdorf] sung . . . in The Doctor and the Apothecary. [*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, *Sept.*, 1789.

When wilt thou cease, &c. [Song, by C. Ditters von Dittersdorf.] Sung . . . in the Doctor and Apothecary. [*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, *Oct.*, 1789.

DOLLY. Dolly of the Grove. Song. *See* Gentle. Gentle shepherds whilst I sing, *etc.* [1766.] 8°. **P.P. 5440.**

DONS DES ENFANTS DE LATONE. Les Dons des Enfans de Latone: La Musique et la Chasse du Cerf, Poëmes dédiés au Roy. [By Jean de Serré.]
Chés P. Prault, etc.: *Paris*, 1734. 8°. **1065. l. 2.**

DOW (Daniel) Athole House. (Country Dance.) [*Edinburgh*, 1773.] 8°.
P.P. 6199. b.
Edinburgh Magazine and Review, Dec., 1773.

Ossian's Hall. A New Reel.
[*Edinburgh*, 1774.] 8°. **P.P. 6199. b.**
Edinburgh Magazine and Review, Jan., 1774.

DOWN. Down the Burn Davy. A Scotch Air [by J. Hook], with Variations. [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 2 b.] [1797–1802.] 8°. **D. 854.**

DRAMATIC HARMONY. Dramatic Harmony, a Collection of Favourite Songs, Airs, &c. introduced in Popular Performances at the Theatres Royal in Drury Lane, Covent Garden, and the Hay Market. [1801.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. XIII. [No. 2.] [1797–1802.] 8°. **D. 854.**

DRESSLER (Ernst Christoph) *See* Gedichte. Gedichte von P. Gatterer, *etc.* [With music to three songs by E. C. Dressler.] 1778. 16°. **11521. a. 13.**

DU. Du sort victime infortunée. *L'Emigrant.* [Song.] [*Vernor & Hood: London*, 1798.] 8°. **P.P. 3153. i.**
Lady's National Museum, Vol. I., p. 162.

DUENNA. How oft Louisa. [Song.] Sung by Anthonio in the Duenna.
T. Walker: [*Dublin*, 1776.] *s. sh.* 4°.
P.P. 6154. k.
Hibernian Magazine, March, 1776.

Tell me, my Lute, can thy fond Strain. *The Song in the Duenna*, sung...by Mrs. Melmoth in the Character of Octavia. [Melody and words only.] [*Dublin*, 1780.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Dec., 1780.

What Bard, O Time! &c. [Song.] Sung by Louisa in the new Opera the Duenna.
T. Walker: [*Dublin*, 1776.] *s. sh.* 4°.
P.P. 6154. k.
Hibernian Magazine, Aug., 1776.

The Duenna. Comic Opera.
See Linley (T.) *the Elder.*

DUMONT (Henri) Cantica Sacra II. III. IV. cum Vocibus, tum et Instrumentis modulata. Adjectæ itidem Litaniæ 2. vocib. ad libitum 3. & 4. voc. Cum Basso-Continuo...Liber Primus. Tenor. (Bassus-Continuus.) 2 pts. *Ex Officina Roberti Ballard: Parisiis*, 1652. 4°. **D. 980. a.**

DUNN (John) [Six English Songs. No. 5. Another edition.] The Shepherd's Resolution. *See* Young. Young Colin the blithest upon the gay Green, *etc.* [By J. Dunn.] [1760?] *s. sh.* fol.
I. 600. d. (180.)

DU PHLY ( ) Second Livre de Pièces de Clavecin...Gravées par M^elle^ Vandôme. *Chez l'Auteur: Paris*, [1760?] fol.
h. 92. a.

DUPORT (Jean Pierre) A Favourite Air [by J. P. Duport] adapted with Variations by W. A. Mozart. [1797.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. III. No. 1. [1797–1802.] 8°. **D. 854.**

DUPUIS (Thomas Sanders) A Collection of Eight Songs for a Single Voice with Accompanyments, to which is Added Six Glees or Songs for three and four Voices...Op. v. *Printed for the Author: London*, [1785?] fol. **H. 37.**

God save the King, with Variations for the Harpsichord or Piano Forte, *etc.*
G. Smart: London, [1780?] fol.
h. 726. p. (5.)

Nine Voluntaries for the Organ...for the Use of Juvenile Organists, *etc.*
C. Wheatstone: London, [1800?] *obl.* fol.
e. 120. e. (1.)

DYING. A Dying Thrush young Edwy found. *The Dying Thrush.* A remarkably favourite New Song. [By J. Hook.] [*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, June, 1789.

ECCLES (John) [The Mad Lover.] Ayres in y^e^ Opera [by P. Motteux] call'd y^e^ Mad Lover, *etc.* [First Violin and Bass parts.] 2 pts. [*London*, 1701?] *obl.* fol. **d. 24. (1.)**

EDELMANN (E.) *See* Edelmann (J. F.)

EDELMANN (Johann Friedrich) Six Grand Lessons for the Forte Piano or Harpsichord with an Accompanyment for a Violin...Opera 1. *J. Preston: London*, [1782?] fol. **g. 420. m. (1.)**
Wanting the Violin part.

Edelman's celebrated Overture, for the Harpsichord or Piano Forte with an Accompaniment for a Violin. *J. Cooper: London*, [1790?] fol. **h. 726. p. (6.)**

A Celebrated Overture for the Piano Forte. [Op. iv.] [1797.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. II. [No. 1.] [1797–1802.] 8°. **D. 854.**

Sinfonie pour le Clavecin avec Accompagnement de deux Violons deux Cors et une Basse ad Libitum...Œuvre iv. [Separate Parts.] *Chez l'auteur: Paris*, [1780?] fol.
g. 420. k. (1.)
Wanting the Horn parts and the title-page of the Clavecin part.

EDELMANN (JOHANN FRIEDRICH) Four Sonatas, for the Piano Forte. Op. 11. [1799.] *See* PERIODICAL PUBLICATIONS. —*London.* The Piano-Forte Magazine. Vol. IX. [No. 5.] [1797–1802.] 8°.
D. 854.

ELOPEMENT. Come haste to the wedding. Sung by Mrs. Scott, and Mrs. Dorman, in the New Pantomime called the Elopement, *etc.* [*London*, 1768.] 8°.
P.P. 5440.
Universal Museum, March, 1768.

ÉMIGRANT. L'Émigrant. [Song.] *See* DU. Du sort victime infortunée. [1798.] 8°. **P.P. 3153. i.**

EPHESIAN MATRON. What ho! charming Dame. *Song in the Ephesian Matron.* [By C. Dibdin.] As sung by Mr. Glenville. [Melody and words only.] [*Dublin*,] 1779. *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, March, 1779.

ESSER (MICHEL) Sei Terzetti per Due Violini e Basso... Op. 1ª. [Separate Parts.] *Chez le Sr Borrelly: Paris*, [1770?] fol.
h. 5. d. (2.)

ETERNAL. Eternal Fire! Enthron'd on high. *A Hymn.* Set to Musick by an eminent hand. [*London*, 1761.] 8°.
P.P. 324. n.
Christian's Magazine, Aug., 1761, *p.* 441.

EVANCE (WILLIAM) Six Sonatas for the Piano Forte or Harpsichord with an Accompanyment for a Violin and Violoncello. *Welcker: London*, [1775?] fol.
g. 420. k. (2.)

F., *Mr.* To celebrate Thy praise, O Lord. *A Hymn of Thanksgiving.* Words by Dr. T—te. Set to Musick by Mr. F. [*London*, 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, Sept., 1761, *p.* 485.

FALL. The Fall of the Leaf. A Sacred Ode, *etc. See* SEE. See the Leaves around us falling, *etc.* 1760. 8°. **P.P. 324. n.**

FALSE FRIEND. Ayres in the Play [by Sir J. Vanbrugh] call'd the False Friend. Composed by a Person of Quality. [First Violin and Bass Parts.] 2 pts. [*London*, 1702?] *obl.* fol. **d. 24. (9.)**

FANNY. Fanny no more. [Song.] *See* THOMSON (M.)

Fanny's Worth. [Song.] *See* PLEYEL (I. J.) [*Melodien. Th. I. Molly's Werth.*]

FAREWELL. A Farewell to the Summer's Diversions. Song. *See* MOZE (J. H.)

FAREWELL. Farewell you moments. A favourite Duet for two Voices. [*Dublin*,] 1795. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, August, 1795.

FARMER. Gad a mercy. [Song.] Sung by Mr. Munden ... in The Farmer [by W. Shield]. [*Dublin*, 1793.] *s. sh.* 4°.
P.P. 6154. k.
Walker's Hibernian Magazine, July, 1793.

FEMALE. The Female Captain. Song. *See* SOUND. Sound the fife, beat the drum, *etc.* [1783.] *s. sh.* 4°.
P.P. 6154. k.

FESTIN JOYEUX. Festin Joyeux, ou La Cuisine en Musique, en vers libres, *etc.* (Airs en Musique du Festin Joyeux.) [Written by J. Lebas.] 3 pts. *Lesclapart: Paris*, 1738. 12°. **11475. bb. 23.**

FESTING (MICHAEL CHRISTIAN) *See* MINUETS. Select Minuets... Compos'd by... Mr. M. C. Festing, *etc.* [1745?] *obl.* 4°. **a. 26. h.**

FIELDS. The Fields were green, the Hills were gay. *Young Colin stole my Heart away.* [Song.] As introduced in the School for Scandal, and sung by Mrs. Johnson. [*Dublin*,] 1779. *s. sh.* 4°.
P.P. 6154. k.
Hibernian Magazine, Feb., 1779.

FINGER (GOTTFRIED) [Love makes a Man.] Mr. Fingers Ayres in the Comedye [by C. Cibber] of Love makes a man or yᵉ Fops Fortune. [First Violin and Bass Parts.] 2 pts. [*London*, 1701?] *obl.* fol.
d. 25. (5.)

[Sir Harry Wildair.] Mr. Fingers Ayres in the Comedye [by G. Farquhar] of Sr Hary Wild Hair. [First Violin and Bass Parts.] 2 pts. [*London*, 1701?] *obl.* fol. **d. 24. (6.)**

[The Virgin Prophetess.] Mr. Finger's Ayres in the Opera [by E. Settle] call'd the Virgin Prophetess or the Fate of Troy. [First Violin and Bass Parts.] 2 pts. [*London*, 1701?] *obl.* fol. **d. 24. (2.)**

FIRST. The First of May. Song. *See* LOVE. Love reigns this Season, *etc.* [1776.] *s. sh.* 4°. **P.P. 6154. k.**

FISCHER (JOHANN CHRISTIAN) [Fischer's Minuet.] Fisher's Celebrated Rondeau with Variations. [1800.] *See* PERIODICAL PUBLICATIONS. — *London.* The Piano-Forte Magazine. Vol. XI. No. 5. [1797–1802.] 8°. **D. 854.**

FISHER (JOHANN CHRISTIAN) *See* FISCHER.

FLACKTON (WILLIAM) The Morn is past. *The Evening Hymn, etc.* [*London*,] 1760. 8°. **P.P. 324. n.**
Christian's Magazine, Nov., 1760, *p.* 328.

FLAXEN-HEADED. A flaxen-headed cow boy. *The Plow Boy.* [Song, from W. Shield's Opera, The Farmer.] [*Aberdeen*, 1789.] 8°. **P.P. 6225.**
Aberdeen Magazine, *March*, 1789.

FLUTTERING. Flutt'ring spread thy purple pinions. Song.
See ALCOCK (J.) *the Younger.*

FLY. Fly swift, ye minutes. Song.
See SWIFT (W.)

FOES. The Foes of old England, (France, Holland and Spain). Song.
See ARNE (M.)

FOR. For fragrant sweets of genial Spring. Glee. *See* OVEREND (M.)

For Lake of Gold. [Song.] [*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, *June*, 1789.

FORD (THOMAS) *Musician to Henry Prince of Wales.* Haste Thee, O Lord. *An Ancient Canon in the Unison*...For Three Voices. [*London*, 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, *Jan.*, 1761, *p.* 40.

FRASCHETANA. Cara [*sic*] donne sventurate. *The much admired Duett* [by G. Paisiello], sung by Signior Pinetti and Signiora Sestini in the second Act of La Fraschetana. [*Dublin*, 1779.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, *Jan.*, 1779.

FREEDOM. Freedom. [Song.]
See POTIER ( ) *Captain.*

FREEMASON. Free Mason's Song. [Words] By Hölty. *See* LEE. Let Truth and spotless Faith be thine, *etc.* 1800. *s. sh. obl.* 4°. **266. l. 30.**

FROM. From Clime to Clime my heart does rove. *From Clime to Clime.* [Song, words by Mr. Ingles, music by W. Hodson.] [*London*, 1769.] 8°. **P.P. 5440.**
Universal Museum, *March*, 1769.

From the chace in the mountain. *A favourite Gaelic Air*, sung by Mrs. Sutherland. The Words by Mr. Maclaren. [*Aberdeen*, 1791.] *s. sh. obl.* 8°. **P.P. 6225.**
Aberdeen Magazine, *November*, 1791.

GABLER (MATTHIAS) Der Instrumentalton, eine physikalische Abhandlung, verfasset . . . als Pater Gualbert Mittenhueber . . . aus der Weltweisheit Geprüfet wurde. Im Monate August 1775. *J. F. Lutzenberger:* [*Munich*, 1775.] 4°. **7896. aaa. 8.**

GAD. Gad a mercy. [Song.] *See* FARMER.

GALLEY. The Galley Slave. [Song.] *See* O. Oh think on my Fate, *etc.* [Song, from W. Reeve's Entertainment, The Purse.] 1795. 8°. **P.P. 6154. k.**

GAUDRY (RICHARD) *See* SON-IN-LAW. Alla stagion novella. *The favourite Song* in the Son-in-Law, *etc.* (Adapted for the Guittar, by R. Gaudry.) [1781.] *s. sh.* 4°. **P.P. 6154. k.**

GEARY (I.) Six Canzonets for the Harpsichord or Piano Forte. [1801.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 8.] [1797–1802.] 8°. **D. 854.**

GEDICHTE. Gedichte von P. Engelhard gebohrene Gatterer. Zwote Sammlung, *etc.* [With music by D. Weiss and C. Kalkbrenner.] *J. C. Dieterich: Göttingen*, 1782. 16°. **11521. a. 13.**

Gedichte von P. Gatterer, *etc.* [With music to three songs by E. C. Dressler.] *J. C. Dieterich: Göttingen*, 1778. 16°. **11521. a. 13.**

GELINEK (JOSEPH) [Variations on Nel cor più. No. 7.] Hope told a flatt'ring Tale [from La Molinara, by G. Paisiello], with Variations by M: Gelinek. [1801.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 12.] [1797–1802.] 8°. **D. 854.**

GEMINIANI (FRANCESCO) Two Concertos to be performed by the First and Second Violins in Unison, the Tenors in Unison with the Violoncellos & other Basses and particularly by a Harpsichord. *J. Johnson: London*, [1760?] fol. **h. 48. c.**

A Supplement to the Guida Armonica, with examples shewing it's use in Composition. *J. Johnson, for the Author: London*, [1745?] fol. **g. 240. e.**
The verso of the title-page is signed by the author.

Sonates pour le Violon avec un Violoncelle ou Clavecin, lesquelles ne sont pas moins utiles à ceux qui jouent le Violon, qu'à ceux que accompagnent. [Op. 5.] *La Haye*, 1746. fol. **g. 38. c.**

The Tender Lover. [Song, words by M. Prior.] [*Dublin*, 1787.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, *September*, 1787.

See APOLLO'S COLLECTION. Apollo's Collection, being XII Duettos for Two German Flutes or Two Violins...by... Sig^r^ Geminiani...Lib. 1^mo^, *etc.* [1750?] fol. **h. 2052. (3.)**

GENTLE. Gentle Echo. [Trio.]
See TOUCHSTONE.

Gentle shepherds whilst I sing. *Dolly of the Grove;* a Song. [*London*, 1766.] 8°. **P.P. 5440.**
Universal Museum, *November*, 1766.

GERBER (Ernst Ludwig) [Another copy.] Historisch-Biographisches Lexicon der Tonkünstler, *etc.* 2 Bde.
J. G. I. Breitkopf: Leipzig, 1790. 8°.
60. d. 23.

GIARDINI (Felice) For me my fair a wreath has wove. *A Favourite Madrigal.* The Words by Garrick, *etc.* [*Aberdeen*, 1791.] 8°. **P.P. 6225.**
Aberdeen Magazine, July, 1791.

GIORDANI (Giuseppe) or (Tommaso) Favourite Airs adapted for the Harpsichord or Piano Forte and a German Flute by Sig^r^ Giordani. *Printed for Longman and Broderip: London*, [1775?] fol.
h. 726. p. (7.)
This collection contains airs by G. or T. Giordani from 'Antigono' (1774) *and 'La Marchesa Giardiniera'* (1775) *and from Sacchini's 'Perseo'* (1774).

Six Favorite Songs. The Words taken from the Reliques of Ancient English Poetry, *etc.* *Printed for Birchall & Andrews: London*, [1788?] fol.
G. 666. a.

The Storm in the Ombres Chinoise[s], adapted for the Harpsichord or Piano-Forte by Sig^r^ Giordani. *Longman and Broderip: London*, [1780?] fol.
h. 726. p. (8.)

GIORDANI (Tommaso) [The Elopement.] Overture...for the Piano Forte. [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 8. [1797–1802.] 8°.
D. 854.

Loose were her Tresses seen, &c. [Song, by T. Giordani.] [1790.] *s. sh.* 4°.
See Loose. **P.P. 6154. k.**

Non dubitare bell' idol mio. *The Favourite Rondeau* sung by Sig^ra^ Sestini in the Opera [by G. Paisiello] La Fraschetana. [Full Score.] *Longman & Broderip, for the Author: London*, [1776.] fol.
H. 1648. a. (5.)

Six Sonatas, for the Piano Forte. [Op. 10.] [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. V. No. 5. [1797-1802.] 8°. **D. 854.**

Six Sonatas, for the Piano Forte. Op. 24. [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. V. No. 2. [1797–1802.] 8°. **D. 854.**

Six Favourite Sonatas for the Piano Forte. Opera 27. [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VIII. [No. 1.] [1797–1802.] 8°. **D. 854.**

GIULIANI (Francesco) Six Sonatas, for the Piano-Forte. Op. 6. [1798.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. V. No. 4. [1797–1802.] 8°. **D. 854.**

GIVE. Give thanks to God. *Part of Psalm cxxxvi.* [Words] By Sir J. Denham. [*London*, 1763.] 8°. **P.P. 324. n.**
Christian's Magazine, May, 1763, *p.* 231.

[Another setting.] Give thanks to God. *Psalm cxxxvi.* [Words] By Sir John Denham. [*London*, 1766.] 8°.
P.P. 324. n.
Christian's Magazine, July, 1766, *p.* 384.

GLORY. Glory to Thee my God this Night. *The Evening Hymn*, by Bishop Kenn, as sung at the Chapel of the Magdalen-house. [Composed by T. Tallis.] [*London*,] 1760. 8°. **P.P. 324. n.**
Christian's Magazine, July, 1760, *p.* 138.

GO. Go gentle Zephyr, &c. A Celebrated Duet for two Voices. [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Feb., 1790.

GOD. God of my childhood. *Psalm lxxi.* [*London*, 1765.] 8°. **P.P. 324. n.**
Christian's Magazine, July, 1765, *p.* 327.

GOLDEN PIPPIN. The Golden-Pippin. An English Burletta...The Music compiled from the works of the most Celebrated Masters. [1800.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. X. No. 6. [1797–1802.] 8°. **D. 854.**

GOMES DA SILVA (Alberto Joseph) Sei Sonate per Cembalo...Opera I. [*Lisbon*? 1755?] *obl.* fol. **d. 8.**

GOOD. Good Father, be peaceful. Song. *See* Proteus.

Good Morrow to your Night-cap. [Song.] *See* Poor Soldier.

GOODWIN (Starling) [A Collection of Songs. No. 6.] Could a man be secure ...Duet. [By S. Goodwin.] 1790. 8°.
See Could. **P.P. 6154. k.**

GRAUN (Carl Heinrich) or (Johann Gottlieb) The Battle of Rosbach. A Favourite Sonata, for the Piano Forte composed by Sig^r^ Gzaun [or rather Graun]. *Printed for Harrison & Co.: London*, [1780?] 8°. **f. 133. j. (1.)**

The Battle of Rosbach. A Favourite Sonata for the Piano Forte. Composed by Sig^r^ Gzaun [or rather Graun].
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. III. No. 5. [1797–1802.] 8°. **D. 854.**

[Sonata in F.] Six Sonatas, for the Piano Forte. Composed by...Gzaun [or rather Graun], *etc.* (No. 3.) [1799.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 6. [1797–1802.] 8°. **D. 854.**

GREAT. Great is our God. *Psalm xlviii.* [Words] By Sir John Denham. [*London*, 1766.] 8°. **P.P. 324. n.**

Christian's Magazine, March, 1766, *p.* 160.

[Another setting.] Great is our God. *Psalm xlviii.* [Words] By Sir John Denham. [*London*, 1766.] 8°. **P.P. 324. n.**

Christian's Magazine, May, 1766, *p.* 273.

GREEN (Thomas) Damon, *etc.* [Song.] [*London*, 1755.] 8°. **250. k. 16.**

B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 201.

Young Strephon, by a lonely Grove. *A Song, etc.* [*London*, 1757.] 8°. **250. k. 17.**

B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 667.

GREENE (Maurice) [Robin's Complaint.] Ungrateful Nancy. [Song, music by M. Greene.] *See* Did. Did ever Swain a Nymph adore, *etc.* [1785.] *s. sh.* 4°. **257. b. 15.**

Ungrateful Nancy.

See supra: [*Robin's Complaint.*]

See Minuets. Select Minuets...Compos'd by... Dr. Greene, *etc.* [1745?] *obl.* 4°. **a. 26. h.**

GRÉTRY (André Ernest Modeste)

Les Mariages Samnites.

Marche des Marriages [*sic*] Samnites, et l'Air de Julie, with Variations by W. A. Mozart. [1798.] *See* Periodical Publications.—*London.* The Pianoforte Magazine. Vol. III. No. 9. [1797–1802.] 8°. **D. 854.**

Richard Cœur de Lion.

Richard Cœur de Lion, an Historical Romance...adapted to the English words by Mr. Linley. [1801.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. XIV. [No. 9.] [1797–1802.] 8°. **D. 854.**

GUGLIELMI (Pietro) Al suon soave.

See infra: [*La Bella Pescatrice.*]

[La Bella Pescatrice.] Al suon soave. The favorite Organ Quintetto, *etc.*

T. Skillern and G. Goulding, for the Proprietors: London, 1791. fol. **H. 1648. a. (3.)**

Part of the "King's Theatre, Pantheon. Opera Register."

The Four Favourite Italian Overtures of Signior Gulielmi, viz. Il Viaggiotore. Orlando. Il Carnovale de Venezia. Il Desertore. [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. II. No. 4. [1797–1802.] 8°. **D. 854.**

GUIDO (Aretinus) Musica, Siue Guidonis Aretini, de vsu & constitutione Monochordi, Dialogus; jam denuò recognitus, ab Andrea Reinhardo Nivimontano. MS. NOTE. *Impensis Iohan. Rosii: Lipsiæ*, 1604. 12°. **7898. aaaa. 8.**

Eight leaves, without pagination.

GUSTAVUS II. ADOLPHUS, *King of Sweden.* Gustaff Adolff auss Schweden. *Zwey Klag- vnd Trawer-Lieder*, uber dem Ableiben dess...Königs der Schweden ...Gustavi Adolphi, *etc.* 1632. 4°. **11522. d. 5. (5.)**

The first Klag-Lied ('Gustaff Adolff auss Schweden') alone has music.

HAENDEL (Georg Friedrich)

2. Arrangements and Selections.

b. Instrumental.

Eight Select Overtures, from Oratorios. [1798.] *Imperfect, wanting all after p.* 36. *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. IV. [No. 3.] [1797–1802.] 8°. **D. 854.**

3. Church Music.

The Coronation Anthem. [Zadok the Priest.] [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. IV. [No. 4.] [1797–1802.] 8°. **D. 854.**

4. Operas.

Alcina.

Three Celebrated Italian Airs from Alcina. [By G. F. Haendel.] [1802.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XVI. No. 8. [1797–1802.] 8°. **D. 854.**

Rinaldo.

[Vò far guerra.] The Celebrated Grand Lesson as Adapted for the Harpsichord or Piano-Forte by Sig^r Babel, from a favourite Air out of...Rinaldo, *etc.* [1775?] fol. *See* Babell (W.) [*Suits of Harpsicord Lessons.*] **h. 726. p. (1.)**

5. Oratorios, &c.

Acis and Galatea.

The Overture, Songs, Duett and Trio, in Acis & Galatea, *etc.* [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VI. No. 4. [1797–1802.] 8°. **D. 854.**

L' Allegro, il Penseroso ed il Moderato.

L' Allegro, il Penseroso, ed il Moderato, for the Voice, Harpsichord and Piano-Forte. [1801.] *See* Periodical Publications. —*London.* The Piano-Forte Magazine. Vol. XIV. [No. 3.] [1797–1802.] 8°. **D. 854.**

HAENDEL (Georg Friedrich)

Judas Maccabæus.

Judas Maccabæus...for the Voice, and Piano-Forte. [1800.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XI. No. 4. [1797–1802.] 8°. **D. 854.**

Messiah.

The Overture, Songs, and Recitations, in the Messiah, *etc.* [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VI. No. 2. [1797–1802.] 8°. **D. 854.**

Saul.

[Sin not O King!] How long wilt Thou forget me, Lord. *Psalm xiii.* Set to a favourite Air of Mr. Handel's, *etc.* [*London,*] 1760. 8°. **P.P. 324. n.**
Christian's Magazine, Oct., 1760, *p.* 281.

Theodora.

O worse than Death indeed! [Recitative, and] Angels, ever bright and fair. *Song in the Opera of Theodora, etc.* [*Aberdeen,* 1788.] 8°. **P.P. 6225.**
Aberdeen Magazine, July, 1788.

7. Instrumental.

VI Sonates à deux Violons, deux haubois ou deux Flutes traversierès & Basse Continue. Second Ouvrage. [Separate Parts.] *Printed for B. Cooke: London,* [1735?] fol. **h. 436. d.**

9. Appendix.

See Minuets. Select Minuets. Collected from the Operas, the Balls at Court, the Masquerades, and all Publick Entertainments...Compos'd by Mr. Handel, *etc.* [1745?] *obl.* 4°. **a. 26. h.**

10. Index of Vocal Numbers.

How long wilt Thou forget me, Lord. *See* [*Saul. Sin not O King!*]

HAIR-POWDER. The Hair-Powder Tax. [Song.] *See* Have. Have you heard of the tax. [1795.] 8°. **P.P. 6154. k.**

HALCYON. Halcion Days now Wars are ending. Song.
See Purcell (H.) [*The Tempest.*]

HAPPY. The Happy Nymphs. [Song.] *See* Swift (W.)

HARINGTON (Henry) Damon and Clora. A Duett. *See* Turn. Turn, fair Clora, *etc.* [By H. Harington.] [1778.] *s. sh.* 4°. **P.P. 6154. k.**

HARK. Hark, my Love, on ev'ry Spray. *The new Song of Nanny.* Sung by Miss Jameson in the Rotunda. *T. Walker:* [*Dublin,* 1776.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, July, 1776.

HARLEQUIN'S INVASION. Old women we are. *The Old Woman's Song* in Harlequin's *Invasion.* [Words by D. Garrick, music by M. Arne.] [*London,* 1768.] 8°. **P.P. 5440.**
Universal Museum, Jan., 1768.

HASSE (Johann Adolph) [Six Concertos. Op. iv. No. 1.] A Favourite Concerto. [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. II. No. 7. [1797–1802.] 8°. **D. 854.**

[Sonata in A.] Six Sonatas, for the Piano Forte. Composed by...Hasse, *etc.* (No. 5.) [1799.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. VII. No. 6. [1797–1802.] 8°. **D. 854.**

HASTE. Haste Thee, O Lord. Canon.
See Ford (T.) *Musician to Henry Prince of Wales.*

Haste ye soft Gales. *A Catch.* For Three Voices. [*Dublin,* 1779.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Dec., 1779.

HAUNTED TOWER. Hush! such Counsel do not give, &c. [Song, by G. Sarti.] Sung by Mrs. Crouch in the Haunted Tower. [*Dublin,* 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, March, 1790.

Tho' Pity I cannot deny, &c. [Song, by I. J. Pleyel.] Sung by Mrs. Crouch in the Haunted Tower. [*Dublin,* 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, March, 1790.

HAVE. Have you heard of the tax. *The Hair Powder Tax.* [Song.] [*Dublin,* 1795.] 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, October, 1795.

HAYDEN (George) The celebrated Song of Mad Tom. *See* In. In my triumphant Chariot hurl'd, *etc.* [By G. Hayden.] [1784.] *s. sh.* 4°. **P.P. 6154. k.**

HAYDN (Franz Joseph)

2. Vocal Works.

a. *Sacred.*

The Creation.

The Marvellous Work and With Verdure clad. Two Favourite Airs, *etc.* [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XVI. No. 1. [1797–1802.] 8°. **D. 854.**

3. Instrumental Works.

d. Quartetts.

[Pohl, Nos. 2, 26 and 29.] Three Sonatas for the Harpsichord or Piano Forte, or Quartettos for a Harpsichord, Violin, Tenor & Bass, *etc.* *J. Preston: London,* [1784?] fol. **g. 420. n. (1.)**
The Harpsichord part only.

HAYDN (Franz Joseph) [Pohl, No. 25. Poco adagio.] Werter's Sonnet, sung by Miss Cantello...the music by...G. Haydn ...from his 2d Collection of Ballads.
Preston: London, [1798?] fol.
H. 1797. pp. (11.)

Six Quatuors Concertants [Pohl, Nos 33–38] à deux Violons, Viola et Violoncello ...Oeuvre xvi. [Separate Parts.]
Chés J. J. Hummel: Berlin, Amsterdam, [1780?] fol. **h. 2872. c.**

f. Symphonies.

[B. & H. No. 53.] Haydn's celebrated Overture adapted for the Harpsichord or Piano Forte; in an easy style by T. Carter.
J. Preston: London, [1785?] fol.
h. 726. p. (9.)

[B. & H. No. 73.] The Celebrated Overture, La Chasse...Adapted for the Piano Forte. [1798.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. IV. [No. 2.] [1797–1802.] 8°.
D. 854.

[B. & H. No. 85.] La Reine de France, a Sinfonia Concertante, arranged for the Piano Forte, *etc.* [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 11.] [1797–1802.] 8°. **D. 854.**

g. Trios.

1. *Pianoforte and Strings.*

[David. Nos. 22, 23 and 21.] Three Sonatas for the Piano Forte. Op. 40. [1800.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XII. [No. 5.] [1797–1802.] 8°. **D. 854.**

4. Doubtful and Spurious Works.

A Favourite Lesson for the Piano Forte. [1797.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. I. No. 7. [1797–1802.] 8°. **D. 854.**

6. Index of Vocal Numbers.

Werter's Sonnet.
See [*Quartetts. Pohl, No.* 25. *Poco adagio.*]

HE. He comes, he comes. *Ode to Judgment.* Set to Music for Two Voices.
[*London*, 1762.] 8°. **P.P. 324. n.**
Christian's Magazine, Sept., 1762, *p.* 423.

HEART. The Heart. Song. *See* I. I prythee send me back my heart, *etc.*
[1763.] 8°. **P.P. 5440.**

HERE. Here's a Health to them that's awa. *Honey.* A Favourite Scotch Song.
[*Dublin*,] 1796. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Oct., 1796.

HIBERNIA. Hibernia's Advice to the Fair. Song. *See* Thomson (M.)

HIGHLAND. Highland Song. *See* Se. Se do mholla, *etc.* [1785.] *s. sh.* 4°.
257. b. 15.

HIGHLAND REEL. Cut, Slash, Ram, Damn, &c. A Favorite Song, sung by Miss Fontenelle in the New Opera called the Highland Reel. [By W. Shield.]
[*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Jan., 1789.

HILLER (Johann Adam) Anweisung zum musikalisch-richtigen Gesange, mit hinlänglichen Exempeln erläutert, *etc.*
Johann Friedrich Junius: Leipzig, 1774. 4°. **7896. c. 5.**

Ueber die Musik und deren Wirkungen, mit Anmerkungen herausgegeben von J. A. Hiller.
Friedrich Gotthold Jacobäer und Sohn: Leipzig, 1781. 8°. **7897. aa. 34.**

HODSON (William) From Clime to Clime my heart does rove. *From Clime to Clime.* [Song, words by Mr. Ingles, music by W. Hodson.] [1769.] 8°.
See From. **P.P. 5440.**

HOLMES (Valentine Arnold) Twenty Four Familiar Airs, for Two German-Flutes, or Two Violins...Opera Tertia.
Printed for Jonathan Fentum: London, [1765?] fol. **h. 2052. (1.)**

Six Sonatas for Two German-Flutes, or Violins...Opera 4ta. *Printed for Jonathan Fentum: London*, [1765?] fol.
h. 2052. (2.)

HONEY. Honey. Song. *See* Here. Here's a Health to them that's awa, *etc.*
1796. 8°. **P.P. 6154. k.**

HONOURABLE. The Honourable Lover. [Song.] *See* Howard (S.)

HOOK (James)

1. Operas, Interludes, Dramatic Entertainments, &c.

The Double Disguise, a Comic Opera, *etc.* [1802.] *See* Periodical Publications.—*London.* The Piano Forte Magazine. Vol. XVI. No. 9. [1797–1802.] 8°.
D. 854.

The Lady of the Manor. [For songs, &c., published anonymously:]
See Lady of the Manor.

2. Collections of Songs.

b. Other Collections.

The Aviary. A Collection of Sonnets... for the Voice, Harp or Piano Forte. [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XVI. No. 4. [1797–1802.] 8°. **D. 854.**

The Hours of Love . . . [Songs] for the Voice and Piano Forte. [1799.]
See Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. IX. [No. 4.] [1797–1802.] 8°. **D. 854.**

HOOK (James)

3. Single Songs, Solo Cantatas, Dialogues, Glees and Songs introduced in Plays.

Alone by the Light of the Moon. A favourite New Song, *etc.* [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Jan., 1790.

The Disconsolate Sailor. A favourite New Song. [*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Oct., 1789.

Down the Burn Davy. A Scotch Air [by J. Hook], with Variations. [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XIV. [No. 2 b.] [1797-1802.] 8°. **D. 854.**

The Dying Thrush. *See* Dying. A Dying Thrush young Edwy found...Song. [By J. Hook.] [1789.] *s. sh.* 4°. **P.P. 6154. k.**

Hark away is the Word. A favourite new hunting Song. [*Dublin*, 1784.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, June, 1784.

The Hermit, [Cantata,] A Poem by Dr. Goldsmith ... for the [Voice and] Piano Forte. Op. 24. [1800.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. XII. [No. 1.] [1797-1802.] 8°. **D. 854.**

[I love them all.] Six Favourite Songs ... by ... Mr. Hook ... The words by Mr. Harrison. (No. 2.) [1797.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. I. No. 8. [1797-1802.] 8°. **D. 854.**

The Lass of Richmond Hill. A favourite Song. [*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Dec., 1789.

Second Thoughts are best. [Song.] Sung by Mrs. Wrighten, at Vauxhall. [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Dec., 1781.

The Silver Moon. A favourite New Song, *etc.* [*Dublin*, 1794.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Jan., 1794.

The Sportsman goes out, &c....[Song.] Sung at Vauxhall Gardens by Mrs. Wrighten. [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Nov., 1781.

The Sportsman goes out. [Song.] Sung by Mrs. Wrighten. [By J. Hook.] [1780?] fol. *See* Sportsman. **G. 316. (127.)**

HOOK (James) Survey my fair that lucid stream. *New Song*, the Music altered from Hook. [*Edinburgh*, 1785.] 4°. **257. b. 15.**
Edinburgh Magazine, Aug., 1785.

The Wedding Day...Song, *etc.* *See* What. What Virgin or Shepherd, *etc.* [From J. Hook's "Collection of Songs sung...at Vauxhall-Gardens...1784."] [1789.] *s. sh.* 4°. **P.P. 6154. k.**

4. Instrumental.

New Rondo for the German Flute. [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, April, 1790.

Six Familiar Sonatas, for the Piano Forte. [1798.] *See* Periodical Publications. —*London.* The Piano-Forte Magazine. Vol. IV. [No. 10.] [1797-1802.] 8°. **D. 854.**

HORNPIPES. Astley's Hornpipe. [P. F. and Guitar.] [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, May, 1788.

HOSANNA. Hosanna, with a chearful Sound. *A Hymn*, for Morning or Evening. [*London*, 1763.] 8°. **P.P. 324. n.**
Christian's Magazine, July, 1763, *p.* 323.

HOW. How are Thy Servants blest. *An Ode* made by a Gentleman upon the Conclusion of his travels, from the Spectator. Set to Musick by an eminent Master. [*London*, 1761.] 8°. **P.P. 324. n.**
Christian's Magazine, April, 1761, *p.* 185.

How delightful is the morning. *The Plaintive Lover.* [Song.] The words by R. Philbin, *etc.* [*Dublin*, 1784.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, June, 1784.

How empty and vain were the Joys, &c. [Song.] [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Dec., 1788.

How happy was of late each morn. *Sweet Lavender.* [Song.] [*Dublin*, 1795.] 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Feb., 1795.

How long wilt Thou forget me Lord. [Duet.] *See* Haendel (G. F.) [*Saul. Sin not O King!*]

How long wilt Thou neglect. *Psalm xiii.* [Words] By Dr. Gibbs. [*London*, 1766.] 8°. **P.P. 324. n.**
Christian's Magazine, Jan., 1767, *p.* 45.

How poor are words, how vain is art. [Song.] [*Dublin*, 1793.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Dec., 1793.

HOW. How smoothly glides the Fool thro' life. *A Song, etc.* [*London*, 1763.] 8°. **P.P. 5440.**
Universal Museum, June, 1763.

How sweet the Breath of milky Kine. Glee. *See* OVEREND (M.)

HOWARD (SAMUEL) The Honourable Lover. [Song.] [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, Sept., 1756.

Il Moderato. [Song.] [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, Nov., 1756.

Morning. [Song.] The words by a Lady. [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, Jan., 1756.

On an unfortunate Maid. [Song.] [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, May, 1756.

Winter. [Song.] The Words by a Lady. [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, Dec., 1756.

Winter. [Song.] The Words by a Lady, *etc.* [*London*, 1763.] 8°. **P.P. 5440.**
Universal Museum, Dec., 1763.

HUDSON (JOHN) *See* MINUETS. Select Minuets...Compos'd by...Mr. Hudson. [1745?] *obl.* 4°. **a. 26. h.**

HUDSON (ROBERT) Belinda's Charms. [Song.] *See* 'TIS. 'Tis not Belinda's iv'ry neck, *etc.* [By R. Hudson.] 1795. 8°. **P.P. 6154. k.**

Thyrsis. [Song.] [*Dublin*, 1787.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Appendix, 1787.

[The Volunteer Returned.] In the Year fifty nine. *Song, etc.* [*Dublin*, 1784.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Nov., 1784.

HUNNIS (WILLIAM) Seuen Sobs of a Sorrowfull Soule for Sinne: Comprehending those seuen Psalms of...Dauid, commonlie called Pœnitentiall; framed into a form of familiar praiers, and reduced into meetre by W. Hunnis... Whereunto are also annexed his Handfull of Honisuckles...newly printed and augmented.
H. L. for the Company of Stationers: London, 1615. 12°. **Case 51. aa. 8.**

HUSH. Hush! such Counsel do not give. [Song.] *See* HAUNTED TOWER.

HYMNS.

5. FRENCH.

Noels et Cantiques Spirituels. Sur les mystères de la Naissance de Nostre Seigneur, *etc.* (Second Livre de Noels et Cantiques, *etc.*) 2 pts. 1655. 8°. *See* AUXCOUSTEAUX (A.) **K. 4. c. 16.**

Les Psaumes de David...& les Cantiques sacrés, revus ... par les Pasteurs de ... Genève...Nouvelle Edition, *etc.* 1780. 12°. *See* PSALMS. [*5. French.*] **K. 3. a. 17.**

6. GERMAN.

Crepundia Sacra ... M. Ludouici Helmboldi ... Christliche Liedlein: an S. Gregorij, der Schüler Fest Tage ... zu singen, mit vier Stimmen zugericht. Discantus. MS. NOTES. 1608. 8°. *See* CREPUNDIA SACRA. **11517. aa. 11.**

Schöne Geistliche Lieder Vber alle Evangelia,...gerichtet von...Ludovico Helmboldo ... Itzo zum ersten gedruckt. (Das Ander Theil der Geistlichen Lieder M. Ludovici Helmboldi, *etc.*) 2 pts. MS. NOTES. *Martin Wittel, In verlegung Hieronymi Reinhards: Erffurdt*, 1615. 8°. **11517. aa. 12.**
Fol. 169 *of Th. I. is mutilated; wanting fol.* 14, 15 *of Th. II. Containing music by Joachim à Burck.*

HYPPOMENE ET ATALANTE. Hyppomene et Atalante. Grand Ballet, by Mr. Degville. [P. F.]
Printed for Monzani & Cimador: London, [1800.] fol. **h. 16. c. (2.)**

I. I'd much rather stay. [Song.] *See* O. Oh Lord, what a terrible fright I am in, *etc.* [1795.] 8°. **P.P. 6154. k.**

I love them all. [Song.] *See* HOOK (J.)

I prythee send me back my heart. *The Heart.* A New Song set to Music. [*London*, 1763.] 8°. **P.P. 5440.**
Universal Museum, Sept., 1763.

I sing th' Almighty Pow'r of God. *Praise for Creation and Providence.* [Hymn.] [*London*, 1762.] 8°. **P.P. 324. n.**
Christian's Magazine, Aug., 1762, *p.* 377.

I sit o' my Sunkie, an' spin at my Wheel. [Song.] *See* WILSON (W.) [*Twelve Original Scotch Songs. Op. III. No. 3.*]

I travers'd Judah's barren Sand. Song. *See* SHIELD (W.) [*1. Operas, &c. Robin Hood.*]

IBLE (W.) Silvia. A New Song. Words and Music by Mr. W. Ible, *etc.* [*London*, 1763.] 8°. **P.P. 5440.**
Universal Magazine, Nov., 1763.

IN. In my triumphant Chariot hurl'd. *The celebrated Song of Mad Tom.* [By G. Hayden.] Sung at the Rotunda ... by Mr. Corry. [Melody and words only.] [*Dublin*, 1784.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Oct., 1784.

In the Land of Hibernia. [Song.] [*Dublin*,] 1796. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, April, 1796.

In thee each Joy possessing, etc. An admired Duett, as sung by Mr. Kelly and Mrs. Crouch. [*Dublin*, 1787.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Oct., 1787.

INDOLENT. The Indolent Swain. [Song.] *See* MOZE (J. H.)

INKLE AND YARICO. Come let us dance and sing, &c. The favourite Finale, in Inkle and Yarico. [By S. Arnold.] [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Feb., 1788.

INNOCENT RECREATION. The Innocent Recreation. Being a Choice Collection of the Newest and best Tunes for ỹ Flagelet. Together with plain & easy directions how to play on it, the Second eddition. *Printed for John Miller: London*, 1699. *obl.* 12°. **K. 4. a. 14.**

ISABEL. Isabel. Cantata.
See RETZEL (A. J.)

JACK. Jack and his airy Round. [Song.] *See* LORD MAYOR'S DAY.

Jack at the Windlass. [Song.] *See* COME. Come all hands ahoy at the anchor, *etc.* [By C. Dibdin.] [1794.] *s. sh.* 4°. **P.P. 6154. k.**

JACKSON (WILLIAM) *of Exeter.* Twelve Canzonets for Two Voices. [Op. 9.] [1797.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. I. No. 2. [1797-1802.] 8°. **D. 854.**

Twelve Canzonets ... Opera 13. [1799.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. VIII. [No. 6.] [1797-1802.] 8°. **D. 854.**

[The Lord of the Manor.] Partners of my toils and pleasures. *Vaudeville, etc.* [1781.] *s. sh.* 4°. *See* LORD OF THE MANOR. **P.P. 6154. k.**

Twelve Favourite Songs. [Op. 1.] [1801.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. XV. [No. 2.] [1797-1802.] 8°. **D. 854.**

Twelve Favourite Songs... Opera 4. [1799.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. VII. [No. 13.] [1797-1802.] 8°. **D. 854.**

JESUS CHRIST. Jesus Christ is risen to-day. *A Favourite Hymn for Easter-Day.* For Three Voices. [*London*, 1759.] *s. sh.* 8°. **I. 600. d. (154.)**
A cutting from the Lady's Magazine for March, 1759.

Jesus Christ is ris'n to-day. *The Easter Hymn.* For Two Voices. [*London*, 1762.] 8°. **P.P. 324. n.**
Christian's Magazine, March, 1762, *p.* 133.

JIG. The Press-Gang's Jigg; or, A Trip to the Tender. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 121.

JOMELLI (NICOLÒ) *See* APOLLO'S COLLECTION. Apollo's Collection, being XII Duettos for Two German Flutes or Two Violins ... by ..., Sig^r Geminiani ... Sig^r N. Jommelli ... Lib. 1^mo, *etc.* [1750?] fol. **h. 2052. (3.)**

See APOLLO'S COLLECTION. Apollo's Collection, being six Sonatas ... for two German Flutes or two Violins ... by ... Sig^r Tartini, Sig^r N. Jommelli... Book 2^d. [1755?] fol. **h. 2052. (4.)**

JOVIAL COMPANIONS. The Iovial Companions or Merry Club being A Choice Collection of the Newest and most Diverting Catches for three & four Voices. Together with the most Celebrated Catches compos'd by the late M^r Hen^r Purcell & D^r Blow all fairly Engraven & Carefully Corrected. *Printed for I. Walsh & P. Randall: London*, [1710?] fol. **G. 310.**
The composers named are: J. Eccles, R. Brown, Willis, J. Clark, Morgan, H. Hall, H. Purcell, Tudway, G. Day, B. Isaak, J. Isum, I. Reading, S. Ackeroyd and J. Blow.

JUST (JOHANN AUGUST) Just's Favorite Concerto, for the Piano-Forte. [1798.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. III. No. 11. [1797-1802.] 8°. **D. 854.**

[Six Trios. Op. XIII.] Six Favourite Sonatas for the Piano Forte. [1799.] *See* PERIODICAL PUBLICATIONS.—*London.* The Piano-Forte Magazine. Vol. VIII. [No. 2.] [1797-1802.] 8°. **D. 854.**

KALKBRENNER (CHRISTIAN)
See GEDICHTE. Gedichte von P. Engelhard, *etc.* [With music by D. Weiss and C. Kalkbrenner.] 1782. 16°. **11521. a. 13.**

KAMMEL (Antonín) Six Divertimentos for the Piano Forte. Composed by A. Shammell [or rather Kammel. Op. 17]. [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XV. [No. 6.] [1797–1802.] 8°. **D. 854.**

Six Sonatas for the Piano Forte or Harp. Opera ix. [1802.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XVI. No. 5. [1797–1802.] 8°. **D. 854.**

KATTY FLANNIGAN. Katty Flannigan. [Song.] *See* At. At the dead of the night, *etc.* 1796. 8°. **P.P. 6154. k.**

KENNIS (Guillaume Gommaire) Six Duetts for a Violin and Violoncello ... Opera ix. [Separate Parts.] *Welcker: London,* [1775?] fol. **g. 107.**

KENNIS (William) *See* Kennis (G. G.)

KERNBERGER (Johann Philipp) *See* Kirnberger.

KING. The King, O Lord, with Songs of Praise. *Psalm xxi.* [Adapted to 'In infancy our hopes and fears,' from Arne's 'Artaxerxes.'] [*London,* 1762.] 8°. **P.P. 324. n.**

Christian's Magazine, July, 1762, *p.* 324.

KING ARTHUR. Two Daughters of this aged Stream are we. *Favourite Duet,* sung by the Syrens in King Arthur [by H. Purcell]. For two Voices, Flutes or Guittars. [*Dublin,*] 1779. *s. sh.* 4°. **P.P. 6154. k.**

Hibernian Magazine, Feb., 1779.

KIRNBERGER (Johann Philipp) [Sonata in B flat.] Six Sonatas, for the Piano Forte. Composed by...Kernberger. (No. 6.) [1799.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. VII. No. 6. [1797–1802.] 8°. **D. 854.**

KLOEFFLER (Johann Friedrich) A Concerto for the Harpsichord or Piano Forte with Accompaniments for Two Violins, Two Horns, Two German Flutes or Oboes, a Tenor & Violoncello. *Printed for W. Napier: London,* [1780?] fol. **g. 420. o. (1.)**

Wanting the accompaniments.

KOTZWARA (Franz) The Agreeable Surprize. A Favorite Sonata for the Piano Forte. [1798.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. III. No. 10. [1797–1802.] 8°. **D. 854.**

Six Trio's for Two Violins & a Bass, with an occasional Accompaniment for Horns ... Opera v. [Separate Parts.] *J. Blundell: London,* [1780?] fol. **g. 420. m. (5.)**

Wanting the Horn parts.

KOŽELUCH (Leopold) [Concerto in B flat. No. 1.] A Favorite Sonata for the Piano Forte or Harp. [1801.] *See* Periodical Publications.—*London.* The Piano-Forte Magazine. Vol. XV. [No. 10.] [1797–1802.] 8°. **D. 854.**

Favourite Overture, composed for the Piano Forte, *etc.* [1798.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. III. No. 14. [1797–1802.] 8°. **D. 854.**

[Trios for P. F. and Strings. Op. 27.] Three Sonatas, for the Harpsichord or Piano Forte, *etc.* [1801.] *See* Periodical Publications. — *London.* The Piano-Forte Magazine. Vol. XIII. [No. 5.] [1797–1802.] 8°. **D. 854.**

KREUTZER (Rudolph) [Lodoiska. La douce clarté de l'aurore.] Adieu my Floreski, *etc.* [1795.] 8°. *See* Adieu. **P.P. 6154. k.**

KUHNAU (Johann) Der Musicalische Quack-Salber ... In einer kurtzweiligen und angenehmen Historie ... beschrieben von Johann Kuhnau.

In Verlegung J. C. Miethens, und J. C. Zimmermanns. Druckts J. Riedel: Dresden, 1700. 12°. **7898. e. 8.**

LABORDE (Jean Benjamin de) Les Amours de Gonesse, Comédie en un acte, meslé d'Ariettes, *etc.* [Music by J. B. de Laborde.] 1765. 8°.

See Amours de Gonesse. **86. b. 16.**

LADY. A Lady's Advice to her Lover. [Song.] *See* Tell. Tell me no more of pointed darts. [1759.] *s. sh.* 8°. **I. 600. d. (155.)**

LADY OF THE MANOR. Delightful is a rural Life, &c. [Song.] Sung in the new Opera [by J. Hook] of the Lady of the Manor, by Miss Brown. [*Dublin,* 1781.] *s. sh.* 4°. **P.P. 6154. k.**

Hibernian Magazine, August, 1781.

The Sea Boy reefs the Sail. A favourite Song in the new Opera [by J. Hook] of The Lady of the Manor. [*Dublin,* 1784.] *s. sh.* 4°. **P.P. 6154. k.**

Hibernian Magazine, July, 1784.

LADY'S MUSICAL MAGAZINE. *See* Periodical Publications.—*London.*

LATERE (Joannes de) *See* Lattre (C. J. de)

LATTRE (Claude Jean de) Lamentationes aliquot Ieremiæ Musicæ Harmoniæ nouiter adaptatæ, adiectis aliquot sacris cantionibus, Trium, Quatuor, Quinque, & Sex vocum...Acuta Vox. (Contratenor.) (Tenor.) (Basis.) (Quinta et Sexta Pars.) 5 pts. *Iacobus Bathenius: Traiecti ad Mosam*, 1554. *obl.* 4°.
K. 4. g. 5.

LE BLANC (Hubert) Defense de la Basse de Viole contre les Entreprises du Violon et les Prétentions du Violoncel. *Pierre Mortier: Amsterdam*, 1740. 12°.
1042. a. 9.

LEEVES (William) The Pigeon. *See* Why. Why tarries my Love...An admired...Song by the Authcr of Robin Gray [W. Leeves], *etc.* [1784.] *s. sh.* 4°.
P.P. 6154. k.

LENDORFF (Matthias Casimir) Fundamenta Practica et Solida des General-Basses:...mit Beyspielen erläutert...und aufgesetzet von Matthia Casimiro Lendorff, *etc.* *Gedruckt...im Fürstlichen Gotteshause: St. Gallen*, 1776. *obl.* fol.
d. 173.

LENTON (John) [The Ambitious Stepmother.] Mr. Lenton's Ayrs in the Tragedy [by N. Rowe] of the Ambitious Stepmother. [First Violin and Bass Parts.] 2 pts. [*London*, 1702?] *obl.* fol.
d. 24. (4.)

[Liberty Asserted.] Mr. Lentons Musick in the Play call'd Liberty Asserted. [First Violin and Bass Parts.] 2 pts. [*London*, 1704?] *obl.* fol. **d. 24. (19.)**

[The Royal Captive.] Aires in the Play calld the Royall Captive, *etc.* [First Violin and Bass Parts.] 2 pts. [*London*, 1702?] *obl.* fol. **d. 24. (10.)**

LEONE ( ) Cantate à voix seule et Symphonie dans le Genre Italien...Avec les paroles Italiennes et les parties detachées. [Full score with French words only.] *L'Auteur:* [*Paris*, 1750?] fol.
H. 1648. b. (3.)

LET. Let's live and let's love. *A Glee.* For Three Voices. [*Dublin*, 1779.] *s. sh.* 4°.
P.P. 6154. k.
Hibernian Magazine, Dec., 1779.

Let the solemn organ blow. Anthem. *See* Bach (J. C.)

Let the wearied taste in Sleep. Catch. *See* Overend (M.)

LIBERTY. Liberty. Song [begins: "In vain I wish'd for Liberty"]. *See* Swift (W.)

LIGHT. Light be the Earth on Billy's Breast. *Mad Song*, [words] from the Man of Feeling. [*Edinburgh*, 1785.] *s. sh.* 4°. **257. b. 15.**
Edinburgh Magazine, Nov., 1785.

LIGNIVILLE (Eugène de) *Marquis.* Stabat Mater à tre voci in canone, *etc.* (*Bologna*, 1767.) *obl.* fol. **C. 839.**

LINLEY (Thomas) *the Elder.* [Dissipation.] Smiling Love, to thee belong. *Roundelay* in the Comedy of Dissipation. [Written by M. P. Andrews.] Sung by Miss Field and Miss Wright. [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, October, 1781.

[The Spanish Rivals.] Still the Lark finds Repose. The favourite Rondo sung by Miss Phillips, *etc.*
Printed for S. A. & P. Thompson: London, [1784.] fol. **H. 1797. pp. (13.)**
Still the Lark finds Repose. *See* supra: [*The Spanish Rivals.*]

LINNETS. The Linnets. Song. *See* As. As bringing home the other Day, *etc.* [1767.] 8°. **P.P. 5440.**

LITTLE. Little Ben. Song. *See* Dibdin (C.)

LONDON. London Town is just like a Barber's Shop. *Twiggle and a Friz.* [Song.] [*Edinburgh*, 1787.] *s. sh.* 4°. **257. b. 16.**
Edinburgh Magazine, March, 1787.

LOOSE. Loose were her Tresses seen, &c. [Song, by T. Giordani.] [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Oct., 1790.

LORD. The Lord my Pasture shall prepare. Hymn. *See* Boyce (W.)

LORD MAYOR'S DAY. Jack and his airy Round. [Song.] Sung by Mr. Cornelys in the Pantomime of The Lord Mayor's Day. [Words by J. O'Keeffe.] [*Dublin*, 1783.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, July, 1783. *A different setting from that in the folio edition of the Pantomime.*

LORD OF THE MANOR. Partners of my toils and pleasures. *Vaudeville* to The Lord of the Manor. [By W. Jackson, of Exeter.] Sung by Mr. Ryder, Mr. Johnston, Mrs. Johnston, Mrs. Richards and Miss Francis. [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, June, 1781.

LOTICHIUS (Jacobus) Oratio de Musica: Quam...in Regiâ Academiâ Gustavianâ...die 4. Jan. Anno 1640...enarrabat Jacobus Lothichius, *etc.* *Typis Acad.: Dorpati Livonorum*, 1640. 4°. **7897. a. 36.**

LOVE. Love and Friendship. [Song, begins: "As pleasing as Shades to a wayfaring Swain."] *See* Moze (J. H.)

Love reigns this Season. *The First of May.* A favourite new Song sung by Miss Jameson in the Rotunda. *T. Walker:* [*Dublin*, 1776.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, July, 1776.

LOVE. Love's subtle Poison. Song. *See* LOVE IN A VILLAGE.

LOVE IN A VILLAGE. Love's subtle Poison. A Quite New Song introduced by Miss Catley in Love in a Village. *T. Walker:* [*Dublin*, 1775.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, April, 1775.

MADAN (MARTIN) Arise O God of Grace. *Hymn*, written by Dr. Watts. *H. Holland:* [*London*, 1790?] fol. **H. 879. r. (5.)**

MAID OF THE MILL. Trust me wou'd you taste true Pleasure. [Song.] Introduc'd by Miss Wewitzer in the Maid of the Mill. *T. Walker:* [*Dublin*, 1775.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Dec., 1775.

MANFREDINI (VINCENZO) Regole armoniche...Seconda edizione, corretta ed accresciuta. *A. Cesare:* *Venezia*, 1797. 8°. **785. g. 56.**

MARCHES. Quick March of the 23d Regiment. [P. F.] [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Feb., 1788.

MARKED. Mark'd you her Eye of heavenly blue. Song. *See* SHIELD (W.)

MARY. Mary's Dream. [Song.] *See* MOON. The moon had climb'd the highest hill, *etc.* [1785.] *s. sh.* 4°. **257. b. 15.**

MAY (HENRY) The Sailor's Invitation. The Words and Music by Mr. H. May, *etc.* [Duet.] [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 371.

MEESON (W.) See, Sophia, how the tinctur'd Vale. *Song, etc.* [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 393.

MERCHI (GIACOMO) Sei Trio a Due Violini e Basso ... Opera v. Gravé par Mad^me^ Oger. [Separate Parts.]
Aux adresses ordinaires de Musique: Paris, [1755?] fol. **g. 105.**
Wanting the title-page of the Basso part, which is replaced by that of the composer's Op. IX.

MERRY. The merry Dance I dearly love. Song. *See* RICHARD CŒUR DE LION. [*La danse n'est pas ce que j'aime.*]

MICHEL (GUILLAUME) II. Livre des Chansons, *etc.* *Robert Ballard: Paris*, 1641. 8°. **K. 4. f. 6. (1.)**
III. Livre des Chansons, *etc.* *Robert Ballard: Paris*, 1647. 8°. **K. 4. f. 6. (2.)**

MIDAS. Lovely nymph asswage my anguish. *A Favourite Song*, sung by Mr. Du Bellamy, this Season, in the Character of Apollo, in Midas, *etc.* [*London*, 1768.] 8°. **P.P. 5440.**
Universal Museum, August, 1768.

MINUETS. [*Arranged chronologically.*] A Minuet. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. III., p. 7.

A Minuet. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 136.

A new Minuet. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 181.

The Anti-Jew Minuet. By a Brother. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 202.

A new Minuet. [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 217.

A New Minuet. [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 353.

A New Minuet. [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 372.

Miss Cotterill's Minuet. [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 549.

Lincoln Minuet. [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 566.

A new Minuet. [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 596.

A new Minuet. [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 608.

A Minuet. [*London*, 1758.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 878.

A new Minuet. [*London*, 1758.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 720.

A Minuet. [*London*, 1755.] 8°. **250. k. 18.**
B. Martin's Miscellaneous Correspondence, etc., Vol. III., p. 34.

MIRANDA. Miranda. [Song, begins: "Miranda's Graces, heav'nly Charms."] *See* BAGLEY ( )

MIRROR. The Mirror. [Song.] *See* BID. Bid Painting's, Pencil's mimic Pow'rs, *etc.* [1784.] *s. sh.* 4°. **P.P. 6154. k.**

MIRTILLA. Mirtilla was handsome. [Song.] *See* BAILDON (J.)

MISS JENNY. Miss Jenny don't think that I care for you. *Moll in the Wad.* [Duet.] Sung at Astley's by Johannot and Mrs. Decastro. [*Dublin*, 1795.] 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, March, 1795.

MODERATION. Moderation and Alteration. [Song.] *See* BATTLE OF HEXHAM.

MODERATO. Il Moderato. [Song.] *See* HOWARD (S.)

MOLL. Moll in the Wad. [Duet.] *See* MISS JENNY. Miss Jenny don't think that I care for you, *etc.* [1795.] 8°. **P.P. 6154. k.**

MOON. The moon had climb'd the highest hill. *Mary's Dream.* [Song.] [*Edinburgh*, 1785.] *s. sh.* 4°. **257. b. 15.**
Edinburgh Magazine, Dec., 1785.

MORA. Mora shook her locks. *The Cottage Boy.* A favourite Song; with a Piano-forte or Harp Accompaniment. [*Dublin*, 1793.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, October, 1793.

MORN. The Morn is past. Hymn. *See* FLACKTON (W.)

MORNING. Morning. [Song, begins: 'See, from the East.'] *See* HOWARD (S.)
The Morning Chase. [Song.] *See* AURORA. Aurora bedapples the gray bending skies, *etc.* [By W. Boyton.] [1797.] 8°. **P.P. 6154. k.**

MOZE (J. H.) As the Thames silent Stream. *A New Song.* [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 468.

Beauty's Power. [Song.] The Words after Anacreon, *etc.* [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 588.

Cease fond Youth. *A Song*, [words] by J. N., *etc.* [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 234.

The Complaint, *etc.* [Song.] [*London*, 1758.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 919.

MOZE (J. H.) Dear Ned, let us taste the true Pleasures of Wine. *A Song, etc.* [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 547.

A Farewell to the Summer's Diversions. A Song. The Words by Mr. J. Duick, *etc.* [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 180.

The Indolent Swain, *etc.* [Song.] [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 687.

Love and Friendship, *etc.* [Song.] [*London*, 1758.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 877.

The new flown birds the shepherds sing. *A Song, etc.* [*London*, 1757.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 607.

On Friendship, *etc.* [Song.] [*London*, 1758.] 8°. **250. k. 17.**
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 820.

To thy fair shrine, O heav'n-born maid. *A Song, etc.* [*London*, 1759.] 8°. **250. k. 18.**
B. Martin's Miscellaneous Correspondence, etc., Vol. III., p. 252.

When first I saw my Fanny's Face. *A Song.* [Words] By J. N., *etc.* [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 216.

While from our looks, dear nymph, you guess. *A New Song, etc.* [*London*, 1756.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 352.

Young Damon would often frequent the green shade. *A Song.* [Words] By R. R., *etc.* [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 166.

MURPHY (S.) Daphnis's Complaint. [Song.] [*Dublin*,] 1778. *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, July, 1778.

MUTUAL. The Mutual Symptoms. [Song.] *See* ARNE (T. A.)

MY. My ain kind Deary-O. Song. *See* WILL. Will ye gang o'er the ley-rigg, *etc.* [1789.] 8°. **P.P. 6225.**

My Chloe seen, Love's transports stole. *A New Song.* The Words by Mr. Vaughan. [*London*, 1762.] 8°. **P.P. 5440.**
Universal Museum, May, 1762.

MY. My Jockey is the blithest Lad. *A Favourite Song.* Sung by Mrs. Baddely, at Vauxhall. [*London*, 1767.] 8°.
P.P. 5440.
Universal Museum, September, 1767.

My Laddie is gang'd far away. *New Jockey.* A Favourite Scotch Song, sung by Miss Froud, at Marybone Gardens. [*London*, 1768.] 8°. **P.P. 5440.**
Universal Museum, October, 1768.

My Lodging is on the cold Ground, &c. [Song.] As sung by Signior Rauzini [*sic*] at the Rotunda. [*Dublin*, 1783.] *s. sh.* 4°.
P.P. 6154. k.
Hibernian Magazine, October, 1783.

My Sandy is the sweetest Swain. *Blithe Sandy.* [Song.] [*Dublin*, 1779.] *s. sh.* 4°.
P.P. 6154. k.
Hibernian Magazine, October, 1779.

My Sukey, while I fondly gaze. Song.
See Bagley ( )

My true hearty fellows, who smoke with such glee. *Agnes and Toby:* or, The Pipes and the Jug. [Song.]—A Sequel to Garrick's Brown Jug.—Written by Mr. T. B[onnor]. [*Aberdeen*, 1788.] 8°.
P.P. 6225.
Aberdeen Magazine, Vol. I., September, 1788.

MY GRANDMOTHER. Dicky Gossip. [Song.] Sung by Mr. Johannot, in the new Opera of 'My Grandmother.' [By S. Storace.] [*Dublin*, 1795.] 8°.
P.P. 6154. k.
Walker's Hibernian Magazine, January, 1795.

MYRTILLA. Myrtilla. [Song, begins: 'To heave her white Bosom.']
See Smith (J. C.)

NANNY. The new Song of Nanny.
See Hark. Hark, my Love, on ev'ry Spray, *etc.* [1776.] *s. sh.* 4°.
P.P. 6154. k.

NEW. The new flown Birds the shepherds sing. Song. *See* Moze (J. H.)

New Jockey. [Song.] *See* My. My Laddie is gang'd far away, *etc.* [1768.] 8°. **P.P. 5440.**

The New Spinning-Wheel. [Song.]
See One. One summer's eve as Nancy fair, *etc.* [1768.] 8°. **P.P. 5440.**

NICOLAI (Valentino) Three Sonatas and three Duets for the Harpsichord or Piano Forte and a Violin Obligato ... Op[a] vii. *Longman and Broderip: London*, [1784?] fol. **g. 420. n. (2.)**
Wanting the Violin part.

NO. [A third setting.] No Glory I covet. *A New Song.* [*London*, 1758.] 8°.
250. k. 17.
B. Martin's Miscellaneous Correspondence, etc., Vol. II., p. 780.

No Stars again shall hurt you from above. Duett. *See* Purcell (H.) [*The Tempest.*]

NOELS. Noels et Cantiques Spirituels.
See Auxcousteaux (A.)

NON. Non dubitare bell' idol mio. Rondeau. *See* Giordani (T.)

Non temer bell' idol mio, &c. A favourite Italian Song, sung by Signior Manzoletto, at the Rotunda.
[*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, September, 1781.
This is not the song from Bertoni's 'Demofoonte.'

NOW. Now the happy Knot is ty'd. *Colinet, etc.* [Song, by T. A. Arne.] [*London*, 1759.] *s. sh.* 8°.
I. 600. d. (156.)
A cutting from the Lady's Magazine for November, 1759.

O. O come, sweet Mary, come to me. [Song.]
See When. When night, and left upon my guard. [1793.] *s. sh.* 4°.
P.P. 6154. k.

O dieu puissant. Hymne.
See Bruni (A. B.)

Oh Lord, what a terrible fright I am in. *I'd much rather stay.* [Song.] Sung by Johannot. [*Dublin*, 1795.] 8°.
P.P. 6154. k.
Walker's Hibernian Magazine, Feb., 1795.

O mon peuple, que vous ai-je fait? *Les Adieux de l'infortuné Louis XVI à son Peuple.* [Song.] [*Dublin*, 1797.] 8°.
P.P. 6154. k.
Hibernian Magazine, March, 1797.

Oh Sandy why leav'st thou thy Nelly to mourn? *Thro' the Wood Laddie*, as sung by Miss Wright at Vauxhall.
[*London*, 1765.] 8°. **P.P. 5440.**
Universal Museum, June, 1765.

Oh think on my Fate. *The Galley Slave.* [Song, from W. Reeve's Entertainment, The Purse.] [*Dublin*, 1795.] 8°.
P.P. 6154. k.
Walker's Hibernian Magazine, March, 1795.

OF. Of Ups and Downs we daily see. *The Ups and Downs of Life.* A favourite Song, from the Opera of The Choleric Fathers [by W. Shield], Sung by Mr. Wilson, *etc.* [*Aberdeen*, 1788.] 8°. **P.P. 6225.**
Aberdeen Magazine, December, 1788.

OLD. Old Towler. Song. *See* BRIGHT. Bright Chanticleer proclaims the dawn, *etc.* [By C. Dibdin.] 1795. 8°.
P.P. 6154. k.

OM. Om Bachus Du ár Qud. *A Swedish Song.* [*Edinburgh*, 1785.] *s. sh.* 4°.
257. b. 14.
Edinburgh Magazine, May, 1785.

ON. On an unfortunate Maid. [Song.] *See* HOWARD (S.)

On Friendship. [Song, begins: "Ye sacred Muses, aid my Song."] *See* MOZE (J. H.)

On tree-topt hill or turfted green. *Tree-topt Hill.* A new Song. [By M. C. Festing.] [*London*, 1764.] 8°.
P.P. 5440.
Universal Museum, March, 1764.

ONE. One eve to chace our cares away. *A New Song.* [*London*, 1764.] 8°.
250. k. 19.
B. Martin's Miscellaneous Correspondence, etc., Vol. IV., p. 706.

One Evening at ambrosial Feast. *True Blue;* or, Britain's Glory. [Song.] [*Aberdeen*, 1789.] 8°. **P.P. 6225.**
Aberdeen Magazine, July, 1789.

One Ev'ning in Spring, when the Meadows were gay. Song. *See* ATKINSON (W.)

One summer's eve as Nancy fair. *The New Spinning-Wheel.* [Song.] [*London*, 1768.] 8°. **P.P. 5440.**
Universal Museum, December, 1768.

OSWALD (JAMES)
See APOLLO'S COLLECTION. Apollo's Collection, being XII Duettos for Two German Flutes or two Violins...by...Sig^r F. Geminiani...Mr. Oswald. Lib. 1^mo, *etc.* [1750?] fol. **h. 2052. (3.)**

See APOLLO'S COLLECTION. Apollo's Collection, being six Sonatas...for two German Flutes or two Violins...by...Sig^r Tartini ...Mr. Oswald. Book 2^d. [1755?] fol.
h. 2052. (4.)

OVEREND (MARMADUKE) For fragrant sweets of genial Spring. *A Glee,* for Three Voices, adapted to be played by Two Performers or by One only, the Bass ...figured for the Accompanyment of the Harpsichord or Piano Forte, *etc.*
S. A. & P. Thompson: London, [1780?] fol. **G. 806. v. (2.)**

How sweet the Breath of milky Kine. *Glee II.* [For three voices, with accompaniments.] (Let the wearied taste in Sleep. *A Catch for Three Voices.*)
Messrs. Thompsons: [*London*, 1785?] fol.
G. 806. v. (3.)
The composer's name is given in an autograph signature.

Let the wearied taste in Sleep. *A Catch for Three Voices. See* supra: How sweet the Breath, *etc.*

PARTNERS. Partners of my toils and pleasures. Vaudeville.
See LORD OF THE MANOR.

PESCH (CARL AUGUST) Six Duetts for Two Violins. [Separate Parts.]
Welcker: London, [1770?] fol.
h. 219. f. (6.)

PHILLIS. Phyllis. [Song, begins 'Young Phyllis, one morning.']
See BOYCE (W.)

Phillis. [Song.] *See* COME. Come tell me, dear Phillis, *etc.* 1778. *s. sh.* 4°.
P.P. 6154. k.

PHŒBUS. Phœbus meaner Themes disdaining. *The British Fair.* [Song.] Sung by Miss Wright at Vauxhall.
[*London*, 1765.] 8°. **P.P. 5440.**
Universal Museum, September, 1765.

PIGEON. The Pidgeon. Song.
See WHY. Why tarries my Love, *etc.* [By W. Leeves.] [1784.] *s. sh.* 4°.
P.P. 6154. k.

PIPER. A Piper on the Meadows. [Song.] [*Dublin,*] 1796. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Feb., 1796.

PLAINTIVE. The Plaintive Lover. [Song.] *See* How. How delightful is the morning, *etc.* [1784.] *s. sh.* 4°.
P.P. 6154. k.

PLAISIRS. Les Plaisirs Champetres. [Dance Tune. P. F.] [*Dublin,*] 1776. 8°.
P.P. 6154. k.
Hibernian Magazine, June, 1776.

PLATONIC. Platonic Love. [Song.]
See ARNE (T. A.)

PLEASURES. The Pleasures of a Rural Life. [Song.]
See BARKER (J.) *of Aldborough.*

The Pleasures of the Chase. Song.
See DIBDIN (C.) [*The Wags.*]

PLEYEL (IGNAZ JOSEPH)

2. INSTRUMENTAL DUETS.

b. Pianoforte and Violin.

Two Grand Sonatas for the Piano Forte, or Harpsichord, with an Accompanyment, for the Violin, ad Libitum...Op. 7.
J. Bland: London, [1790?] fol.
g. 420. o. (2.)
Wanting the Violin part.

10. Vocal Music.

Tho' Pity I cannot deny, &c. [Song, by I. J. Pleyel.] Sung...in the Haunted Tower. [1790.] *s. sh.* 4°. **P.P. 6154. k.**
See HAUNTED TOWER.

POLL. Poll and my Partner Joe. Song.
See DIBDIN (C.) [*I was d'ye see a Waterman.*]

POOR SOLDIER. Ditherum doodle. A favourite Song in the new Opera of the Poor Soldier. [By W. Shield.] Sung by Mr. Ryder. [*Dublin*, 1784.] *s. sh.* 4°. **P.P. 6154. k.**

Hibernian Magazine, Feb., 1784.

Good Morrow to your Night-cap. [Song.] Sung by Mr. Ryder in the new Opera of The Poor Soldier. [By W. Shield.] [*Dublin*, 1794.] *s. sh.* 4°. **P.P. 6154. k.**

Hibernian Magazine, Feb., 1784.

POOR VULCAN. Vulcan's Petition. [Song.] Sung by Mr. Bowles, in the Character of Jupiter, in Poor Vulcan. [Written and composed by C. Dibdin.] [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**

Hibernian Magazine, March, 1781.

Would you give me leave to knock you down. *A Catch in Poor Vulcan.* [Written and composed by C. Dibdin.] [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**

Hibernian Magazine, April, 1781.

POTIER ( ) *Captain.* Freedom. [Song.] Written . . . by J. E. Moore, *etc.* [*Dublin*,] 1796. 8°. **P.P. 6154. k.**

Walker's Hibernian Magazine, July, 1796.

POTTER (John) The Despairing Lover, *etc.* [Song.] [*Aberdeen*, 1791.] 8°. **P.P. 6225.**

Aberdeen Magazine, June, 1791.

PRAISE. Praise for Creation and Providence. [Hymn.] *See* I. I sing th' almighty Pow'r of God, *etc.* [1762.] 8°. **P.P. 324. n.**

PRIDE. The Pride of May. [Song.] *See* Arne (T. A.)

PROTEUS. Good Father, be peaceful. *A Song.* Sung by Mr. Beard in Proteus, or Harlequin in China. [*London*, 1755.] 8°. **250. k. 16.**

B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 27.

PSALMS.

4. English.

Seuen Sobs of a Sorrowfull Soule for Sinne: Comprehending those seuen Psalms of . . . Dauid, commonlie called Pœnitentiall; framed into a form of familiar praiers, and reduced into meetre by W. Hunnis, *etc.* 1615. 12°. **Case 51. aa. 8.**

See Hunnis (W.)

12. Italian.

Salmi di David, tradotti in lingua volgare Italiana, & accommodati al canto de i Francesi. Per Messer Francesco Perrotto. *Appresso Giovanni di Tornes:* [*Geneva*,] 1603. 16°. **3433. a. 10.**

PSALMS.

13. Latin.

Psalmorum Davidis Paraphrasis Poetica Georgii Buchanani . . . Argumentis ac Melodiis Explicata atque Illustrata. (In Georgii Buchanani Paraphrasin Psalmorum Collectanea. Nathanis Chytræi, *etc.*) *Typis S. G. Sumptibus Thomas Malthus: Londini*, 1683. 24°. **3438. de. 44.**

PURCELL (Daniel) [The Northern Lass.] Mr. D. Purcell's Musick in the Comedy [by R. Brome] call'd the Northern Lass. [First Violin and Bass Parts.] 2 pts. [*London*, 1706?] *obl.* fol. **d. 24. (21.)**

[The Patriot.] Mr. D. Purcells Aires in the Tragedy [by C. Gildon] call'd the Patriot or the Itallian Conspiracy. [First Violin and Bass Part.] 2 pts. [*London*, 1703?] *obl.* fol. **d. 24. (13.)**

[The Unhappy Penitent.] Mr. D: Purcells Ayrs in the Tragedy [by Mrs. Trotter] of the unhappy Penitent. [First Violin and Bass Parts.] 2 pts. [*London*, 1701?] *obl.* fol. **d. 24. (3.)**

PURCELL (Henry)

2. Vocal Music.

c. *Dramatic Music.*

King Arthur.

Two Daughters of this aged Stream. *Favourite Duet* [by H. Purcell], *etc.* 1779. *s. sh.* 4°. *See* King Arthur. **P.P. 6154. k.**

The Tempest.

Halcion Days now wars are ending. *Favourite Song*, in the Music composed for the Tempest, *etc.* [*Edinburgh*, 1785.] *s. sh.* 4°. **257. b. 14.**

Edinburgh Magazine, March, 1785.

No Stars again shall hurt you from above. *Duett*, in the Music composed for the Tempest, *etc.* [*Edinburgh*, 1785.] *s. sh.* 4°. **257. b. 14.**

Edinburgh Magazine, Feb., 1785.

d. *Catches, Duets and Single Songs.*

Sum up all the delights. *A Catch, etc.* [By H. Purcell.] *See* Sum. [1781.] *s. sh.* 4°. **P.P. 6154. k.**

6. Index.

Halcion Days now Wars are ending. *See* [*The Tempest.*]

No Stars again shall hurt you from above. *See* [*The Tempest.*]

QUEEN. The Queen of Love. [Song.] *See* Swift (W.)

RAMEAU (Jean Philippe)

See Apollo's Collection. Apollo's Collection, being XII Duettos for Two German Flutes or two Violins...by...Sig^r F. Geminiani...M^r Rameau ... Lib. 1^mo, *etc.* [1750?] fol. **h. 2052. (3.)**

See Apollo's Collection. Apollo's Collection, being six Sonatas . . . for two German Flutes or two Violins ... by ... Sig^r Tartini ... M^r Rameau ... Book 2^d. [1755?] fol. **h. 2052. (4.)**

RANNIE (John) The Braes of Yarrow. A new Scotch Song. [*Aberdeen*, 1789.] 8°. **P.P. 6225.**

Aberdeen Magazine, *October*, 1789.

REELS. The Marquis of Huntly's Reel. [Song.] The Words by the Author of Tullichgorum. *See* Tune. Tune your fiddles, *etc.* [1789.] 8°. **P.P. 6225.**

Mrs. Stewart's Reel. [*Dublin*, 1795.] 8°. **P.P. 6154. k.**

Walker's Hibernian Magazine, *Jan.*, 1795.

The Opera Reel. [P. F.] [*Dublin*, 1795.] 8°. **P.P. 6154. k.**

Walker's Hibernian Magazine, *April*, 1795.

REEVE (William)

1. Operas, Entertainments, Ballets, &c.

The Purse.

The Galley Slave. *See* O. Oh think on my Fate, *etc.* [Song, from W. Reeve's Entertainment, The Purse.] [1795.] 8°. **P.P. 6154. k.**

REINHARDUS (Andreas) Musica, Siue Guidonis Aretini, de vsu & constitutione Monochordi, Dialogus; jam denuò recognitus, ab Andrea Reinhardo, *etc.* 1604. 12°. **7898. aaaa. 8.**

See Guido, *Aretinus.*

RETZEL (August Johann) Isabel. A Cantata, *etc.* *Printed for James & John Simpson's: London*, [1780?] fol. **G. 806. v. (6.)**

RICHARD CŒUR DE LION. [La danse n'est pas ce que j'aime.] The merry Dance I dearly love. *Song* in Richard Cœur de Lion, *etc.* [By A. E. M. Grétry.] [*Aberdeen*, 1791.] *s. sh. obl.* 8°. **P.P. 6225.**

Aberdeen Magazine, *September*, 1791.

ROSE. The Rose. [Song.]

See Blooming. Blooming, beauteous, fragrant Flow'r. [1763.] 8°. **P.P. 324. n.**

[Another setting.] The Rose had been wash'd. [Song.] *See* Crotch (W.)

SAILOR. The Sailor's Invitation. [Duet.] *See* May (H.)

SAILOR. The Sailor's Journal. [Song.] *See* 'Twas. Twas post meridian half past four, *etc.* [By C. Dibdin.] 1796. 8°. **P.P. 6154. k.**

SAINT KILDA. S^t Kilda Song. *See* By. By the stream so cold and clear, *etc.* [1787.] *s. sh.* 4°. **257. b. 18.**

SAN MARTINI (Giuseppe)

See Apollo's Collection. Apollo's Collection, being XII Duettos for Two German Flutes or Two Violins ... by ... Sig^r Geminiani, S^t Martini...Lib. 1^mo, *etc.* [1750?] fol. **h. 2052. (3.)**

See Apollo's Collection. Apollo's Collection, being six Sonatas...for two German Flutes or two Violins...by...Sig^r Tartini ...S^t Martini...Book 2^d. [1755?] fol. **h. 2052. (4.)**

SARTI (Giuseppe) Hush! such Counsel do not give, &c. [Song, by G. Sarti.] Sung...in the Haunted Tower. [1790.] *s. sh.* 4°. **P.P. 6154. k.**

See Haunted Tower.

SAW. Saw you Phœbe pass this way. Song. *See* Boyce (W.)

SE. Se do mholla. *Highland Song.* [*Edinburgh*, 1785.] *s. sh.* 4°. **257. b. 15.**

Edinburgh Magazine, *July*, 1785.

SEA. The Sea Boy reefs the Sail. Song. *See* Lady of the Manor.

SECOND. Second Thoughts are best. [Song.] *See* Hook (J.)

SEE. See, Sophia, how the tinctur'd vale. Song. *See* Meeson (W.)

See the Leaves around us falling. *The Fall of the Leaf.* A Sacred Ode, *etc.* [*London*,] 1760. 8°. **P.P. 324. n.**

The Christian's Magazine, *June*, 1760, *p.* 86.

SERRÉ (Jean de) Les Dons des Enfans de Latone: La Musique et la Chasse du Cerf, *etc.* [By J. de Serré.] 1734. 8°. **1065. l. 2.**

See Dons des Enfants de Latone.

SEX. [Another edition.] The Sex. [Song.] *See* As. As Jockey was walking one Midsummer Morn, *etc.* [1755?] *s. sh.* fol. **I. 600. d. (179.)**

SHIELD (William)

1. Operas, Pantomimes, Entertainments, &c.

The Choleric Fathers.

The Ups and Downs of Life. *See* Of. Of Ups and Downs we daily see...Song from ... The Choleric Fathers [by W. Shield], *etc.* [1788.] 8°. **P.P. 6225.**

The Czar Peter.

Old Towler. A favourite Hunting Song, *etc.* [By C. Dibdin.] *See* Bright. Bright Chantecleer proclaims the dawn, *etc.* 1795. 8°. **P.P. 6154. k.**

SHIELD (William)

The Farmer.

The Plough Boy. *See* Flaxen-headed. A flaxen-headed cow boy, *etc.* [Song, from W. Shield's Opera, The Farmer.] [1789.] 8°. **P.P. 6225.**

Gad a mercy. [Song.] Sung by Mr. Munden...in The Farmer [by W. Shield]. [1793.] *s. sh.* 4°. *See* Farmer. **P.P. 6154. k.**

Marian.

Patty Clover. A favourite Song, *etc.* [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, Oct., 1788.

Robin Hood.

The favourite Song...I travers'd Judah's barren Sand, *etc.* [*Aberdeen*, 1789.] 8°. **P.P. 6225.**
Aberdeen Magazine, April, 1789.

2. Songs, Duets, Glees, &c.

b. Single Works.

Mark'd you her Eye of heavenly blue, &c. A celebrated new Song...The Words by Mr. Sheridan. [*Dublin*, 1788.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, July, 1788.

Tho' Bacchus may boast, &c. An admir'd ...Song, *etc.* [By W. Shield.] [1790.] *s. sh.* 4°. **P.P. 6154. k.**
See Though.

5. Index of Songs.

I travers'd Judah's barren Sand.
See [*Robin Hood.*]

The Ups and Downs of Life.
See [*The Choleric Fathers.*]

SILVIA. Silvia. Song [begins: 'The gladd'ning sun returns']. *See* Ible (W.)

SLIGHTED. The Slighted Maid. [Song.] *See* Baildon (J.)

SMILING. Smiling Love, to thee belong. Roundelay. *See* Linley (T.) *the Elder.*

SMITH (John Christopher) Myrtilla. [Song.] [*London*, 1756.] 8°. **P.P. 5439. b.**
Universal Visiter and Monthly Memorialist, April, 1756.

SON-IN-LAW. Alla stagion novella. *The favourite Song* in the Son-in-Law, sung by Mrs. Daly. (Adapted for the Guittar, by R. Gaudry.) [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, July, 1781.

The Son in Law. Comic Opera.
See Arnold (S.)

SOUND. Sound the fife, beat the drum. *The Female Captain.* An admired Song, sung by Mrs. Wrighten at Vauxhall. [*Dublin*, 1783.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, July, 1783.

SPINNING-WHEEL. The Spinning Wheel. [Song.] *See* Baildon (J.)

SPORTSMAN. The Sportsman goes out. [Song.] *See* Hook (J.)

SPRING. Spring returns, the Fawns advance. Song. *See* Bagley ( )

STEVENSON (*Sir* John Andrew) The Rising Aurora. *A Favourite New Hunting Song.* Sung by Mr. Tuke. [*Dublin*, 1783.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Dec., 1783.

STILL. Still the Lark finds Repose. Rondo. *See* Linley (T.) *the Elder.* [*The Spanish Rivals.*]

STOLTZER (Thomas) *See* Hymns. [*10. Latin.*] Sacrorum Hymnorum Liber Primus — Centum & triginta quatuor Hymnos continens, ex optimis quibusq; Authoribus musicis collectus, Inter quos ...sunt, Thomas Stoltzer, Henricus Finck, *etc.* [1542.] *obl.* 4°. **K. 4. d. 16.**

STORACE (Stephen)

1. Operas, Entertainments, Ballet.

Lodoiska.

Thy Mistress bids thee haste away.
See Ye. Ye streams that round my prison creep, *etc.* [Song, from Lodoiska, by S. Storace.] [1795.] 8°. **P.P. 6154. k.**

My Grandmother.

Dicky Gossip. [Song.] Sung by Mr. Johannot in...'My Grandmother.' [By S. Storace.] [1795.] 8°. **P.P. 6154. k.**
See My Grandmother.

STRATHSPEYS. The Prince of Wales's Strathspey. [P. F.] [*Dublin*, 1795.] 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, May, 1795.

SUM. Sum up all the delights. *A Catch.* For Three Voices. [By H. Purcell.] [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, August, 1781.

SUP. A Sup of good Whiskey will make you glad. [Song.] [*Dublin*, 1795.] 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, June, 1795.

SURVEY. Survey my fair that lucid stream. Song. *See* Hook (J.)

SWAIN. A Swain, undone by am'rous woe. *A New Song, etc.* [*London*, 1764.] 8°. **P.P. 5440.**
Universal Museum, October, 1764.

SWEET. Sweet Lavender. [Song.] *See* How. How happy was of late each morn, *etc.* [1795.] 8°. **P.P. 6154. k.**

Sweet Rosalind. Song. *See* Swift (W.)

SWEETER. Sweeter than the Blushing Rose. Duett. *See* Cuzens (B.)

SWIFT (William) Angelic fair. A Song, *etc.* [*London*, 1755.] 8°. **250. k. 16.**
B. Martin's Miscellaneous Correspondence, etc., Vol. I., p. 118.

The Distressed Lover. A New Song, *etc.* [*London*, 1763.] 8°. **P.P. 5440.**
Universal Museum, July, 1763.

Fly swift, ye minutes. *A Love Song.* Addressed to Miss A. B. of Stowe, *etc.* [*London*, 1764.] 8°. **P.P. 5440.**
Universal Museum, October, 1764.

The Happy Nymphs. [Song.] The Words by a Young Lady, *etc.* [*London*, 1764.] 8°. **P.P. 5440.**
Universal Museum, May, 1764.

Liberty, a New Song, *etc.* [*London*, 1766.] 8°. **P.P. 5440.**
Universal Museum, April, 1766.

The Queen of Love, *etc.* [Song.] [*London*, 1767.] 8°. **P.P. 5440.**
Universal Museum, August, 1767.

Sweet Rosalind. A Song, *etc.* [*London*, 1764.] 8°. **P.P. 5440.**
Universal Museum, January, 1764.

The Virgin Unmask'd, a New Song, *etc.* [*London*, 1766.] 8°. **P.P. 5440.**
Universal Museum, February, 1766.

You bid me, fair, conceal my love. *A New Song.* Addressed to Miss Polly Stow, *etc.* [*London*, 1765.] 8°. **P.P. 5440.**
Universal Museum, February, 1765.

Young Damon. A New Song, *etc.* [*London*, 1763.] 8°. **P.P. 5440.**
Universal Museum, August, 1763.

TALLIS (Thomas) *See* Glory. Glory to Thee my God this Night. *The Evening Hymn, etc.* [By T. Tallis.] 1760. 8°. **P.P. 324. n.**

TARTARIAN AIRS. Tartarian Airs. [*Edinburgh*, 1774.] 8°. **P.P. 6199. b.**
Edinburgh Magazine and Review, Feb., 1774.

TARTINI (Giuseppe) *See* Apollo's Collection. Apollo's Collection, being six Sonatas . . . for two German Flutes or two Violins . . . by . . . Sig^r^ Tartini . . . Book 2^d^. [1755?] fol. **h. 2052. (4.)**

TELL. Tell me my Lute, can thy fond Strain. Song. *See* Duenna.

Tell me no more of pointed darts. *A Lady's Advice to her Lover.* [Song.] [*London*, 1759.] *s. sh.* 8°. **I. 600. d. (155.)**
A cutting from the Lady's Magazine for September, 1759.

THAINY MENZIES. Thainy Menzies' bonny Mary. [Song.] *See* Wilson (W.)

THERE. There's cauld kail in Aberdeen. *Cauld Kail in Aberdeen.* [Song.] The Words by his G[race] The D[uke] of G[ordon]. [*Aberdeen*, 1788.] 8°. **P.P. 6225.**
Aberdeen Magazine, November, 1788.

There was a fair Maiden. Song. *See* Dibdin (C.)

THOMPSON (Michael) *See* Thomson (M.)

THOMSON (Michael) Fanny no more, *etc.* [Song.] [*Dublin*, 1780.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Dec., 1780.

Hibernia's Advice to the Fair. A new Song . . . The Words by the Rev. M- - - - - S- - - - -. [*Dublin*, 1779.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Aug., 1779.

Weep, Britons, weep. [Song.] *Epitaph on David Garrick, Esq., etc.* [*Dublin*, 1779.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, June, 1779. *Mutilated.*

THOUGH. Tho' Bacchus may boast, &c. An admir'd New Song, *etc.* [By W. Shield.] [*Dublin*, 1790.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, July, 1790.

Tho' lovely Delia thou art coy. Song. *See* Bagley ( )

Tho' Pity I cannot deny. [Song.] *See* Haunted Tower.

Tho' wisdom will preach about joy. *A New Drinking Song.* The words by G. A. Stevens. [*Aberdeen*, 1789.] 8°. **P.P. 6225.**
Aberdeen Magazine, July, 1789.

THROUGH. Thro' the Wood Laddie. *See* O. Oh Sandy why leav'st thou thy Nelly to mourn, *etc.* [1765.] 8°. **P.P. 5440.**

THUNDERING. The thund'ring cannon rend the sky. *La Carmagnole*, a Favourite French Dance. Parodied by T. Dutton. [Song.] [*Dublin*, 1794.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, October, 1794.

THY. Thy Mistress bids thee haste away. *See* Ye. Ye streams that round my prison creep, *etc.* [Song, from Lodoiska, by S. Storace.] [1795.] 8°. **P.P. 6154. k.**

'TIS. 'Tis not Belinda's iv'ry neck. *Belinda's Charms.* [Song, by R. Hudson.] [*Dublin*,] 1795. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, August, 1795.

TO. To celebrate Thy Praise, O Lord. Hymn. *See* F., *Mr.*

To heal the Smart a Bee had made. *The Bee.* A new Song sung by Mr. Lowe. [*London*, 1750?] *s. sh.* fol.
I. 600. d. (170.)

To thy fair shrine, O heav'n-born maid. Song. *See* MOZE (J. H.)

To woo me and win me. *Colin's Success.* [Song.] Sung by Mrs. Chambers at Marybon Gardens. [By W. Defesch.] [*London*, 1755?] *s. sh.* fol.
I. 600. d. (169.)

TOAST. The Toast. [Song.] *See* COME. Come every Man now give his Toast, *etc.* [From 'Poor Vulcan,' words and music by C. Dibdin.] [1781.] *s. sh.* 4°.
P.P. 6154. k.

TOM TRUELOVE. Tom Truelove woo'd the sweetest fair. *Tom Truelove's Knell.* [Song, from C. Dibdin's Entertainment, 'Great News.'] [*Dublin*,] 1769. 8°.
P.P. 6154. k.
Walker's Hibernian Magazine, Jan., 1796.

TOUCHSTONE. Gentle Echo, &c. [Trio.] Sung by Mrs. Johnston, Mr. Johnston, &c in the Touchstone. [Words and music by C. Dibdin.] [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Feb., 1781.

TREE-TOPT. Tree-topt Hill. Song. *See* ON. On tree-topt hill, *etc.* [By M. C. Festing.] [1764.] 8°. **P.P. 5440.**

TRUE. True Blue; or, Britain's Glory. [Song.] *See* ONE. One Evening at ambrosial Feast, *etc.* [1789.] 8°.
P.P. 6225.

TRUST. Trust me wou'd you taste true Pleasure. [Song.]
See MAID OF THE MILL.

TUNE. Tune your fiddles, tune them sweetly. *The Marquis of Huntly's Reel.* [Song.] The Words by the Author of Tullichgorum. [*Aberdeen*, 1789.] 8°.
P.P. 6225.
Aberdeen Magazine, February, 1789.

TURN. Turn, fair Clora. *Damon and Clora.* A Duett. [By H. Harington.] *T. Walker:* [*Dublin*, 1778.] *s. sh.* 4°.
P.P. 6154. k.
Hibernian Magazine, Oct., 1778.

'TWAS. 'Twas post meridian half past four. *The Sailor's Journal.* [Song, from 'Will of the Wisp,' by C. Dibdin.] [*Dublin*,] 1796. 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, March, 1796.

'TWAS. 'Twas you, Sir. *Admiral Keppel;* A new Catch, by way of Sandwich, or Bon Morceau. The principle [*sic*] Part not by Sir Hugh. [Adapted to the Earl of Mornington's Catch ''Twas you, Sir.'] [*Dublin*, 1779.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, July, 1779.

TWIGGLE. Twiggle and a Friz. [Song.] *See* LONDON. London Town is just like a Barber's Shop, *etc.* [1787.] *s. sh.* 4°.
257. b. 16.

TWO. Two Daughters of this aged Stream are we. Duet. *See* KING ARTHUR.

UNGRATEFUL. Ungrateful Nancy. [Song.] *See* DID. Did ever Swain a Nymph adore, *etc.* [By M. Greene.] [1785.] *s. sh.* 4°. **257. b. 15.**

UPS. The Ups and Downs of Life. Song. *See* SHIELD (W.) [*1. Operas. The Choleric Fathers.*]

VIRGIN. [Another setting.] The Virgin Unmask'd. Song. *See* SWIFT (W.)

VULCAN. Vulcan's Petition. [Song.] *See* POOR VULCAN.

WEDDING. The Wedding Day. Song. *See* WHAT. What Virgin or Shepherd in Valley or Grove, *etc.* [By J. Hook.] [1789.] *s. sh.* 4°. **P.P. 6154. k.**

WEEP. Weep, Britons, weep. [Song.] *See* THOMSON (M.)

WEISS (D.) *See* GEDICHTE. Gedichte von P. Engelhard, *etc.* [With music by D. Weiss, *etc.*] 1782. 16°.
11521. a. 13.

WELLESLEY (GARRETT COLLEY) *Earl of Mornington.* 'Twas you, Sir.
See 'TWAS. 'Twas you, Sir. *Admiral Keppel;* A new Catch, *etc.* [Adapted to the Earl of Mornington's catch.] [1779.] *s. sh.* 4°. **P.P. 6154. k.**

WERTER. [Another setting.] Werter's Sonnet. [Song.] *See* HAYDN (F. J.) [*3. d. Quartetts. Pohl, No.* 25. *Poco adagio.*]

WHAT. What ho! Charming Dance. [Song.] *See* EPHESIAN MATRON.

WHAT. What Virgin or Shepherd in Valley or Grove. *The Wedding Day.* A favourite Song [by J. Hook] sung at Astley's Amphitheatre. [*Dublin*, 1789.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, July, 1789.

WHEN. When first I saw my Fanny's Face. Song. *See* MOZE (J. H.)

When love hath charm'd. Ballad. *See* DENBY ( )

When night, and left upon my guard. *O come, sweet Mary, come to me.* [Song.] [*Dublin*, 1793.] *s. sh.* 4°. **P.P. 6154. k.**
Walker's Hibernian Magazine, December, 1793.

When wilt thou cease. [Song.] *See* DOCTOR AND APOTHECARY.

WHILE. While from our looks, dear nymph, you guess. Song. *See* MOZE (J. H.)

WHILST. Whilst in the Grove Timandra walks. Song. *See* BAGLEY ( )

WHY. Why tarries my Love. *The Pidgeon.* An admired new Song by the Author of Robin Gray [W. Leeves], sung by Mrs. Kennedy. [*Dublin*, 1784.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Jan., 1784.

WILL. Will ye gang o'er the ley-rigg. An improved Set of the favourite Scotch Song, *My ain kind Deary-O.* [*Aberdeen*, 1789.] 8°. **P.P. 6225.**
Aberdeen Magazine, August, 1789.

WILSON (WILLIAM) The Boatie rows. *See* infra: [*Twelve Original Scotch Songs. Op. III. No. 8.*]

I sit o' my Sunkie, an' spin at my Wheel. *See* infra: [*Twelve Original Scotch Songs. Op. III. No. 3.*]

[Twelve Original Scotch Songs. Op. III. No. 3.] I sit o' my Sunkie, an' spin at my Wheel. [Song.] ... The Words by a Gentleman of Aberdeen [i.e. John Marshall]. [*Aberdeen*, 1788.] 8°. **P.P. 6225.**
Aberdeen Magazine, July, 1788.

—— [No. 8.] The favourite Song of The Boatie Rows. The Words by a Gentleman of Aberdeen. Adapted to Music by Mr. Wilson. [*Aberdeen*, 1788.] 8°. **P.P. 6225.**
Aberdeen Magazine, August, 1788.

—— [No. 11.] Thainy Menzies' bonny Mary. [Song.] The Words by a Gentleman of Aberdeen [i.e. John Marshall]. Adapted to music by Mr. Wilson. [*Aberdeen*, 1788.] 8°. **P.P. 6225.**
Aberdeen Magazine, November, 1788.

WILSON (WILLIAM) Thainy Menzies' bonny Mary. *See* supra: [*Twelve Original Scotch Songs. Op. III. No.* 11.]

WINTER. Winter. [Song, begins: 'Of verdure stripp'd.'] *See* HOWARD (S.)

The Winter its desolate Train. *Song.* [*Dublin*, 1781.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Jan., 1781.

WOULD. Would you give me leave. Catch. *See* POOR VULCAN.

YE. Ye Heav'ns, if Innocence deserves your Care. *Catch for Three Ladies.* [*Dublin*, 1779.] *s. sh.* 4°. **P.P. 6154. k.**
Hibernian Magazine, Oct., 1779.

Ye Rivers so limpid. *Absence.* A Song in the manner of Shenston, [words] by T. Blacklock. [*Edinburgh*, 1774.] *s. sh. obl.* 8°. **P.P. 6199. b.**
Edinburgh Magazine and Review, March, 1774.

Ye streams that round my prison creep. *Thy Mistress bids thee haste away, &c.* [Song, from Lodoiska, by S. Storace.] [*Dublin*, 1795.] 8°. **P.P. 6154. k.**
Walker's Hibernian Magazine, June, 1795.

YOU. [Another setting.] You bid me, fair, conceal my love. Song. *See* SWIFT (W.)

YOUNG. Young Colin stole my Heart away. [Song.] *See* FIELDS. The Fields were green, *etc.* 1779. *s. sh.* 4°. **P.P. 6154. k.**

[Another edition.] Young Colin the blithest upon the gay Green. *The Shepherd's Resolution.* [Song, by J. Dunn.] The Words by Mr. Boyce. [*London*, 1760?] *s. sh.* fol. **I. 600. d. (180.)**

Young Damon. Song [begins: 'I met young Damon']. *See* SWIFT (W.)

Young Damon would often frequent the green shade. Song. *See* MOZE (J. H.)

Young Jockey is the Lad. Song. *See* BY. By Tweed's clear stream, *etc.* [1783.] *s. sh.* 4°. **P.P. 6154. k.**

Young Strephon, by a lonely Grove. Song. *See* GREEN (T.)

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